

Costume Institute Records, 1937-2008

Finding aid prepared by Arielle Dorlester, Celia Hartmann, and Julie Le

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Summary Information

Repository	The Metropolitan Museum of Art Archives
Title	Costume Institute Records, 1937-2008
Dates	1930s-2008
Extent	136.0 Linear feet 294 boxes
Language	English
Abstract	<p>The Costume Institute records document the organization's activities from the founding of its precursor, the Museum of Costume Art, in 1937 through its merger with the Metropolitan Museum as The Costume Institute in 1946, its establishment as a curatorial department in 1959, and up to exhibitions of the early 2000s. The largest volume of records document individual curators and administrators from 1937 through the early 2000s, exhibitions organized by the Museum of Costume Art at various locations and by The Costume Institute at the Metropolitan Museum from 1937 to 2008, and the Party of Year in administrative records from 1948 to 1970 as well as scrapbooks and publicity materials from 1948 to 2007.</p>

Preferred Citation note

[Title of item], [date of item], Box [number], Folder [number], Costume Institute records, The Metropolitan Museum of Art Archives.

Historical note

The Costume Institute's precursor, the Museum of Costume Art, was established in 1937 by Irene Lewisohn, founder of the Neighborhood Playhouse, whose collection of historic and regional costume formed the basis of the Museum's holdings. She had originally amassed it to provide historical authenticity for the Playhouse's theatrical performances. The Museum's statement of purpose noted that it would include the dress and accessories "of all epochs and all people, which may serve industrialists, artists, art historians, craftsmen, and students of all kind." Early board members included Lewisohn, her sister Alice Lewisohn Crowley, theatrical producer Lee Simonson, as well as professionals from the fashion industry, notably Lord & Taylor president Dorothy Shaver and fashion publicist Eleanor Lambert. Theater designer Aline Bernstein served as the Museum of Costume Art's first President and Polaire Weissman its first Executive Director.

The Museum's activities included providing facilities to enable visitors to study original materials at first hand, including workroom demonstrations for designers and students, establishment of a reference library of images and published materials, and a storeroom/showroom to demonstrate examples. As often as three times annually it organized exhibitions of historic garments and accessories (see Series III. Exhibitions) drawn from its own collection as well as loaned materials, in venues including temporary quarters at La Maison Française in the newly constructed Rockefeller Center complex. During World War II the Museum's exhibitions highlighted American design and explored such wartime issues as rationing and lack of materials, as fashion hegemony shifted away from its traditional European centers and towards Seventh Avenue.

In 1942, its exhibition "Renaissance in Fashion 1942" (see Subseries III.P) was held at The Metropolitan Museum of Art, exemplifying Director Francis Henry Taylor's commitment to an expanded educational role for the Museum, and its wartime support of the fashion industries by providing artistic inspiration from its collections. In December 1944 the Metropolitan Museum announced a merger with the Museum of Costume Art, effected in 1946 with the financial support of the fashion industry. The Museum's name was formally changed to The Costume Institute and its collection was soon moved into the Metropolitan. Its first exhibition in its new home opened in December 1946 as part of the Museum's 75th Anniversary celebrations, and consisted of 18th and 19th century costumes supplemented by decorative arts from the Metropolitan's ten curatorial departments (see Series III.X). Groupings of materials from the departments also showed costume and design sources from ancient Egypt through the 19th century. The exhibition was designed to highlight for all viewers the variety of holdings in the Museum that might serve as source material for costume design, and to emphasize the important and productive linkages between art and industry, especially pertaining to the fashion trades.

In 1959 the Costume Institute became a full curatorial department, housed in a context where the art of costume could be studied and exhibited in relation to other arts. In its first decade at the Museum, the Costume Institute served primarily as a study collection

that could support and substantiate the depictions of historic dress in the fine arts, as well as a resource for the design community. From the original collections of Irene Lewisohn and Lee Simonson, The Costume Institute's holdings by this time numbered more than eight thousand costumes and accessories from around the world given by more than six hundred donors.

Since 1946 The Costume Institute has raised its operating funds through an annual event originally termed The Party of The Year (see Series VIII. Party of the Year) and now known as the Costume Institute Gala. It began as a fashion industry-only event held in a hotel ballroom and featuring skits, raffles, and pageants of models in historic costume. Today it is one of the most visible and successful charity events, which each year celebrates the opening of the spring Costume Institute exhibition and draws a stellar list of attendees from the worlds of fashion, film, society, business, and music. Planning for a renovation of the Costume Institute began in 1957, and proceeds from the 1960 Party of the Year event forward were earmarked to support the rebuilding program, including new quarters designed by architect Edward Durrell Stone. After being housed in temporary quarters for four years, the so-called New Costume Institute opened in October 1971 with the exhibition "Fashion Plate" (see Series III.AAA). The ten galleries of exhibition space were three times larger than the previous space, and a new exhibition was planned to be mounted every three months. There were also new storage facilities for garments and research areas to provide designers, retailers, public relations, advertising, and merchandising professionals and students more opportunities for first-hand study of the collections.

From 1972 until her final exhibition in 1987, fashion arbiter and former *Vogue* editor Diana Vreeland (see Series II.D) served as Special Consultant to the Costume Institute and created a memorable suite of costume exhibitions that galvanized audiences and set new standards for opulence and multimedia immersion in costume exhibitions nationally and internationally (see Series III. Exhibitions). Highlights of her era included "The World of Balenciaga" (1973), "Romantic and Glamorous Hollywood Design" (1974), "The Glory of Russian Costume" (1976), and "Vanity Fair: A Treasure Trove of The Costume Institute" (1977).

After Vreeland's era, the decision was made that costume should have a permanent showcase within the Museum, but with smaller, manageable rotations focused primarily on the Museum's own holdings. In 1991, under the direction of curator Katell Le Bourhis (see Series II.E), new galleries comprised of five large vitrines in a squared U were created to highlight a continuous display of The Costume Institute's collection. Le Bourhis left for the Musée de la Mode in Paris before the redesigned galleries opened, and art historian Richard Martin (see Series II.G) was named chief curator of The Costume Institute in 1992 with Harold Koda as associate curator (see Series II.H). Rather than planning large-scale exhibitions in the Museum's galleries, Martin created smaller, more frequently changed, installations in the Costume Institute's spaces. As a scholar and widely published writer on fashion and culture, Martin established a critical discourse of fashion in the exhibitions he organized, which reflected his wide area of interest from haute couture to popular culture. After Martin's death in 1999, curator Myra Walker completed the planning for "Rock Style" that he had begun. Notable among the

exhibitions organized in subsequent years by curators Harold Koda and Andrew Bolton were robust collaborations with the Museum's Department of European Sculpture and Decorative Arts: "Dangerous Liaisons" (Series III.DDDDD, April 29-September 6, 2004) and "Anglomania" (Series III.HHHHH, May 3-September 4, 2006).

In January 2009, the Brooklyn Museum transferred its renowned costume collection, amassed over more than a century, to The Costume Institute where it is known as the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art. It includes the definitive collection of objects and archival material on the American designer Charles James, as well as the world's foremost holdings of American fashion from the late nineteenth to the mid-twentieth century. The combined collections now constitute the largest and most comprehensive costume collection in the world, offering an unrivaled timeline of representative fashionable Western dress from 1700 to the present in some thirty-five thousand objects.

After a four-year renovation, in May 2014 The Costume Institute's 5,000-square-foot galleries reopened as the Anna Wintour Costume Center. It is comprised of a reconfigured Lizzie and Jonathan Tisch Gallery, the Carl and Iris Barrel Apfel Gallery, as well as a state of the art conservation laboratory and study/storage facility that houses the collection and is accessible by appointment to designers, design students, and researchers. It also includes the department's Irene Lewisohn Costume Reference Library of more than thirty thousand non-circulating rare books, periodicals, and reference books, and extensive files of clippings pertaining to the art of adornment throughout the world, as well as fashion prints, drawings, photographs, sketchbooks, and design archives.

Scope and Contents note

The Costume Institute records document the organization's activities from the founding of its precursor, the Museum of Costume Art, in 1937 through its merger with the Metropolitan Museum as The Costume Institute in 1946, its establishment as a curatorial department in 1959, and up to exhibitions of the early 2000s. The largest volume of records document individual curators and administrators from 1937 through the early 2000s, exhibitions organized by the Museum of Costume Art at various locations and by The Costume Institute at the Metropolitan Museum from 1937 to 2008, and the Party of the Year in administrative records from 1948 to 1970 as well as scrapbooks and publicity materials from 1948 to 2007.

Administrative Information

Processing Information note

We are grateful for the assistance of Museum volunteer Karol Pick and interns Amairani Avid, Shayla Black, Giovanna Gesmundo, Annalise Hagen, Mary Murphy, and Helen Thomas in processing these materials.

Related Materials

Related Archival Materials note

Costume Institute files, Office of the Secretary Records, Metropolitan Museum of Art Archives.

Exhibitions files, Office of the Secretary Records, Metropolitan Museum of Art Archives.

Photocopies of the exhibition binders for selected exhibitions from 1939 to 2005, containing installation photographs, wall text, and checklists, are available for consultation onsite in Watson Library.

Diana Vreeland Papers (mss coll 5980), New York Public Library, Manuscripts and Archives Division

Indexing Terms

Subjects - Corporate Bodies

- Costume Institute (New York, N.Y.).
- Metropolitan Museum of Art (New York, N.Y.) -- Exhibitions. -- History-Sources

Subjects - People

- Koda, Harold -- Archives
- Martin, Richard (Richard Harrison) -- Archives
- Vreeland, Diana -- Archives
- Weissman, Polaire -- Archives

Subjects - Topics

- Metropolitan Museum of Art (New York, N.Y.) History

- Metropolitan Museum of Art (New York, N.Y.) -- Administration.
- Metropolitan Museum of Art (New York, N.Y.) -- Officials and employees.

Series I. Collection Management

Collection Inventory

Series I. Collection Management 1937-1990s (bulk, 1940s-1970)

Scope and Contents note

The series includes information on the Costume Institute's acquisition, care and handling, storage, and display of its collections primarily before its merger with the Metropolitan Museum. It documents some collections received, holdings in general terms of nationality and type, outgoing loans, and photographs of some items in the original Irene Lewisohn donation.

It does not provide item-level information on present-day Costume Institute holdings.

Box	Folder	
1	1	Accessions. 1947
1	2	Accessions. Gifts accepted for the Costume Institute. [1940s]
1	3	Acquisitions. Clipping. <i>Metropolitan Museum of Art Bulletin</i> . [1987]
1	4	Acquisitions. Record book. January 1-August 1, 1939
1	5	Acquisitions. "Woman of Fashion" collection, Bloomingdale's. Catalogue. 1947
1	6	Captions. Various items, carbon copies. Undated
1	7	Collection descriptions. 1938, 1945
1	8	Collection descriptions, inventories. 1930s-1990s
1	9	Collections received. Lydig, Rita de Acosta. 1940 <i>Note:</i> See also Subseries III.I. "Costumes Worn by Rita de Acosta Lydig" (March 12-June 29, 1940).
1	10	Collections received. Landmark Shoe Collection. Clippings. 1973, 1998
1	11	Collections received. McCardell, Claire. Correspondence and inventory. 1944-1958
1	12	Collections received. Merle-Smith. Inventories and correspondence. 1941-1946 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
1	13	Collections received. Morrow. Inventory. 1937
1	14	Collections received. Simon, Sadie M. 1938-1944
1	15	Collections received. Simonson, Lee. Correspondence. 1938-1942
1	16	Collections received. Simonson, Lee. Costume collection, inventory. [1930s]
1	17	Collections received. Simonson, Lee. Home inventory. [1930s]
1	18	Collections received. Wilson, Orme and R. Thornton. Correspondence, index cards. <i>Note:</i> Includes objects 49.3.1-56.
1	19	Costumes in collection by date. American. [1965]
1	20	Costumes in collection by date and designer. American. [1966], undated
1	21	Costumes in collection by date with label. American, designer unknown. [1965]

Series I. Collection Management

1	22	Costumes in collection. Designers, French. April 2, 1966
1	23	Costumes in collection. Designers, French and American. September 24, 1952
1	24	Costumes in collection. Designers represented as of 1952. 1952
288	2	Damage report. October 15, 1952 <i>Note:</i> This folder contains object-specific information and is restricted, according to Museum Archives access policy.
288	3	Donors. Shults, Isabel. Receipt for hats, Christian Dior. March 24, 1949 <i>Note:</i> This folder contains object-specific information and is restricted, according to Museum Archives access policy.
1	25	Ethnic costumes. Unidentified. Black and white prints. [1930s-1940s]
288	4	Gifts. Anonymous. 1956-1965 <i>Note:</i> This folder contains donor-specific information and is restricted, according to Museum Archives access policy.
1	26	Gifts. Bonwit Teller. Costume slide library. Correspondence. 1969
1	27	Gifts. J.L. Hudson Co. 1944 <i>Note:</i> Objects C.I. 44.80.1a-h to 44.80.11a-d
1	28	Gifts. Takao silk from John Weitz Designs. March 1971
2	1	Gifts offered. Policy, correspondence. 1946-1970 <i>Note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after January 2027, at the discretion of Archives staff.
2	2	Laundry. 1941
2	3	Lewisohn collection. Antique textiles from Alice B. Beer. 1944
2	4	Lewisohn, Irene. Black and white photographs. [1930s]
2	5	Loans. Indefinite to Costume Institute. 1939-1961 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
2	6	Loans. Indefinite to Costume Institute. Returned. 1937-1947 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
2	7	Loans. Indefinite made to others. 1946-1958 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
2	8	Loans. Indefinite. Valentine Museum. 1947, 1977 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
2	9	Loans. Interdepartmental. 1947-1971
2	10	Loans. Rejections. 1939-1964
2	11	Loans. Return receipts. 1938-1940

Series I. Collection Management

Note: In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.

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| 2 | 12 | Loans. Slide loans to other departments. 1969 |
| 2 | 13 | Object photographs. European peasant and Eastern costumes. Black and white photographs. [1930s]
<i>Note:</i> See also Subseries III.A.,B., and C.: "Folk Costumes from the Collection of Irene Lewisohn" (March 20-April 11, 1937), "An Exhibition of Authentic Costumes, Part I" (May 3-20, 1937), and "An Exhibition of Authentic Costumes, Part II" (May 24-June 6, 1938).
<i>Note:</i> These items appear to have been removed from a scrapbook or other collection. |
| 2 | 14 | Object photographs. European peasant and Eastern costumes. Models in costumes. Mounted black and white photograph. Undated |
| 2 | 15 | Object photographs. European peasant and Eastern costumes. Separated captions. [1930s] |
| 2 | 16 | Object photographs. Various. [1990s]
<i>Note:</i> Oversize material has been removed to box 282, folder 1. |
| 282 | 1 | Object photographs. Various. [1940s-1990s]
<i>Note:</i> Oversize material removed from box 2, folder 16. |
| 2 | 17 | Parasols and umbrellas. Marked as "To be discarded." [1940s-1950s] |
| 2 | 18 | Postcard captions, Groups I-IV. Undated
<i>Note:</i> Includes fragile printer's proof. |
| 3 | 1 | Receipts. Donors A-H. 1963-1969 |
| 3 | 2 | Receipts. Donors I-R. 1965-1969 |
| 3 | 3 | Receipts. Donors S-Z. 1960-1970 |
| 3 | 4 | Receipts. Loans and gifts. 1945-1958
<i>Note:</i> In this folder, redacted copies replace documents with sensitive personnel information. Restricted documents may be accessed on or after January 2043, at the discretion of Archives staff. |
| 3 | 5 | Regimental buttons. Correspondence. 1945 |
| 3 | 6 | Registrar. Expect notices. 1967, 1970 |
| 3 | 7 | Rodgers, Elizabeth Chapman. 1975 |
| 3 | 8 | Scrapbook. Jo Copeland and Ann Sadowsky. Mounted black and white photographs. Spring 1938 |
| 3 | 9 | Study storage. Service records. 1961-1966 |
| 3 | 10 | Undocumented exhibitions. Test case exhibition (January 9, 1959). Object selection. [1959] |
| 3 | 11 | Undocumented exhibitions. Paintings and prints used with "Lace" exhibition (January 1959). [1959] |
| 4 | 1 | U.S. Customs Service. Costumes imported under bond. 1937-1950 |
| 4 | 2 | War Production Board collection. Correspondence. 1943 |

Series II. Curators' and Administrators' Files

Series II. Curators' and Administrators' Files 1935-2009
Scope and Contents note

The series consists of records originating from curators and administrators of the Museum of Costume Art and The Costume Institute that include incoming and outgoing correspondence, subject files, documentation of the department's administrative operations, and some personal information.

Files related to the research, planning, installation, and publicity of exhibitions are included in Series III. Exhibitions. Because there may be overlap between records in Series II and Series III, researchers interested in a specific exhibition are encouraged to consult the organizing curator's correspondence and subject-specific files for the relevant time period. Likewise, researchers interested in a specific subject, period, or curator are encouraged to consult the appropriate exhibition records in Series III.

Arrangement note

The series is arranged into eight subseries, in order of subjects' service at the Metropolitan Museum: Subseries II.A. Polaire Weissman, Subseries II.B. Stella Blum, Subseries II.C. Adolph Cavallo, Subseries II.D. Diana Vreeland, Subseries II.E. Katell Le Bourhis, Subseries II.F. Paul Ettesvold, Subseries II.G. Richard Martin, Subseries II.H. Harold Koda

Subseries II.A. Polaire Weissman 1935-1971 (bulk 1945-1969)**Biographical Note**

Polaire Weissman (d. 1986) was first involved with The Costume Institute's precursor, The Museum of Costume Art, as builder of the mannequins for its first exhibition "Folk Costumes from the Collection of Irene Lewisohn" (see Subseries III.A) presented at the Worcester Art Museum in 1937. She joined the Museum's staff shortly thereafter and served initially as executive technician and then executive director. After the Museum's merger with the Metropolitan Museum, she supervised Costume Institute exhibitions starting with its first display in 1946 (see Subseries III.X.). Weissman became executive director of the renamed Costume Institute in 1959, and its executive director emerita at her retirement in 1971. She remained active in the Department in her retirement as a donor and consultant.

Box	Folder	
4	3	Advisory Committee. Meetings. 1946-1951, 1962, 1970
4	4	Advisory Committee. Reorganization. 1951, 1953, 1957
4	5	American Fashion Awards. Coty. 1965-1973
4	6	Annual reports (1 of 4). 1948-1961
4	7	Annual reports (2 of 4). 1961-1965
4	8	Annual reports (3 of 4). 1966-1970
4	9	Annual reports (4 of 4). 1972-1973
288	12	Appraisals. Donors A-J. 1956-1969
		<i>Note:</i> This folder contains donor-specific information and is restricted, according to Museum Archives access policy.

Subseries II.A. Polaire Weissman

288	13	Donors. K-Z. 1958-1969 <i>Note:</i> This folder contains donor-specific information and is restricted, according to Museum Archives access policy.
5	1	Catalogue. Nordiska Museet exhibition. April-May 1968
5	2	Centennial. Information, meetings, schedule of events. 1967-1970
5	3	Centennial. Museum memos, press releases. 1967-1970
5	4	Centennial. Scholarly journal, by Adolph Cavallo. 1968-1969
5	5	Collection. Hanger design and molding. 1939, 1961, undated
282	2	Collection. Storage. Oversize drawings. Undated
5	6	Correspondence. Boucher, Francois. 1949-1967 <i>Note:</i> Some documents in French, with English translation.
5	7	Correspondence. Dufy, Jean, designs for textiles. 1962
5	8	Correspondence. General. 1960-1967
5	9	Correspondence. Gifts and loans. 1960, 1962-1964 <i>Note:</i> Oversize material has been removed to box 282, folder 3.
282	3	Correspondence. Gifts and loans. Oversize. December 1962 <i>Note:</i> Oversize material removed from box 5, folder 9.
5	10	Correspondence. La Fugie, Robert. 1935, 1936, 1948
5	11	Correspondence. Sugden, Robert; Metropolitan Museum. October-December 1945
5	12	Correspondence. V. 1965-1971
5	13	Curators' Council. Meetings. 1968-1971 <i>Note:</i> Object-specific information has been removed from this folder and is restricted according to Museum Archives access policy.
5	14	Exhibitions. Ideas, sketches. 1940s, 1950s
282	4	Exhibitions. Worcester Museum. Publicity. Oversize. [1937]
5	15	Fashion Institute of Technology proposal. October 1962
5	16	Forms. Office and accessioning procedure. 1945-1946
282	5	Introductory gallery. Rendering. Oversize. [1950s-1960s]
5	17	Lewisohn, Irene. Black and white photographic print. Undated
5	18	Library. Gifts. March 1967
5	19	Metropolitan Museum of Art. Bylaws, publications. 1967
5	20	National Foundation on the Arts. Grants panel discussion. March 26, 1966
5	21	National Endowment for the Humanities grant. January 30, 1968
5	22	Notebook. [1960s]
5	23	Publicity. NBC-TV specials. 1969
5	24	Renovation. Invoices, memos. 1961-1965
5	25	Research. Publications. 1941, 1957, 1965, undated
6	1	Travel grants. 1955-1961
6	2	Travel. Expenses. 1964

Subseries II.B. Stella Blum

6 3 Travel. Expenses, itinerary for European trip. June-July 1962

Subseries II.B. Stella Blum 1944-1991 (bulk 1958-1986)

Biographical Note

Stella Blum (d. 1985) was first associated with the Costume Institute's precursor, The Museum of Costume Art, in 1940-1941, returning in 1953 after a sabbatical during which she furthered her studies and raised her sons. The Costume Institute became a full curatorial department of the Metropolitan Museum in 1959, and Blum served as assistant curator (1963-1971), assistant curator in charge, (1972-1974), and curator (1974-1983). In April 1983 she accepted a full professorship at Kent State University where she was named curator of its newly acquired costume collection donated by Shannon Rodgers and the late Jerry Silverman.

Blum served on the boards of The Costume Society of America, The Fashion Group, Harlem Institute of Fashion, Kyoto Costume Institute, and the International Council on Museums. She guest curated "Evolution of Fashion: 1835-1895" at the Kyoto Costume Institute in 1980, and "Fabulous Fashions 1907-1967" at the National Gallery of Victoria, Melbourne, Australia in 1981 (see Subseries VI.A). She wrote many scholarly articles, and books including *Ackerman's Costume Plates: Women's Fashions in England, Everyday Fashions of the Twenties as Pictured in Sears and Other Catalogues 1919-1931, Fashions in Godey's Ladies Book, and Victorian Fashions and Costumes as Seen in Harper's Bazaar 1867-1898*.

Box	Folder	
6	4	Bonwit Teller. Eleanor Brennan promotion. Clippings. April 1974
6	5	Bonwit Teller. Eleanor Brennan promotion. Correspondence, press releases. February-June 1974
6	6	Bonwit Teller. Eleanor Brennan promotion. Photographs. April 1974
6	7	Events. Fairchild Publications Textile Design Competition. Receipt. January-February 1941
6	8	Events. Fifth Avenue openings. December 1958-January 1959
6	9	Events. United Shoe Workers of America Annual Ball. 1944
288	15	Collection. Fowler, Jacqueline. Gifts. 1980-1986 <i>Note: This folder contains object-specific information and is restricted, according to Museum Archives access policy.</i>
288	16	Collection. Fowler, Jacqueline. Purchases. 1980-1984 <i>Note: This folder contains object-specific information and is restricted, according to Museum Archives access policy.</i>
282	6	Honors and awards. Fellow, Costume Society of America certificate. Oversize. May 16, 1991
6	10	Operations. Insurance, wage research information. 1944, 1959

Subseries II.C. Adolph Cavallo

Biographical Note

Subseries II.D. Diana Vreeland

Adolph Cavallo served as Chairman of The Costume Institute from 1970 to 1972, following the retirement of Polaire Weissman (see Subseries II.A) as executive director. He was named Costume Institute Chairman after having consulted at the Museum in costume and textile history. During Cavallo's tenure, he oversaw the reopening of the Costume Institute's renovated galleries, which had been redesigned by Curator Katell Le Bourhis (see Subseries II.E).

Cavallo received his bachelor's and master's degrees in art history from Harvard University in 1948 and 1952. He held curatorial positions at the Detroit Institute of Arts, the Brooklyn Museum, and in the textiles department at the Museum of Fine Arts Boston from 1956 to 1969. His publications include *She Walks in Splendor* published in 1963 and *European and Peruvian Colonial Tapestries in the Museum of Fine Arts, Boston*, published in 1968.

Box	Folder	
6	11	City Council hearings re: Museum expansion. 1970
6	12	Correspondence. Ettinghausen, Richard. 1970
6	13	Harvard Business School visit. March 1970
6	14	Navajo exhibition. 1971
6	15	Writings. "The Kimberley gown." <i>Metropolitan Museum Journal</i> , volume 3. 1970

Subseries II.D. Diana Vreeland 1962-1989 (bulk 1971-1986)

Biographical note

As Special Consultant to the Costume Institute from 1972 to 1987, Diana Vreeland (1903-1989) organized fifteen groundbreaking exhibitions that highlighted designers, historical periods, and national styles with an eye for drama and a flair unprecedented in museum exhibitions. Her years of experience in fashion publishing, and her own larger than life personality and distinctive taste, informed Vreeland's approach to exhibiting. Her exhibitions routinely combined items from the Museum's curatorial collections with extensive loans from other institutions and fashion houses, as well as the wealthy, influential society figures, performers, models, and designers of her wide acquaintance.

Born in Paris, Diana Dalziel married American banker Thomas Reed Vreeland (1899-1966) in 1924 and had two sons: Thomas Reed, Jr. ("Timmy") and Frederick Dalziel ("Frecky"). From the late 1920s to the mid-1930s, Vreeland ran a small lingerie business in London, among whose clients was reputedly Wallis Simpson before her marriage to Edward, Prince of Wales. After returning to the United States, Vreeland wrote a column for *Harper's Bazaar*, "Why Don't You?" as a freelancer. In 1937, she was hired as the magazine's fashion editor. Having been passed over as successor to Carmel Snow, who retired in 1957 as the publication's editor-in-chief, Vreeland resigned in March, 1962.

From 1962 to 1972 Vreeland served as associate editor and then editor-in-chief of *Vogue*, where she remade the publication through her championing of cutting edge photography, discovery of talent in all aspects of design, and the publicizing of new and exotic models, rock musicians, and actors. Following differences of opinion over her style and spending at the publication, she was succeeded as editor-in-chief by Grace Mirabella in 1971 but retained the title of Consulting Editor. Vreeland's first exhibition as Special Consultant to the Costume Institute (see Subseries II.DDD-TTT), "World of Balenciaga" in 1973, was a retrospective of the designer's diverse work organized shortly after his death. Only one other of her exhibitions, "Yves St. Laurent: 25 Years of Design," focused on a single designer. Some highlighted historic periods notable for their originality and luxury: "The Tens, The Twenties, the Thirties: Inventive Clothes" (1973), "Fashions of the Hapsburg Era" (1979), "The Eighteenth Century Woman" (1981), and "La Belle Epoque" (1982). Others focused on extravagant and elegant eras from geographical areas tinged with exoticism: "Manchu Dragon: Costumes of China; the Ch'ing Dynasty" (1980), "The Glory of Russian Costume" (1976), and "Costumes of Royal India" (1985). Still others celebrated high fashion, luxury, and beauty from a range of places and eras, some

Subseries II.D. Diana Vreeland

real and some imagined: “Romantic and Glamorous Hollywood Design” (1974), “American Women of Style” (1975), “Vanity Fair: A Treasure Trove of the Costume Institute” (1977), and “Man and the Horse” (1984).

Unlike those presented previously at the Costume Institute, exhibitions during Vreeland’s tenure were aspirational in some form, providing a window into ways of life, places, and practices of which most of her audience could only dream. Presented at a time of heightened U.S./Soviet tension, for example, “The Glory of Russian Costume” attracted during its nine month run a record-breaking 835,862 people to see treasures from pre-Revolutionary life, including the wedding dress of Empress Catherine the Great.

Vreeland’s exhibitions were notable not only for their ambitious themes and gorgeous costumes but also for their innovative presentation. She frequently used custom-designed mannequins with their faces masked in colored stockings, taped music played in the galleries to create an immersive atmosphere complementing the displays, and appropriate perfumes were pumped into the galleries for the duration of some exhibitions. These included Chanel #5 for “The Tens, The Twenties, the Thirties: Inventive Clothes,” a sandalwood scent specially formulated by Guerlain for “Costumes of Royal India,” and Cuir de Russie (Russian Leather), which was first produced in 1924 by Chanel and revived at Vreeland’s request for “The Glory of Russian Costume.”

During Vreeland’s tenure, and under the chairmanship of Patricia Buckley that began in 1978, the Costume Institute’s annual fundraising gala was restyled The Party of the Year (see Series VIII) and became a highpoint of New York social and fashion life. It attracted bold-faced names and was covered extensively in print and broadcast journalism, contributing to the growth of celebrity culture in New York.

Among Vreeland’s honors and awards were the French Legion of Honor and Lord & Taylor’s Dorothy Shaver Rose Award in 1976, an honorary Doctor of Fine Arts from Parsons School of Design in 1977, and the Rhode Island School of Design’s Annual President’s Fellows Award in 1980. She was the author of *Inventive Paris Clothes, 1909-1930; A photographic essay by Irving Penn with Text by Diana Vreeland*, published by Viking Press in 1977, *Allure*, edited by Jacqueline Kennedy Onassis and published by Doubleday in 1980, and her autobiography *D.V.*, published by Alfred Knopf in 1984.

By 1987, Vreeland’s vision had deteriorated to the point that she directed the installation of her final exhibition “Dance” from home with the assistance of Assistant Curator Katell Le Bourhis. Diana Vreeland died of a heart attack in August 1989.

Scope and Content note

The subseries includes Vreeland’s correspondence and subject files from her tenure as Special Consultant to the Costume Institute and some dating from her last five years at *Vogue*, records related to the books she authored and those to which she contributed, and some personal items including photographs and clippings.

The files document Vreeland’s immersive interest in fashion, design, and popular culture as she researched, sourced, installed, and staffed costume exhibitions at the Metropolitan Museum. Her correspondents are a who’s who of the 1970s and 1980s: fashion designers Yves St. Laurent, Alix Grès, Giorgio di Sant Angelo, and Valentino, models Veruschka, Penelope Tree, and Angelica Huston, photographers Cecil Beaton, David Bailey and Patrick Litchfield, national figures Jacqueline Kennedy Onassis and Nancy Reagan, and performers Liza Minnelli and Mick Jagger, among many others. Her subject files document her encyclopedic interest in these areas, and her pursuit of information from people she had known previously and those whom she brought into her orbit during this period. Some provide the earliest inklings of her interest in a subject that might later become an exhibition topic.

There is some overlap between Vreeland’s records as organized in the Exhibition records series (Series III) and in this series. Researchers interested in a specific exhibition are encouraged to consult Vreeland’s correspondence files here

Subseries II.D.1. Pre-Metropolitan Museum files

for the relevant time period; likewise, researchers interested in a specific period or topic in her correspondence are encouraged to consult the concurrent exhibition records in Series III.

Related Archival Materials Note

Diana Vreeland Papers (mss coll 5980), New York Public Library, Manuscripts and Archives Division

Subseries II.D.1. Pre-Metropolitan Museum files 1968-1973

Scope and Content note

The subseries includes Vreeland's correspondence and subject files from her last years at *Vogue* before joining the Metropolitan Museum as Special Consultant to The Costume Institute.

Subseries II.D.1.a. Correspondence 1968-1973

Scope and Content note

The subseries includes Vreeland's correspondence to and from staff members at *Vogue's* New York offices, as well as its foreign editors in London, Paris, Madrid, and Florence.

Box	Folder	
6	16	Accessories department. 1969-1972
6	17	Blackmon, Rosemary. 1971-1972
288	17	Campbell, Mary. 1970-1972 <i>Note:</i> This folder contains sensitive personnel information and is restricted. Restricted documents may be accessed on or after January 2057, at the discretion of Archives staff.
6	18	Canné, Jessica. 1969-1972
6	19	Carey, Bernadette. 1969-1971
6	20	Colin, Pamela. 1969
6	21	Crespi, Consuelo. Incoming. 1969-1971 <i>Note:</i> Oversize material has been removed to box 282, folder 7.
282	7	Crespi, Consuelo. Incoming. Oversize. 1970 <i>Note:</i> Oversize material removed from box 6, folder 21.
6	22	Crespi, Consuelo. Outgoing. 1969-1973
6	23	Crespi, Pilar. 1970, 1972
6	24	Devlin [Garnett], Polly. 1968-1971
6	25	DiMontezemolo, Cathy. 1971-1972
6	26	Donovan, Carrie. 1970-1972
6	27	Duhé, Camille. 1969-1972
6	28	Elkon, Dorothea [McKenna]. 1969-1971
7	1	Frankel, Linda. 1969-1972

Subseries II.D.1.a. Correspondence

7	2	Gilbert, Mildred. 1966-1970
7	3	Gross, Edith Loewe. 1967-1971
7	4	Gunzburg, Baron de. 1970-1972
7	5	Hahn, Gloria Lester. 1969, 1970
7	6	Hambro, Robin. Incoming. 1969-1971
7	7	Hambro, Robin. Outgoing. 1969-1972
7	8	Harris, Sharon. October 19, 1972
7	9	Harwood, Alison. 1969-1972
7	10	Hays, Kay. 1968-1972 <i>Note: Oversize material has been removed to 282, folder 8.</i>
282	8	Hays, Kay. Oversize. 1969 <i>Note: Oversize material removed from box 7, folder 10.</i>
7	11	Henry, Mary. 1969-1971
7	12	Hovey, Kezia Keeble. 1968-1971
7	13	Ingersoll, Margaret. 1969-1972
7	14	Lloyd, Kate. 1969-1972
7	15	London office. 1968-1972 <i>Note: Includes correspondence to and from London editors Pamela Colin and Arabella von Westenholz.</i>
7	16	McCarthy, Ruth. 1972
7	17	McConathy, Dale. 1969, 1972
7	18	McFadden, Mary. 1971, 1972
7	19	McKibben, Barbara. October 27, 1972
7	20	Messinesi, Despina. 1969-1972
7	21	Paris folio. 1969-1973
7	22	Peck, Priscilla. 1969-1972
8	1	Phillips, Eleanor. 1968-1971 <i>Note: Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after September 2055, at the discretion of Archives staff.</i>
8	2	Rayner, William P. 1969-1971
8	3	de Rochambeau, Sheila. 1969-1970
8	4	Romanones, Aline. Incoming. 1969-1972
8	5	Romanones, Aline. Outgoing. 1969-1972
8	6	Rome folio. 1970-1973
8	7	Ruston[, Perry]. 1969-1971
8	8	Schiff, Gloria. 1970-1971
8	9	Scotter, Sheila; Australian <i>Vogue</i> . 1967-1970
8	10	Shortway, Richard. 1967-1971
8	11	Simpson, Babs. 1969-1972

Subseries II.D.1.b. Subject files

8	12	Slavin, Sarah. 1969-1970
8	13	Talmey, A. 1970-1971
8	14	Thompson, Toni. November 6, 1972
8	15	Tuten, Simona [Mrs. Frederick]. 1968-1972 <i>Note:</i> Oversize material has been removed to box 282, folder 9.
282	9	Tuten, Simona [Mrs. Frederick]. Oversize. November 20, 1969 <i>Note:</i> Oversize material removed from box 8, folder 15.
8	16	Train, Susan. Incoming. 1969-1972
8	17	Train, Susan. Outgoing. 1969-1973

Subseries II.D.1.b. Subject files 1968-1972

Scope and Content note

The subseries consists of Vreeland's subject files amassed during her last years at *Vogue*, which document areas of interest to her as she planned upcoming issues of the publication. The last folder is from a notebook used by her secretaries containing lists of preferred vendors, office procedures, the arrangement of her desk, and photocopied cards from her extensive rolodex.

Box	Folder	
8	18	Argentina. March 17, 1971
8	19	Beauties. March 1971 <i>Note:</i> Re: possible models.
8	20	Bernier, Rosamond [Peggy]. 1970-1971
8	21	Bonwit Teller. [1969-1972]
9	1	California. 1968-1972
282	10	Clippings. Oversize. January 18, 1971
9	2	Dentistry. 1970
9	3	English promotion. November 9, 1970
9	4	June women. 1971-1972 <i>Note:</i> Re: a feature section of the magazine.
9	5	Lilies. May 1971 <i>Note:</i> Re: arrangements for Irving Penn photography shoot.
9	6	Men. 1970
9	7	Philippines. March 1971 <i>Note:</i> Re: the possibility of a Pacific <i>Vogue</i> , in addition to the already existing Australian <i>Vogue</i> .
9	8	Prêt à porter. English. April 22, 1971
9	9	de Rosnay, Arnaud. February, March 1971 <i>Note:</i> Re: visa arrangements for the photographer to visit mainland China.

Subseries II.D.2. Correspondence

9	10	Salisbury, Harrison. <i>New York Times</i> . August 21, 1970 <i>Note</i> : The newspaper's first op-ed page.
9	11	Spanish promotion. 1969-1971
9	12	Stand up desks. April 1971
9	13	Tents. 1970-1971
9	14	Travel. Europe (summer 1971). May 1971
9	15	<i>Vogue</i> issues. Subjects. 1971
9	16	Desk organization. [1960s]

Subseries II.D.2. Correspondence 1969-1985**Scope and Content note**

The subseries includes carbon copies of Vreeland's outgoing correspondence with some original incoming documents arranged alphabetically by correspondent, carbons of her outgoing correspondence arranged chronologically by month and termed "dailies," telexes and telegrams sent from New York and while Vreeland travelled overseas, address books organized by city or country, and other office communications and materials.

The correspondence includes thank you letters for donations of items to the Costume Institute, personal and social correspondence, responses to letters from the public, press coverage of exhibitions, and responses to requests from potential volunteers for specific exhibitions and The Costume Institute in general.

Some notable correspondents include designers Oscar de La Renta, Mme. Grès, Hubert de Givenchy, Halston, Anne Klein, Mary McFadden, Hanae Mori, Elsa Peretti, Mollie Parnis, Lily Pulitzer, Zandra Rhodes, Yves St. Laurent, Arnold Scaasi, Mme. Vionnet, Roger Vivier, Valentino, and Diane von Furstenburg, journalists and editors Carrie Donovan, Kay Graham, Alexander Liberman, and Grace Mirabella, actors and performers Candy Darling, Ruth Gordon, Margaux Hemingway, "Baby Jane" Holzer, Mick Jagger, Liza Minelli, and Jack Nicholson, collectors Jane Englehard, Jean Paul Getty, and Mrs. Paul Mellon, photographers Cecil Beaton, Horst P. Horst, Slim Keith, Patrick Lichfield, Lord Snowdon, and Louise Dahl-Wolfe, and models Lauren Hutton, Penelope Tree, and Veruschka.

Arrangement note

The files were originally organized into three separate runs, each alphabetized by organization or recipient's last name: 1972-1975, 1977, and 1985. They have been combined into one run, with a separate folder for each chronological group for a specific letter.

Subseries II.D.2.a. Alphabetical Files 1972-1985

Box	Folder	
9	17	A. 1972-1974
9	18	A. 1977
9	19	A. 1985
9	20	B. 1972-1974
9	21	B. 1977
10	1	B. 1985

Subseries II.D.2.a. Alphabetical Files

10	2	Beaton, Cecil. 1969-1972
10	3	Beaton, Cecil. 1973-1979
10	4	C. 1972-1974
10	5	C. 1977
10	6	C. 1985
10	7	D. 1972-1974
10	8	D. 1977
11	1	D. 1979
11	2	D. 1985
11	3	E. 1972-1974
11	4	E. 1977
11	5	E. 1985
11	6	F. 1972-1974
11	7	F. 1977
		<i>Note:</i> Oversize material has been removed to box 282, folder 11.
282	11	F. Oversize. August 1977
		<i>Note:</i> Oversize material removed from box 11, folder 7.
11	8	F. 1985
11	9	G. 1972-1974
11	10	G. 1977
12	1	G. 1985
12	2	H. 1972-1974
12	3	H. 1977
12	4	H. 1985
12	5	I. 1977
12	6	I. 1985
12	7	I, J. 1972-1974
12	8	J. 1977
12	9	J. 1985
12	10	K. 1972-1974
12	11	K. 1977
12	12	K. 1985
12	13	L. 1973-1974
		<i>Note:</i> Oversize fabric swatches have been removed to box 282, folder 12.
282	12	L. Oversize. 1974
		<i>Note:</i> Oversize swatches removed from box 12, folder 13.
13	1	L. 1977
13	2	L. 1985
13	3	M. 1972-1974

Subseries II.D.2.a. Alphabetical Files

		<i>Note:</i> Oversize materials have been removed to box 282, folder 13.
282	13	M. Oversize. 1973-1974 <i>Note:</i> Oversize materials removed from box 13, folder 3.
13	4	M. 1977 <i>Note:</i> Oversize material has been removed to box 282, folder 14.
282	14	M. Oversize. 1977 <i>Note:</i> Oversize material removed from box 13, folder 4. .
13	5	M. 1985
13	6	Mc. 1973-1974
13	7	Mc. 1977
13	8	N. 1973-1974
13	9	N. 1977 <i>Note:</i> Oversize material has been removed to box 282, folder 15.
282	15	N. Oversize. 1977 <i>Note:</i> Oversize material removed from box 13, folder 9.
13	10	N. 1985
13	11	O. 1973-1974
14	1	O. 1977 <i>Note:</i> Documents with object-specific information have been removed from this folder and are restricted, according to Museum Archives access policy.
14	2	O. 1985
14	3	P. 1973-1974 <i>Note:</i> Oversize clipping removed has been removed to box 282, folder 16.
282	16	P. Oversize. 1973 <i>Note:</i> Oversize clipping removed from box 14, folder 3.
14	4	P. 1977
14	5	P. 1985
14	6	R. 1973-1974
14	7	R. 1974-1975
14	8	R. 1977 <i>Note:</i> Oversize material has been removed to box 282, folder 17.
282	17	R. Oversize. 1977 <i>Note:</i> Oversize material removed from box 14, folder 8.
14	9	R. 1985
14	10	S. 1972-1974
14	11	S. 1975

Subseries II.D.2.a. Alphabetical Files

Note: Oversize poster signed by Arnold Scaasi removed to flat file 18, drawer 2, folder 1.

Flat-file

18/2 1

S. Oversize. 1975

Note: Oversize poster removed from box 14, folder 11.

Box

15 1

S. 1977, 1978

Note: Oversize material has been removed to flat file 18, drawer 2, folder 1.

Flat-file

18/2 1

S. Oversize. 1977

Note: Oversize material removed from box 15, folder 1.

Box

15 2

S. 1985

15 3

T. 1975

15 4

T. 1977

15 5

T. 1985

15 6

T, U. 1973-1974

15 7

U. 1977

15 8

U,V. 1985

15 9

V. 1973-1974

15 10

V. 1975

Note: In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.

15 11

V. 1977

15 12

W. 1973-1974

16 1

W. 1975

Note: Oversize clipping removed to flat file 18, drawer 2, folder 1.

Flat-file

18/2 1

W. Oversize. February 19, 1975

Note: Oversize clipping removed from box 16, folder 1.

Box

16 2

W. 1977

16 3

W. 1985

16 4

X, Y, Z. 1973-1975

16 5

Y. 1977

16 6

Y, Z. 1985

16 7

Z. 1977

Subseries II.D.2.b. Chronological Files

Subseries II.D.2.b. Chronological Files 1971-1986

Although this subseries includes records predating Vreeland's tenure as Special Consultant to The Costume Institute, many of these overlap in subject matter with those from her time at the Metropolitan Museum and are therefore included here.

Box	Folder	
16	8	Dailies. November 1971
16	9	Dailies. December 1971 <i>Note:</i> In this folder, redacted copies replace documents with sensitive personal information. The originals are restricted, according to Museum Archives access policy.
16	10	Dailies. January 1972
16	11	Dailies. February 1972
16	12	Dailies. March 1972
16	13	Dailies. April 1972
16	14	Dailies. May 1972
16	15	Dailies. June 1972
16	16	Dailies. July 1972
16	17	Dailies. August 1972
16	18	Dailies. September 1972
16	19	Dailies. Paris. September 1972
16	20	Dailies. October 1972
17	1	Dailies. November 1972 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
17	2	Dailies. December 1972 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
17	3	Dailies. January 1973
17	4	Dailies. February 1973
17	5	Dailies. March 1973
17	6	Dailies. April 1973
17	7	Dailies. May 1973
17	8	Dailies. June 1973
17	9	Dailies. July 1973
17	10	Dailies. August 1973
17	11	Dailies. September 1973

Subseries II.D.2.b. Chronological Files

Note: Notes from Vreeland's trip to Paris.

17	12	Dailies. September/October 1973
17	13	Dailies. November 1973
17	14	Dailies. December 1973
17	15	Dailies. January 1974
		<i>Note:</i> Object-specific information has been removed from this folder and is restricted, according to Museum Archives access policy.
18	1	Dailies. February 1974
18	2	Dailies. March 1974
		<i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
18	3	Dailies. April 1974
18	4	Dailies. May 1974
18	5	Dailies. June 1974
18	6	Dailies. July 1974
18	7	Dailies. August 1974
18	8	Dailies. September 1974
18	9	Dailies. October 1974
18	10	Dailies. November 1974
18	11	Dailies. December 1974
18	12	Dailies. January 1975
18	13	Dailies. February 1975
18	14	Dailies. March 1975
18	15	Dailies. April 1975
19	1	Dailies. May 1975
19	2	Dailies. June 1975
		<i>Note:</i> Documents with object-specific information have been removed from this folder and are restricted, according to Museum Archives access policy.
19	3	Dailies. July 1975
19	4	Dailies. August 1975
19	5	Dailies. September 1975
19	6	Dailies. October 1975
19	7	Dailies. November 1975
19	8	Dailies. December 1975
19	9	Dailies. January 1978
19	10	Dailies. February 1978
19	11	Dailies. March 1978
19	12	Dailies. April 1978
19	13	Dailies. May 1978

Subseries II.D.2.b. Chronological Files

19	14	Dailies. June 1978
19	15	Dailies. July 1978
19	16	Dailies. August 1978
19	17	Dailies. September 1978
19	18	Dailies. October 1978
19	19	Dailies. August 1981
19	20	Dailies. November 1983
20	1	Dailies. December 1983
20	2	Dailies. January 1984
20	3	Dailies. February 1984
20	4	Dailies. March 1984
20	5	Dailies. April 1984
20	6	Dailies. May 1984
20	7	Dailies. June 1984
20	8	Dailies (1 of 2). July 1984 <i>Note:</i> This folder contains object-specific information and can be accessed on a case-by-case basis at the discretion of Archives staff.
20	9	Dailies (2 of 2). July 1984 <i>Note:</i> This folder contains object-specific information and can be accessed on a case-by-case basis at the discretion of Archives staff.
21	1	Dailies (1 of 2). August 1984 <i>Note:</i> This folder contains object-specific information and can be accessed on a case-by-case basis at the discretion of Archives staff.
21	2	Dailies (2 of 2). August 1984
21	3	Dailies (1 of 2). September 1984 <i>Note:</i> This folder contains object-specific information and can be accessed on a case-by-case basis at the discretion of Archives staff.
21	4	Dailies (2 of 2). September 1984 <i>Note:</i> This folder contains object-specific information and can be accessed on a case-by-case basis at the discretion of Archives staff.
21	5	Dailies. October 1984 <i>Note:</i> This folder contains object-specific information and can be accessed on a case-by-case basis at the discretion of Archives staff.
21	6	Dailies. November 1984 <i>Note:</i> This folder contains object-specific information and can be accessed on a case-by-case basis at the discretion of Archives staff.
22	1	Dailies. December 1984
22	2	Dailies. January 1985
22	3	Dailies. February 1985

Subseries II.D.2.b. Chronological Files

Note: In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.

- | | | |
|----|---|---|
| 22 | 4 | Dailies. March 1985 |
| 22 | 5 | Dailies. April 1985 |
| 22 | 6 | Dailies. May 1985
<i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy. |
| 22 | 7 | Dailies. June 1985 |
| 22 | 8 | Dailies. July 1985 |
| 22 | 9 | Dailies. August 1985
<i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy. |
| 23 | 1 | Dailies. September 1985
<i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy. |
| 23 | 2 | Dailies. October 1985
<i>Note:</i> This folder contains object-specific information and can be accessed on a case-by-case basis at the discretion of Archives staff. |
| 23 | 3 | Dailies. November 1985
<i>Note:</i> This folder contains object-specific information and can be accessed on a case-by-case basis at the discretion of Archives staff. |
| 23 | 4 | Dailies. December 1985
<i>Note:</i> This folder contains object-specific information and can be accessed on a case-by-case basis at the discretion of Archives staff. |
| 23 | 5 | Dailies. January 1986 |
| 23 | 6 | Dailies. February 1986 |
| 23 | 7 | Dailies. March 1986 |
| 23 | 8 | Dailies. April 1986 |
| 24 | 1 | Dailies. May 1986 |
| 24 | 2 | Dailies. June 1986 |
| 24 | 3 | Dailies. July 1986 |
| 24 | 4 | Dailies. August 1986 |
| 24 | 5 | Dailies. September 1986 |
| 24 | 6 | Dailies. October 1986 |
| 24 | 7 | Dailies. November 1986 |
| 24 | 8 | Dailies. December 1986 |

Subseries II.D.2.c. Office Communications

24 9 Dailies. Christmas thank yous. December 1986

Subseries II.D.2.c. Office Communications 1973-1986

Box	Folder	
24	10	Cables and telegrams. 1973-1974
24	11	Cables and wires. 1977
24	12	General memos. 1977
24	13	Memos. 1985-1985
24	14	Office memos, general. 1973-1975
282	18	Phone calls. 1986
24	15	Telexes. 1974-1975 <i>Note: Predominantly regarding potential and confirmed loans of items to "Romantic and Glamorous Hollywood Design" (see Subseries III.FFF).</i>
25	1	Telexes. 1978
25	2	Telexes. 1982 <i>Note: Telexes in February are to and from Vreeland in Paris.</i>
25	3	Telexes. 1984
25	4	Telexes. 1985
25	5	Telexes. 1986
25	6	Telexes. Rome. 1980 <i>Note: Sent to and from Vreeland at the Grand Hotel, Rome.</i>
25	7	Telexes. London. 1980
25	8	Travel. Paris, Rome [summer 1977]. April-September 1977

Subseries II.D.2.d. Address Books, Desk 1974-1986

Box	Folder	
25	9	Address book. Austria/ Hungary. 1979-1980
25	10	Address book. India. [1976]
25	11	Address book. Japan. [1974]
25	12	Address book. Russia. [1976]
26	1	Calendar notes. July-November 1986
26	2	Desk diary. 1984 <i>Note: Completed only from June to December 1984.</i>
26	3	Secretary's guide. [1970s-1980s]

Subseries II.D.3. Personal 1962-1980s

Scope and Content note

Subseries II.D.4. Subject Files

The subseries contains a few personal items including drawings and photographs of Vreeland, some of which were gifts of the artist.

Box	Folder	
282	19	Clipping, Women's Wear Daily. March 6, 1962 <i>Note:</i> Report of her resignation from <i>Harper's Bazaar</i> .
26	4	Design drawings. Stephen Sprouse. 1973
26	5	Drawings of Vreeland. By B.B. November 1972 <i>Note:</i> The artist is not otherwise identified.
282	20	Drawings and photographs of Vreeland. By Yves St. Laurent; with Betty Ford; clipping. 1976-1980, undated
26	6	Photographs of Vreeland. Black and white and color. 1970s-1980s <i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 1.
Flat-file		
18/2	1	Photographs of Vreeland. Black and white and color. Oversize. [1980s] <i>Note:</i> Oversize material removed from box 26, folder 6.
Box		
26	7	Photographs of Vreeland. Photocopies. 1970s-1980s
26	8	Photographs of Vreeland. Various. 1981, 1985

Subseries II.D.4. Subject Files 1962-1987

Scope and Content note

The subseries documents Vreeland's wide and eclectic interests in all aspects of cultural life, fashion, design, photography, and fashion history, among many other topics. It includes research materials that would inform exhibitions mounted at the Metropolitan Museum as well as decor ideas for her own home, health information, and documentation of personalities in fields including fashion, royalty, design, and photography. It also includes the extensive press coverage of Vreeland herself and the exhibitions she mounted, in both American and foreign newspapers and magazines.

Box	Folder	
26	9	B. Altman's 1977
26	10	American show. Office folio. 1987
26	11	Australia [planned trip 1975]. 1974-1975
26	12	Australia [planned trip 1976]. November 1975-September 1976
26	13	Australia. Adelaide Festival. June 1978-February 1979
26	14	Avedon, Richard. Book. September-December 1978
26	15	Avedon, Richard. Exhibition. Fall 1979
26	16	Baker, Josephine. 1976
26	17	Barret, André. Book project, "Les Elegantes." <i>Note:</i> Proposed to Viking Press, on fashion photography; never realized.
27	1	Basha Scarves. Vreeland designs. 1985

Subseries II.D.4. Subject Files

282	21	Beading. September 23, 1970
27	2	Beaton, Cecil. <i>The Glass of Fashion</i> . Undated
27	3	Beaton, Cecil. Memorial service (March 6, 1980). March-April 1980
27	4	Best dressed poll. 1972
27	5	Biagiotti, Laura. 1981-1983
27	6	Billy Boy [Schiaparelli collector]. 1981
27	7	Bio-Body Center. December 1978
27	8	Bismarck, Mona. Dali portrait, Balenciaga donation. 1981-1982
27	9	Blackglama advertisement. February 1977
27	10	Blakeney, Jay. 1986-1987 <i>Note:</i> Correspondence re: book written under pseudonym Annie Weale that included a character based on Vreeland.
27	11	Blass, Bill. Chocolates. September-October 1981
27	12	Blass, Bill. Interview. 1986 <i>Note:</i> Interview with Vreeland for a CFDA Awards commemorative book.
27	13	Book purchases. 1985-1986
27	14	Bricard, Mizza. November 1978
27	15	Britain trip. 1980 <i>Note:</i> Includes black and white photographic print.
27	16	British Broadcasting Corporation. Program "Snowdon on Photography." March-April 1980
27	17	British <i>Vogue</i> . February-April 1980
27	18	Brodovitch, Alexey. Thesis by Karim N. Sednaoui. 1974
27	19	Buying offices/Butterick patterns. August 1975
27	20	Cal Arts mannequin project. December 1973
27	21	Capezio's. 1975
27	22	Cardin, Pierre. 1983
27	23	Cartier. 1965, 1972, 1979
27	24	CBS News. May 2, 1983
27	25	Chanel. Collection. Auction (1978). 1976, 1983
27	26	Chanel, Gabrielle. 1966-1972 <i>Note:</i> Oversized clippings have been removed to flat file 18, drawer 2, folder 1.
Flat-file		
18/2	1	Chanel, Gabrielle. Oversize. 1971 <i>Note:</i> Oversize material removed from box 27, folder 26.
Box		
27	27	Chanel. New York, Paris. 1971, 1974-1978

Subseries II.D.4. Subject Files

Note: In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.

27	28	Chicago. Historical Society, Rehabilitation Institute. 1975-1976
27	29	Chloe. April 13, 1980
27	30	Christie's. February 26, 1979
27	31	Condé Nast biography. April 1980
27	32	<i>Connoisseur</i> . 1981-1982
27	33	Conservation. Screen. February 1976
27	34	Consulates in New York City. 1978-1981
27	35	Conway, Gordon. Exhibition proposal. February 1979-June 1980
28	1	Costume Society of America. 1980, 1981, 1987
28	2	Costumes. Arab. 1983
28	3	Council of Fashion Designers of America. June 1982 <i>Note:</i> Note from CFDA President Mary McFadden.
28	4	Crank mail. 1980-1986 <i>Note:</i> Oversize material has been removed to box 282, folder 22.
282	22	Crank mail. Oversize. June 1986 <i>Note:</i> Oversize material removed from box 28, folder 4.
28	5	Darty, Peter. May, June 1978 <i>Note:</i> Re: Diaghilev exhibition.
28	6	Delauney, Sonia. 1978 <i>Note:</i> Oversize material has been removed to box 282, folder 23.
282	23	Delauney, Sonia. Oversize material. 1978 <i>Note:</i> Oversize material removed from box 28, folder 6.
28	7	Baron de Meyer. 1975-1976
28	8	Dentists. 1981
28	9	Designers, aspiring. 1978-1979 <i>Note:</i> Oversize material has been removed to box 282, folder 24.
282	24	Designers, aspiring. Oversize. 1978 <i>Note:</i> Oversize material removed from box 28, folder 9.
28	10	Dick Cavett show. 1984 <i>Note:</i> Redacted copies in this folder replace originals with object-specific information, which are restricted according to Museum Archives access policy.
28	11	Doctors. June 1983
28	12	Duke of Windsor. Correspondence. Block, Blum. 1978-1986
28	13	Duke of Windsor. Correspondence. Duchess of Windsor. 1965-1979
28	14	Duke of Windsor. Costume Institute acquisition of clothes. 1974

Subseries II.D.4. Subject Files

		<i>Note:</i> Includes inventory of 1974 acquisition.
28	15	Duke of Windsor. Exhibition ideas, correspondence. 1972-1973
28	16	Duke of Windsor. General correspondence, proposed exhibition. 1986-1987
28	17	Dyer, Pip. [1970s-1980s]
28	18	England. Royal family and costumes (1 of 2). [1970s]
28	19	England. Royal family and costumes (2 of 2). [1970s]
29	1	Erté. September-December 1978
29	2	Erté. "Woman as Fantasy," Boston Center for the Arts. March 1978-January 1979
29	3	Exhibition ideas. 1986
29	4	Exhibitions. Shipping and insurance. 1973-1977
29	5	Expenses. 1985
29	6	Fashion dolls [Théâtre de la Mode]. September 1972
29	7	Felt samples. 1982
29	8	Fibers, American synthetic. [1970s]
29	9	"Flowers of Hans Christian Andersen." 1979 <i>Note:</i> Includes exhibition catalogue, photographs of H.S.H. Princess Grace of Monaco.
29	10	Fortuny. 1969, 1978-1980 <i>Note:</i> Includes information on an exhibition at Musée Historiques des Tissus, Lyon, France.
29	11	Fragrance flacons. 1978-1979
29	12	<i>Frankfurter Allgemeine</i> magazine. April 1, 1981
29	13	Franklin Mint. Quotes for magazine, proposed exhibition of Vreeland items. 1982
29	14	Gala II weekend [St. Vincent's Hospital, Birmingham, AL]. 1973-1974
29	15	Galeria Moderna. Gnoli painting loan. 1987
29	16	German Fur Fair. 1980-1981 <i>Note:</i> The event included a \$10,000 gift to the Costume Institute presented to Vreeland.
29	17	Germany. Mode-Woche, Munich [fashion fair]. March 1982
29	18	Gifts to Metropolitan Museum, Fashion Institute of Technology, others. 1980-1986 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
29	19	Gilda dress. 1983 <i>Note:</i> Worn by Rita Hayworth.
29	20	Mme. Grès. 1964,-1985 <i>Note:</i> Oversize material has been removed to box 282, folder 25.
282	25	Mme. Grès. Oversize. April 13, 1980

Subseries II.D.4. Subject Files

		<i>Note:</i> Oversize material removed from box 29, folder 20.
29	21	Greek show. 1977-1978
29	22	Golden seal letter. 1972, 1976 <i>Note:</i> Identification for Vreeland as Special Consultant while travelling overseas.
29	23	Gump's. 1986
30	1	Hair museum [Intercoiffure, Paris]. January-May 1979
30	2	Hats. Correspondence. 1979, 1980, 1982 <i>Note:</i> Includes a 1979 gift to the Costume Institute from Baronne Elie de Rothschild.
30	3	Holme, Jay. <i>The Magic of Make-Up</i> . May, October 1977
30	4	Honors and awards. Chevalier des Art et Lettres. 1985-1986
30	5	Honors and awards. Council of Fashion Designers of America (1984); special tribute (1990). 1984-1985, 1990
30	6	Honors and awards. Federation Française du Prêt-à-Porter Feminin. 1985
30	7	Honors and awards. Legion d'Honneur. 1976 <i>Note:</i> Oversize material has been removed to box 282, folder 26.
282	26	Honors and awards. Legion d'Honneur. Oversize. April 4, 1976 <i>Note:</i> Oversize material removed from box 30, folder 7.
30	8	Honors and awards. Lord & Taylor Dorothy Shaver Rose Award. 1982-1983 <i>Note:</i> First annual award, named for former President of Lord & Taylor on the occasion of the retailer's 150th anniversary. Dorothy Shaver had served as Chairman of the Costume Institute's Party of the Year fundraising event (see Series VIII) from 1948 to 1958.
30	9	Honors and awards. Rhode Island School of Design (1980). 1979-1982
30	10	Honors and awards. Rodeo Drive Award. 1982-1983
30	11	Honors and awards. Westchester County Foundation of Women's Clubs Woman of the Year award. January-February 1979
30	12	Ideacomo [fabric presentation, Villa d'Este, Como, Italy]. March-April 1977
30	13	Interviews (1 of 2). 1985-1987 <i>Note:</i> Oversize material has been removed to box 282, folder 27.
282	27	Interviews (1 of 2). Oversize. March 1987 <i>Note:</i> Oversize material removed from box 30, folder 13.
30	14	Interviews (2 of 2). July-December 1986
30	15	Interviews. Not conducted. 1986, 1987
30	16	Interviews. Requests (1 of 2). 1984 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 3.
Flat-file		
18/2	3	Interviews. Requests (1 of 2). Oversize. 1984

Subseries II.D.4. Subject Files

Note: Oversized material removed from box 30, folder 16.

Box		
30	17	Interviews. Requests (2 of 2). 1986
31	1	Interviews. <i>Women</i> , by Naim Attalah. 1986
31	2	Invitations (1 of 2). 1986
31	3	Invitations (2 of 2). 1986
31	4	Israel. May 1977-January 1978
31	5	Italian textile museum. January 21, 1980
31	6	James, Charles. 1971-1976
<i>Note:</i> Oversize materials have been removed to flat file 18, drawer 2, folder 1.		
Flat-file		
18/2	1	James, Charles. Oversize. 1972, 1973
<i>Note:</i> Oversize materials removed from box 31, folder 6.		
Box		
31	7	Japan. Designers. 1982
31	8	Japan. Friends. 1978-1983
31	9	Jewelry. Suppliers. 1972, undated
31	10	Keller, Dominic. <i>Du</i> magazine. 1976, 1978
31	11	Kimono collection, Kyoto. April 28, 1975
31	12	Knauer, Hermes. 1980-1981
31	13	Kubota, Itchiku. 1980-1984
<i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 1.		
Flat-file		
18/2	1	Kubota, Itchiku. Oversize. 1984
<i>Note:</i> Oversize material removed from box 31, folder 13.		
Box		
31	14	Kyoto Costume Institute. 1978-1982
31	15	Lord and Taylor. 1976-1978
31	16	McFadden, Mary. Undated
<i>Note:</i> Comments at presentation to Vreeland of Rhode Island School of Design's Athena award.		
31	17	Mannequins. 1980-1981
<i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 1.		
Flat-file		
18/2	1	Mannequins. Oversize. 1981
<i>Note:</i> Oversize material removed from box 31, folder 17.		
Box		
31	18	Martin, Elizabeth. June 1973

Subseries II.D.4. Subject Files

		<i>Note:</i> Re: conducting costume research, perhaps for "American Women of Style" (see Subseries III.GGG).
31	19	Metropolitan Museum. Fellow for life. 1986
31	20	Metropolitan Museum. Tribute. July-August 1987
288	34	Metropolitan Museum. Trustees. 1979 <i>Note:</i> This folder contains confidential Board-related information and is restricted, according to Museum Archives access policy.
31	21	Mexico. 1978, 1979
31	22	Missoni launch. Max Factor perfume. 1981
31	23	Miyake, Issey. Southampton Museum. 1978
31	24	Modense, Beppe. 1981 <i>Note:</i> Affiliated with <i>Uomo Moda</i> magazine, Milan, Italy.
31	25	Monachesi, Luce. 1980-1982 <i>Note:</i> Oversize material has been removed to box 282, folder 28. <i>Note:</i> Discussions of "Vanity Fair: A Treasure Trove of The Costume Institute" exhibition (see Subseries III.JJJ.) possibly going to Rome; not realized.
282	28	Monachesi, Luce. Oversize. January 7, 1981 <i>Note:</i> Oversize material removed from box 31, folder 25.
31	26	<i>Museum Magazine</i> . 1979, 1980
31	27	Museums. Bonnat. [1980s]
31	28	Museums. Costume collections. [1980s]
32	1	Museums. General. 1979, 1980
32	2	Museums. Musée des Arts Decoratifs. October 1982-January 1983 <i>Note:</i> Primarily correspondence with Daniel Marchessau.
32	3	Museums. Museum of the City of New York. Loan to "Best of the Best-Dressed." 1986
32	4	Museums. Stony Brook Museum Ball. 1985-1986
32	5	Museums. Victoria and Albert Museum. June 1983 <i>Note:</i> Re: Suzy Menkes article on Roy Strong and the V&A.
32	6	National Endowment for the Arts proposal. October 28, 1985
32	7	Neiman Marcus. Fashion exhibition (1982). 1981
32	8	Offers of gift. 1984
32	9	Offers of gift. Pending. February-May 1980 <i>Note:</i> From Mrs. Harry Cushing and Ruth Mellby White.
32	10	Opera. La Scala. 1978
32	11	Opera. Metropolitan. 1980
32	12	Pavlova. Exhibitions: Lincoln Center, M.H. de Young Museum. 1981-1982
32	13	Penn, Irving. Men in uniform. Undated

Subseries II.D.4. Subject Files

	32	14	Perfume bottles. 1986
	32	15	Photographers. Marc Riboud, Edward Steichen. May, June 1979
	32	16	Porthault sheets. June-August 1986
	32	17	Portugal. May 21, 22, 1980
	32	18	Postcards. May-September 1980
	32	19	Prestige Place products advertisement. March, May 1981 <i>Note: Oversize material has been removed to box 282, folder 29.</i>
	282	29	Prestige Place products advertisement. Oversize. March, May 1981 <i>Note: Oversize material removed from box 32, folder 19.</i>
	32	20	Prince Matchabelli. 1979-1981
	32	21	Prince and Princess Michael of Kent. November 1981
	32	22	H.R.H. Prince Philip. 1980 <i>Note: Attended benefit at New York Zoological Society.</i>
	32	23	Publicity (1 of 11). 1962-1968 <i>Note: Oversize material has been removed to flat file 18, drawer 2, folder 2.</i>
Flat-file			
	18/2	2	Publicity (1 of 11). Oversize. 1962-1968 <i>Note: Oversize material removed from box 32, folder 23.</i>
Box			
	32	24	Publicity (2 of 11). 1970-1972
	32	25	Publicity (3 of 11). 1973-1975
	32	26	Publicity (4 of 11). 1976-1978 <i>Note: Oversize material has been removed to flat file 18, drawer 2, folder 2.</i>
Flat-file			
	18/2	2	Publicity (4 of 11). Oversize. 1976-1978 <i>Note: Oversize material removed from box 32, folder 26.</i>
Box			
	32	27	Publicity (5 of 11). 1979-1980 <i>Note: Oversize material has been removed to flat file 18, drawer 2, folder 2.</i>
Flat-file			
	18/2	2	Publicity (5 of 11). Oversize. 1979-1980 <i>Note: Oversize material removed from box 32, folder 27.</i>
Box			
	32	28	Publicity (6 of 11). 1981 <i>Note: Oversize material has been removed to flat file 18, drawer 2, folder 2.</i>
Flat-file			
	18/2	2	Publicity (6 of 11). Oversize. 1981 <i>Note: Oversize material removed from box 32, folder 28.</i>

Subseries II.D.4. Subject Files

Box			
32	29	Publicity (7 of 11). 1982	<i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 2.
Flat-file			
18/2	2	Publicity (7 of 11). Oversize. 1982	<i>Note:</i> Oversize material removed from box 32, folder 29.
Box			
33	1	Publicity (8 of 11). 1983	<i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 2.
Flat-file			
18/2	2	Publicity (8 of 11). Oversize. 1983	<i>Note:</i> Oversize material removed from box 33, folder 1.
Box			
33	2	Publicity (9 of 11). 1984	<i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 2.
Flat-file			
18/2	2	Publicity (9 of 11). Oversize. 1984	<i>Note:</i> Oversize material removed from box 33, folder 2.
Box			
33	3	Publicity (10 of 11). 1986-1987	<i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 2.
Flat-file			
18/2	2	Publicity (10 of 11). Oversize. 1987	<i>Note:</i> Oversize material removed from box 33, folder 3.
Box			
33	4	Publicity (11 of 11). 1988-1989	
33	5	Publicity. Laura Biagiotti. 1981	<i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 2.
Flat-file			
18/2	2	Publicity. Laura Biagiotti. Oversize. 1981, 1982	<i>Note:</i> Oversize material removed from box 33, folder 5.
Box			
33	6	Publicity. Press release. August 1985	
33	7	Publicity. Vreeland family. 1985	
33	8	Quilting. Undated	
33	9	Recipes. 1970	
33	10	Requisitions. 1979-1983	
33	11	Resumes. Costume assistants. 1983, 1984, 1987	
288	35	Resumes. Secretaries. 1984, 1986	

Subseries II.D.4. Subject Files

Note: This folder contains sensitive personnel information and is restricted. Restricted documents may be accessed on or after May 2070, at the discretion of Archives staff.

			<i>Note:</i> This folder contains sensitive personnel information and is restricted. Restricted documents may be accessed on or after May 2070, at the discretion of Archives staff.
	33	12	Ricci/Schlumberger. 1977
	33	13	Rosenthal, Joel A. (JAR's). 1985
	33	14	Ross military collection. March 1980
	33	15	Baron de Rothschild. 1980-1981
	33	16	St. Vincent's Hospital (Birmingham, AL) gala. August-September 1974
Flat-file			
	18/2	3	George Sand. Oversize. 1969, 1972
Box			
	33	17	Santa Fe trip. June 1977
	33	18	Santo Domingo trip. December 1977-January 1978 <i>Note:</i> Vreeland was a guest there of the Oscar de la Rentas.
	33	19	Schlumberger, Jean. Thoughts on Jewelry. 1977
	33	20	Peter Schubb. Chanel #19. November-December 1974
	33	21	Scrapbook research. Undated
	33	22	Shoes. Women executives. September-October 1976
	33	23	Shiseido. January-April 1981 <i>Note:</i> Re: possible sponsorship of "The Eighteenth Century Woman" (Series III.OOO).
	33	24	Silk. American Silk Mills. [1970s]
	33	25	Skye Pictures. May 1980
	33	26	Smirnoff de Czar. September 1981
	33	27	Snow, Carmel. 1956-1978
	33	28	Spain. 1985
	34	1	Staff. Brown, Christie. 1978, 1980 <i>Note:</i> Research assistant for "Vanity Fair: A Treasure Trove of The Costume Institute" (see Subseries III.JJJ).
	288	36	Staff. Goodman, Tonne. October 2, 1978 <i>Note:</i> This folder contains sensitive personnel information and is restricted. Restricted documents may be accessed on or after October 2063, at the discretion of Archives staff.
	34	2	<i>Stern</i> Magazine. Publication, photographs of New York. April, May 1980
	34	3	Stocking resources. February 1978
	34	4	Stockings. September 23, 1980
	34	5	Talley, Andre Leon. 1981
	34	6	Théâtre de la Mode. May 1973 <i>Note:</i> See also file Fashion Dolls, above; and Subseries III.ZZZ.
	34	7	Tibet. May 27, 1983

Subseries II.D.4. Subject Files

34	8	Tibetan hari (Nicholas Vreeland). 1986 <i>Note: Includes color photographic prints.</i>
34	9	Tirelli. 1979-1983 <i>Note: Re: costumes for Visconti films.</i>
34	10	Tobin, Robert. 1978-1979 <i>Note: Donor to "Diaghilev: Costumes and Designs of the Ballets Russes" (see Subseries III.KKK).</i>
34	11	Travel. May-August 1981
34	12	Travel. Russia, Paris. 1975-1976
34	13	Trevira appearance and donation. 1978-1980 <i>Note: Oversize material has been removed to box 282, folder 30.</i>
282	29	Trevira appearance and donation. Oversize. 1978 <i>Note: Oversize material removed from box 34, folder 13.</i>
34	14	Turbeville, Deborah. 1983 <i>Note: Oversize materials have been removed to flat file 18, drawer 2, folder 3.</i>
Flat-file		
18/2	3	Turbeville, Deborah. Oversize. 1983 <i>Note: Oversize materials removed from box 34, folder 14.</i>
Box		
34	15	Turkey. June 1986
34	16	Verdura and Schlumberger designs. 1985
34	17	Vienna. Museums and research. 1978
34	18	Vienna. Nineteenth century. [1980]
34	19	Vienna. Royalty. [1981]
34	20	Visiting Committee, Costume Institute. 1972-1979
34	21	Visiting Committee, Costume Institute. 1984-1987
34	22	Visiting Committee, Costume Institute. Correspondence. April-May 1974
34	23	Vivier, Roger. Shoe exhibition. January-April 1980
34	24	<i>Vogue</i> covers book. October 1974-January 1975 <i>Note: Oversize material has been removed to flat file 18, drawer 2, folder 3.</i> <i>Note: Published by Harmony Books (Crown Publishers) with introductions by Vreeland, Maurice Sendak.</i>
Flat-file		
18/2	3	<i>Vogue</i> covers book. Oversize. October 1974-January 1975 <i>Note: Oversize material removed from box 34, folder 24.</i>
Box		
34	25	Volunteers. 1977-1981
34	26	Vreeland apartment. Press coverage. 1954-1978

Subseries II.D.5. Writings

34	27	Walz, Barbra. Polaroid promotion, book <i>The Fashion Makers</i> . 1980 <i>Note:</i> Oversize material has been removed to box 282, folder 31.
282	31	Walz, Barbra. Polaroid promotion, book <i>The Fashion Makers</i> . Oversize. 1978-1980 <i>Note:</i> Oversize material removed from box 34, folder 27.
34	28	White, Palmer. May-June 1974
34	29	White House [Nancy Reagan]. 1981-1982
34	30	Wills, Leo. 1980-1984 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 3. <i>Note:</i> Jewelry designer and Costume Institute volunteer.
Flat-file		
18/2	3	Wills, Leo. Oversize. 1980, 1984 <i>Note:</i> Oversize material removed from box 34, folder 30.
Box		
34	31	Witt, Barbara. Jewelry, Samantha Drake, Inc. November 1980-May 1981 <i>Note:</i> Oversize materials have been removed to box 282, folder 32.
282	32	Witt, Barbara. Jewelry, Samantha Drake, Inc. Oversize. 1980-1981 <i>Note:</i> Oversize materials removed from box 34, folder 31.
35	1	Ziegfeld Ball. 1976-1977
35	2	Ziegfeld girls. Robert Baral correspondence. 1974-1976

Subseries II.D.5. Writings 1977-1987

Scope and Content note

The subseries contains documentation of Vreeland's books *Allure* and *D.V.* as well as contributions she made to biographies, catalogues, and other printed material. Some of her written contributions were full forewords or introductions while many took the form of quotes or succinct bon mots provided to authors and editors for publication over her name. It also documents a speech she gave to the Palm Beach Society of the Four Arts.

Box	Folder	
35	3	<i>Allure</i> . Complimentary copies. 1981
35	4	<i>Allure</i> . Congratulatory notes.
35	5	<i>Allure</i> . Doubleday correspondence. 1978-1980
35	6	<i>Allure</i> . Exhibition at International Center for Photography. September-December 1980
35	7	<i>Allure</i> . French <i>Vogue</i> . January 1981
35	8	<i>Allure</i> . General. 1981
35	9	<i>Allure</i> . Japan. 1981
35	10	<i>Allure</i> . Performance rights. 1981-1982

Subseries II.D.5. Writings

	35	11	<i>Allure</i> . Photographs and captions [photocopies]. [1980]
	35	12	<i>Allure</i> . Publicity. 1980-1981 <i>Note</i> : Oversize material has been removed to flat file 18, drawer 2, folder 3.
Flat-file			
	18/2	3	<i>Allure</i> . Publicity. Oversize. 1980-1981 <i>Note</i> : Oversize material removed from box 35, folder 12.
Box			
	35	13	Autobiography. Publishers' correspondence. 1977
	35	14	Contribution. <i>The Changing World of Fashion</i> , Ernestine Carter. Introduction. 1977
	35	15	Contribution. Flora Whitney Miller book. 1986-1987
	35	16	Contribution. <i>Getting Older, Growing Younger</i> , Barbara Cartland, editor. 1983
	35	17	Contribution. Gerry Dryansky book on Yves St. Laurent. Foreword. 1981
	35	18	Contribution. Issey Mikake exhibition. 1977
	35	19	Contribution. Japanese book introduction. 1986 <i>Note</i> : A project of Courvoisier, with photographs by the Earl of Lichfield.
	35	20	Contribution. Mick Jagger autobiography. June, August 1983
	35	21	Contribution. Mona Bismarck catalogue. 1986
	35	22	Contribution. <i>Particular Passions: Women Who Have Shaped Our Time</i> , Lynn Gilbert, editor. 1980-1981
	35	23	Contribution. <i>Women's Culture</i> , Gayle Kimball, editor. October 1981
	36	1	<i>D.V.</i> Congratulatory notes. June 1984
	36	2	<i>D.V.</i> Excerpts, clippings. 1984-1989
	36	3	<i>D.V.</i> Knopf correspondence, interview requests. 1982-1985
	36	4	<i>D.V.</i> NBC Today show interview. June 1984
	36	5	<i>D.V.</i> Publication party invitation list. [1984]
	36	6	<i>D.V.</i> Publicity (1 of 2). October-November 1984 <i>Note</i> : Oversize material has been removed to flat file 18, drawer 2, folder 3.
Flat-file			
	18/2	3	<i>D.V.</i> Publicity (1 of 2). Oversize. October-November 1984 <i>Note</i> : Oversize material removed from box 36, folder 6.
Box			
	36	7	<i>D.V.</i> Publicity (2 of 2). 1984
	36	8	<i>D.V.</i> Reviews (1 of 2). July-September 1984
	36	9	<i>D.V.</i> Reviews (2 of 2). July-September 1984
	36	10	<i>D.V.</i> Thank you notes. June 1984
	36	11	<i>D.V.</i> U.K. edition. August 1984
	36	12	<i>Harper's Bazaar</i> column "Why don't you?" Transcripts. July 1936-April 1938
	36	13	Quotes. <i>Book of the Best</i> . 1986
	36	14	Quotes. Brenda Frazier biography. 1986

Subseries II.E. Katell Le Bourhis

36	15	Quotes. On Horst. October 1984
36	16	Quotes. On Valentino. 1983 <i>Note:</i> For Italian <i>Vogue</i> .
36	17	Quotes. <i>Red Hot and Rich</i> . 1985, 1986 <i>Note:</i> A biography of Cole Porter.
36	18	Sonia Delaunay. 1984-1986 <i>Note:</i> For a book published by George Braziller.
36	19	Sonia Delaunay. 1985 <i>Note:</i> For an article in <i>Arts and Antiques</i> .
36	20	<i>Sonia Delaunay: Art into Fashion</i> . 1986
36	21	Speech. Society of the Four Arts, Palm Beach, FL. 1976
36	22	<i>Vanity Fair</i> column. 1985-1986
37	1	Viking Press book project. 1977-1980 <i>Note:</i> Oversize material has been removed to box 282, folder 33.
282	33	Viking Press book project. Oversize. August 1977 <i>Note:</i> Oversize material removed from box 37, folder 1.
37	2	Viking Press book project. Photographs. 1976

Subseries II.E. Katell Le Bourhis

Biographical Note

Starting as a research associate in 1980, Katell Le Bourhis worked on the planning and execution of Costume Institute exhibitions including “The Eighteenth Century Woman,” “Yves Saint Laurent,” “Man and the Horse,” “The Age of Napoleon,” and “Théâtre de la Mode” (see Series III). As associate curator for special projects, she conceived of and organized “Fashion and History: A Dialogue,” the inaugural exhibition of The Costume Institute galleries that she had helped to redesign and that opened in December 1992. In addition to exhibition planning, Le Bourhis assisted in acquisitions for the Costume Institute, notably items from the wardrobe of the Duke of Windsor in 1986. During the planning for “Fashion and History: A Dialogue” she left the Museum to serve as director and chief conservator at Musée des Arts de la Mode et du Textile at the Louvre Museum.

While living in Paris in the 1970s, Le Bourhis had worked in public relations and trend spotting for French designer and manufacturer Daniel Hechter, collaborated with Madeleine Delpierre at Musée des Arts de la Mode et du Costume, and was involved with theater design and documentary films. She has served as advisor on fashion concerns to Bernard Arnault, Chairman of LVMH Moët Hennessy-Louis Vuitton, since 1999.

Scope and Contents note

The series consists of Le Bourhis's files on three subjects: research for two planned, but never realized, exhibitions on the Duke of Windsor’s clothing and style and on American style, as well as extensive information on Diana Vreeland, including clippings, correspondence, and planning materials from the 1987 Party of the Year tribute, "The Art of

Subseries II.E. Katell Le Bourhis

Fashion" benefit auction for the Diana Vreeland Fund for Exhibitions in 1990, and Vreeland's memorial service held at the Museum in November 1989.

Box	Folder	
37	3	American show. Designers. 1987
37	4	American show. Gallery layout. April 28, 1987
37	5	American show. Hats (1920s-1950s). [1987]
37	6	American show. Norell. May 1987
37	7	American show. Research. Clippings (1920s-1940s). [1987] <i>Note: Oversize material has been removed to box 282, folder 34.</i>
282	34	American show. Research. Clippings (1920s-1940s). Oversize. [1987] <i>Note: Oversize material removed from box 37, folder 7.</i>
37	8	American show. Shoes (1920s-1950s). 1987
37	9	"The Art of Fashion" benefit auction, Sotheby's. Correspondence, guest list. February-April 1990
37	10	"The Art of Fashion" benefit auction, Sotheby's. Invitations, catalogue. April 1990
37	11	"The Art of Fashion" benefit auction, Sotheby's. Press release, clippings. February-May 1990
37	12	Clippings. Pavlovsk Palace. <i>Connoisseur</i> . January 1990
37	13	Correspondence. <i>Vogue</i> . October 2, 1990
37	14	Costume Institute. Programming changes. June 1987
37	15	Obolensky, Princess Helene. 1989-1990 <i>Note: In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.</i>
282	35	Vreeland, Diana. Address book (photocopy). [1989]
37	16	Vreeland, Diana. Benefit auction (April 18, 1990). 1989-1990 <i>Note: Privileged Trustee and legal information has been removed from this folder and is restricted according to Museum Archives access policy.</i>
37	17	Vreeland, Diana. Biographical information. 1970s-1991
37	18	Vreeland, Diana. Books and writing. 1969-1985
37	19	Vreeland, Diana. Clippings. 1960-1980 <i>Note: Oversize material has been removed to box 283, folder 1.</i>
283	1	Vreeland, Diana. Clippings. Oversize. December 1980 <i>Note: Oversize material removed from box 37, folder 19.</i>
38	1	Vreeland, Diana. Correspondence, publicity. 1990
38	2	Vreeland, Diana. Costume Institute exhibition changes. 1987
38	3	Vreeland, Diana. Death. Condolences. August-October 1989
38	4	Vreeland, Diana. Death. Metropolitan Museum memorial (November 6, 1989). September-November 1989

Subseries II.E. Katell Le Bourhis

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| 38 | 5 | Vreeland, Diana. Death. Metropolitan Museum memorial (November 6, 1989). Invitees. September 29, 1989 |
| 38 | 6 | Vreeland, Diana. Death. Obituaries and tributes. August-September 1989
<i>Note: Oversize material has been removed to box 283, folder 2.</i> |
| 283 | 2 | Vreeland, Diana. Death. Obituaries and tributes. Oversize. August 1989, 1991
<i>Note: Oversize material removed from box 38, folder 6.</i> |
| 38 | 7 | Vreeland, Diana. Diana Vreeland Fund. 1990 |
| 38 | 8 | Vreeland, Diana. Donations to Costume Institute. 1985-1986, undated |
| 38 | 9 | Vreeland, Diana. Estate, book. 1990 |
| 38 | 10 | Vreeland, Diana. Honors and awards. 1965-1986
<i>Note: Oversize material has been removed to box 283, folder 3.</i> |
| 283 | 3 | Vreeland, Diana. Honors and awards. Oversize. 1974, 1977, 1985
<i>Note: Oversize material removed from box 38, folder 10.</i> |
| 38 | 11 | Vreeland, Diana. Items from her office. 1989 |
| 38 | 12 | Vreeland, Diana. Jewelry sale, Sotheby's (October 20, 1987). 1987 |
| 38 | 13 | Vreeland, Diana. Jewelry sale, Sotheby's (October 20, 1987). 1987-1988 |
| 38 | 14 | Vreeland, Diana. Photographs. 1987
<i>Note: Includes black and white negative and photographic print.</i>

<i>Note: Original folder was marked "Use only these!"</i> |
| 38 | 15 | Vreeland, Diana. Roman bust restoration. 1991 |
| 38 | 16 | Vreeland, Diana. Tribute, Party of the Year (December 7, 1987). July-December 1987
<i>Note: Oversize material has been removed to box 283, folder 4.</i> |
| 283 | 4 | Vreeland, Diana. Tribute, Party of the Year (December 7, 1987). Oversize. December 1987
<i>Note: Oversize material removed from box 38, folder 16.</i> |
| 38 | 17 | Vreeland, Diana. Tribute, Party of the Year (December 7, 1987). Correspondence. December 1987 |
| 38 | 18 | Windsors. Clippings. 1964-1986 |
| 38 | 19 | Windsors. Clippings (1913-1986). [1987]
<i>Note: Oversize material has been removed to box 283, folder 5.</i> |
| 283 | 5 | Windsors. Clippings (1913-1986). Oversize. [1987]
<i>Note: Oversize material removed from box 38, folder 19.</i> |
| 38 | 20 | Windsors. Clothes in collection of Mohamed Al-Fayed. 1972, 1987 |
| 38 | 21 | Windsors. Clothes in other museums. 1987, undated |
| 38 | 22 | Windsors. Clothes in Metropolitan Museum collection. 1972-1986
<i>Note: In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.</i> |

Subseries II.F. Paul Ettesvold

38	23	Windsors. Exhibition. 1987
38	24	Windsors. Exhibition. Jewelry auction (1987). 1986-1987 <i>Note:</i> Oversize material has been removed to box 283, folder 6.
283	6	Windsors. Exhibition. Jewelry auction (1987). Oversize. 1986-1987 <i>Note:</i> Oversize material removed from box 38, folder 24.
39	1	Windsors. Offer of gift, Duke of Windsor clothing. 1973-1977
39	2	Windsors. Research request. 1988
39	3	Windsors. Staff and personnel. 1988
39	4	Windsors. Suzy Menkes correspondence. January 20, 1987
39	5	Windsors. Wallis Duchess of Windsor Museum and Fine Arts Center 1975-1977

Subseries II.F. Paul Ettesvold**Biographical Note**

As assistant and then associate curator at The Costume Institute, Ettesvold (d. 1986) worked extensively on the exhibition "The Eighteenth Century Woman" (1981; see Subseries III.OOO), organized by Special Consultant to the Costume Institute Diana Vreeland. He conducted research in collections in the United States and overseas, coordinated the exhibition, and was principal author of its catalogue. He also created the exhibition checklist for Vreeland's next exhibition, "La Belle Epoque" (1982; see Subseries III.PPP).

Ettesvold had received bachelor's and master's degrees in art history before being awarded a Lewisohn Fellowship in the Costume Institute in 1976 to study eighteenth century costume under the supervision of curator Stella Blum (see Subseries II.B).

Scope and Contents note

The records consist of Ettesvold's research into eighteenth century men's fashion. The work is not dated, but may have been amassed before the scope of the exhibition "The Eighteenth Century Woman" (1981; see Subseries III.OOO) had been determined.

Box	Folder	
39	6	Collection. Photography. 1979-1981
39	7	Research. Costumes (1720-1769). [1980s]
39	8	Research. Costumes (1770s). [1980s]
39	9	Research. Costumes (1780s). [1980s]
39	10	Research. Costumes (18th century). [1980s]
39	11	Research. Costumes and accessories (18th century). [1980s]
39	12	Research. Costumes (17th century). [1980s] <i>Note:</i> In English and Swedish.
39	13	Research. Costumes. Cohn, Alexandra. "Differences and changes in men's costume construction: 1740-1790." February 1979
39	14	Research. Costumes. "Typical regional and period costumes of France (17th-20th centuries). [1950s]

Subseries II.G. Richard Martin

39	15	Research. Costumes and accessories. <i>Journal des Luxus und der Moden</i> (1786-1795). [1980s]
39	16	Research. Fabric sample. [1980s]

Subseries II.G. Richard Martin**Biographical Note**

Richard Martin (1947-1999) was appointed curator of The Costume Institute in January 1993, after having served since 1991 as Executive Director of the Shirley Goodman Resource Center and professor of the history of art at Fashion Institute of Technology for 20 years. He had also served there as Dean of Graduate Studies and Executive Director of the Educational Foundation for the Fashion Industries. At the time of his appointment, his colleague Harold Koda (see Series II.H) previously Director of FIT's Design Laboratory, was appointed associate curator at The Costume Institute. As curator and then director of The Costume Institute, Martin supervised twenty exhibitions during his tenure (see Series III), in all of which he sought to provoke, interest, and intrigue audiences.

Active as a writer, speaker, and thinker on issues at the intersection of fashion and art, Martin saw no division between these artistic forms. He envisaged them as confronting, investigating, and exemplifying similar issues of body, gender, and identity since each is involved with how humans embody and represent themselves. He served as Editor of *Arts Magazine* and the Costume Society of America's scholarly journal *Dress*, contributed to close to one hundred books, gave hundreds of lectures, and participated on panels and juries. He published more than two hundred articles on art and fashion in publications as diverse as *Artforum*, *Esquire*, *Art Journal*, and *Textile & Text*, of which he was also editor and publisher for four years. His books include *Fashion and Surrealism*, *The New Urban Landscape*, *Contemporary Fashion*, *Charles James*, and publications related to exhibitions he organized at The Costume Institute.

Martin graduated from Swarthmore College in 1967 and earned master's degrees from Columbia University. He taught graduate courses at the latter, as well as New York University and The School of the Art Institute of Chicago, and undergraduate courses at Juilliard, School of Visual Arts, and Parsons School of Design.

After his death from cancer in November 1999, the Museum established a memorial fund in his name, proceeds from which further the programs of The Costume Institute.

Scope and Contents note

The records document, in addition to his administrative duties, Martin's extensive correspondence with artists and designers, his research into topics for articles and reprints of some of his many published works, and materials supporting his planned history of the Costume Institute. Some files are from the records of earlier Costume Institute curators Jean Druesedow and Stella Blum on subjects that were of continuing interest to Martin during his tenure.

Arrangement note

The subseries is arranged in six subparts: Subseries III.G.1. Correspondence, Subseries III.G.2. Departmental History, Subseries III.G.3. General Files, Subseries III.G.4. Operations, Subseries III.G.5 Research Materials, Subseries III.G.6. Writings, Lectures, and Appearances.

Subseries II.G.1. Correspondence

Box	Folder
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Subseries II.G.1. Correspondence

39	17	A. 1993-1998
39	18	Adam, Michael and Marjorie; Sandra Michels Adams, American Institute of Graphic Arts. 1993-1994
39	19	Armani, <i>Emporio Armani Magazine</i> . 1993-1995
39	20	B. Various. 1993-1998
39	21	Balenciaga, Brioni. 1986-2000
39	22	Cashin, Bonnie. 1982-1994
39	23	Christie's. Couture auction. 1993-1994 <i>Note: Object-specific information in this folder is restricted, according to Museum Archives access policy.</i>
39	24	Christie's. Education. 1993-1997
40	1	Coty. 1954-1999
40	2	Jack Denst Designs, Design History Society. 1980-1994
40	3	Drummond, Diana; Mrs. Elisha Dyer. 1975-1990
40	4	Erté. 1967-1980 <i>Note: Object-specific information in this folder is restricted, according to Museum Archives access policy.</i>
40	5	F. 1993-1998
40	6	Fashion Foundation, Fashion's Inner Circle, Fashion Roundtable Steering Committee. 1993, 1995
40	7	Gale Research International, Helen Galland. 1993-1996
40	8	Horwitz, Caryl. 1987-1993 <i>Note: Object-specific information in this folder is restricted, according to Museum Archives access policy.</i>
40	9	Indiana Historical Society. 1993-1994
40	10	Italian Trade Commission. 1994-1996 <i>Note: Oversize material has been removed to box 283, folder 7.</i> <i>Note: Includes a 1996 proposal for an exhibition of Italian Renaissance fabrics.</i>
283	7	Italian Trade Commission. Oversize. February 13, 1995 <i>Note: Oversize material removed from box 40, folder 10.</i>
40	11	Jones, Lady Elwyn (Pearl Binder). 1976-1980
40	12	K. 1993-1998
40	13	Kanter, Laurence B. (Lehman Collections).
40	14	L. 1995-1998
40	15	Laboratory Institute of Marketing (LIM). 1994-1999
40	16	Loscher, Dr. Ingrid. 1994
40	17	Magazines. <i>Bride's</i> , Cambridge University Press, <i>GQ</i> , <i>Glamour</i> , <i>Harper's Bazaar</i> . 1993-2000
40	18	Magazines. Hearst, <i>Italia</i> , <i>Town and Country</i> , <i>Travel and Leisure</i> . 1993-1998

Subseries II.G.2. Departmental History

40	19	Magazines. <i>Vanity Fair</i> , <i>Visionaire</i> , <i>Vogue</i> . 1993-2005
40	20	Poiret, Mme. Paul; Laura and John Pomerantz (Leslie Fay Companies). 1976, 1990-1993
40	21	Ritter Memorial Fund (Gerald Silbert). 1981-1991
40	22	Rogers, Shannon (Kent State University Museum). 1985-1985
40	23	Rohlf, Mrs. Frederick (Alice L. Crowley, Irene Lewisohn Funds). 1972-1993
40	24	Russek, Beatriz. 1990-1991
40	25	Shults, Isabel. 1928-1987 <i>Note:</i> Object-specific information in this folder is restricted, according to Museum Archives access policy.
41	1	Silverman, Irene Z. (Coby Foundation). 1994-1995
41	2	Sloane, Janet (Madcaps Inc.). 1989-1996
41	3	Various. 1983-1999
41	4	Vreeland, Alexander. <i>Outgoing</i> . 1993-1994
41	5	Walker, Myra. 1987-1994
41	6	Wheaton, Mary Ann; Benedict Yedlin. 1997

Subseries II.G.2. Departmental History

Historical note

Costume Institute librarian Deirdre Donohue conducted extensive research on the Costume Institute's history to support an issue of the *Met Bulletin* celebrating the Institute's 50th anniversary in 1987. Later, curator Richard Martin had planned to write a book on the history of the Costume Institute. To assist him, Donohue compiled research for his review that included original documents from the Costume Institute's records, photocopied materials, and secondary sources. Work on the project ended around 1998 as Martin's illness progressed; he died of melanoma in November 1999.

Scope and Contents note

The subseries includes both original and secondary materials collected by librarian Deirdre Donohue to support both a published issue of the *Met Bulletin* marking the Institute's 50th anniversary in 1987 and a planned, but never completed, history of the Institute, by curator Richard Martin in the 1990s. Some materials may have originated in other folders in Series VII. Operations, and contain original materials; some folders include typed inventories of materials and/or Donohue's notes.

Box	Folder	
41	7	Anniversary celebrations. 1940-1941
41	8	Background information. 1924-1980s
41	9	Background information. Notes. 1980s-1990s
41	10	Background information. Various. Originals and photocopies. 1937-1991
41	11	Bibliographies and references. [1990s]
41	12	Clippings. Originals and photocopies. 1937-1992 <i>Note:</i> Oversize material has been removed to box 283, folder 8.

Subseries II.G.2. Departmental History

283	8	Clippings. Originals and photocopies. Oversize. 1938, 1950 <i>Note:</i> Oversize material removed from box 41, folder 12.
41	13	Collections. Original and photocopied information. 1930s
41	14	Correspondence. Hamburger, Estelle. 1945-1972 1945-1972
41	15	Cunnington collection. Correspondence re: acquisition. 1937-1939
41	16	Documents. Official and legal. Original and photocopies.
41	17	Donors. Industry and other. 1945-1971
41	18	Exhibition publications. Early. Originals and photocopies. 1938
41	19	Histories of the Costume Institute. Draft and final versions. 1965-1992
41	20	Histories of the Costume Institute. Polaire Weissman's. Undated
41	21	Lecture demonstration series (1 of 4). 1938
41	22	Lecture demonstration series (2 of 4). 1940, 1988
41	23	Lecture demonstration series (3 of 4). 1941
42	1	Lecture demonstration series (4 of 4). 1942
42	2	Membership correspondence. 1968-1970
42	3	Merger. Transfer to The Metropolitan Museum of Art. 1948, 1959-1960 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
42	4	Metropolitan Museum documents and publications. 1937-1972 <i>Note:</i> Oversize material has been removed to box 283, folder 9.
283	9	Metropolitan Museum documents and publications. Oversize. [1950s] <i>Note:</i> Oversize material removed from box 42, folder 4.
42	5	Museum of Costume Art. Exhibition activities (1937-1943). Undated
42	6	Museum of Costume Art. Exhibition announcements. Pages from scrapbook. 1937-1941
42	7	<i>The Neighborhood Playhouse</i> , by Alice Lewisohn Crowley. Photocopied book. 1959
42	8	People. Bernstein, Aline. Biographical notes, excerpts <i>Aline</i> . 1913-1979
42	9	People. Lawrence, Elizabeth. Biography. 1973-1982 <i>Note:</i> At the time of her death in 1982, Lawrence was master restorer at the Costume Institute.
42	10	People. Lewisohn, Irene. Correspondence with Frederic von Lorentz. 1936-1938
42	11	People. Lewisohn, Irene. Correspondence with Jessie Franklin Turner, Charles James (photocopy). 1938-1943
42	12	People. Lewisohn, Irene; Lee Simonson photographs. [1930s-1940s]
42	13	People. Shaver, Dorothy. Speeches, biographical information. 1946-1959
42	14	Physical plant. Correspondence, plans, memos, leases. 1937-1961 <i>Note:</i> Includes list, typed at a later date, of original folder's contents. <i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 4.

Flat-file

Subseries II.G.3. General Files

18/2	4	Physical plant. Correspondence, plans, memos, leases. Oversized plan, reconstruction of Wing H. March 30, 1967 <i>Note:</i> Oversize material removed from box 42, folder 14.
Box		
42	15	Publicity. Brochures. Draft and final versions. 1937-1941
43	1	Publicity. Draft and final press releases, clippings. 1937, 1941, 1943, undated
43	2	Publicity. Press materials by Estelle Hamburger; <i>Museum News</i> 1939, 1955, 1963
42	3	Reconstruction. Chronology, plans. 1952-1972 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 4.
Flat-file		
18/2	4	Reconstruction. Chronology, plans. Oversize. 1970 <i>Note:</i> Oversize material removed from box 42, folder 3.
Box		
43	4	Reconstruction. Correspondence. 1970-1971
43	5	Reconstruction. Furnishings, office, floor plans. 1970
43	6	Reconstruction. Layout and requirements. 1956-1958
43	7	Reconstruction. Notes and plans 1971 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 4.
Flat-file		
18/2	4	Reconstruction. Notes and plans. Oversize. 1971 <i>Note:</i> Oversize material removed from box 43, folder 7.
Box		
43	8	Reconstruction. Plans. 1971-1973 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 4.
Flat-file		
18/2	4	Reconstruction. Plans. Oversize. 1968-1971 <i>Note:</i> Oversize material removed from box 43, folder 8.
Box		
43	9	Reconstruction. Study storage. 1970-1971 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 4.
Flat-file		
18/2	4	Reconstruction. Study storage. Oversize. 1970-1971 <i>Note:</i> Oversize material removed from box 43, folder 9.
Box		
43	10	Regional collection. Notes. April 1988
43	11	Study storage. Black and white photographs. [1950s]
43	12	Vreeland correspondence. Advertisers. 1972

Subseries II.G.3. General Files

Subseries II.G.4. Operations

Box	Folder	
43	13	Blum, Stella. 1982-1985 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 2, folder 4.
Flat-file		
18/2	4	Blum, Stella. Oversize. 1982-1985 <i>Note:</i> Oversize material removed from box 43, folder 13.
Box		
43	14	Fashion Institute of Technology. "Brave FORTUNE: Heroic Images of American Enterprise." Black and white photographic prints. June-August 1991
43	15	Gino di Grandi. 1979-1980
44	1	Humor. 1980s
44	2	New York Public Library. Program of events. [1996]
44	3	Personal. Bookplates. [1990s]
44	4	Personal. Death and posthumous. Notices and obituaries 2000
44	5	Personal. Personal effects inventory. May 4, 2000
44	6	Personal. Resume, publications list. [1995] <i>Note:</i> Includes black and photographic prints and negatives.
44	7	Student paper. Yaeger, Diane. "Stuart Davis: His words and images." [1990s]
44	8	Vreeland, Diana. 1993 <i>Note:</i> Information on theatrical production of tribute "Full Gallop: An Evening with Diana Vreeland."

Subseries II.G.4. Operations

Box	Folder	
44	9	Address book. Photocopied rolodex pages. [1999]
44	10	Collection. "La belle assemblée: recent acquisitions: Irene Lewisohn Costume Reference Library, 1 July-31 December 1995, the Costume Institute." 1995
44	11	Collection. Damage and loss reports. 1987-1995 <i>Note:</i> Object-specific information in this folder is restricted, according to Museum Archives access policy.
288	40	Collection. Deaccession. Lists, procedures, correspondence. 1973-1993, 2000 <i>Note:</i> This folder contains object-specific information and is restricted, according to Museum Archives access policy.
44	12	Collection. Designers and categories for acquisition. [1990s]
44	13	Collection. Donation, Balenciaga. May 1993 <i>Note:</i> Object-specific information in this folder is restricted, according to Museum Archives access policy.
44	14	Collection. Fumigation records. 1971-1986
44	15	Collection. Images. Color transparencies. 1960s-1980s
44	16	Collection. Object conservation forms. [1990s]

Subseries II.G.4. Operations

44	17	Collection. Offers. Ruf, Wolfgang. May 13, 1993
44	18	Collection. Offers. Various. 1993 <i>Note:</i> Object-specific information in this folder is restricted, according to Museum Archives access policy.
44	19	Collection. Packing material information. [1990s]
44	20	Collection. Vendors. [1990s]
44	21	Collection. Wish list. October 24, 1994
44	22	Collection. Wrapping hangers. [1990s]
289	1	Correspondence. Development Department. 1993-1999 <i>Note:</i> This folder contains privileged financial information and is restricted, according to Museum Archives policy. Restricted documents may be accessed on or after December 2034, at the discretion of Archives staff.
289	2	Correspondence. Development Department. 1993-1995 <i>Note:</i> This folder contains sensitive financial information and is restricted, according to Museum Archives policy. Restricted documents may be accessed on or after December 2030, at the discretion of Archives staff.
44	23	Correspondence. Memos. 1990-1993
289	3	Correspondence. Office of the Director. 1993-1999 <i>Note:</i> This folder contains privileged legal, financial, and object-specific information and is restricted, according to Museum Archives policy.
289	4	Correspondence. Office of the Secretary. 1992-1996 <i>Note:</i> This folder contains privileged legal information and is restricted, according to Museum Archives policy.
44	24	Curatorial programming questionnaire. December 10, 1999
289	5	Davenport/Fleischer fund. 1992-1993 <i>Note:</i> This folder contains sensitive financial information and is restricted, according to Museum Archives policy. Restricted documents may be accessed on or after December 2028, at the discretion of Archives staff.
289	6	Deaccession. Procedures, department items deaccessioned. March, April 1993, 2000 <i>Note:</i> This folder contains object-specific information and is restricted, according to Museum Archives access policy.
44	25	Emergency response flow chart. [1990s]
44	26	Ettesvold, Paul. Acquisition fund. 1977-1988
289	7	Exhibitions. Proposed. Bella Figura: Italian Fashion Since 1945. 1995, 1998 <i>Note:</i> This folder contains sensitive financial information and is restricted, according to Museum Archives policy. Restricted documents may be accessed on or after May 2033, at the discretion of Archives staff.
289	8	Exhibitions. Proposed. History of Fashion. October 1996, June 1997

Subseries II.G.4. Operations

Note: This folder contains sensitive financial information and is restricted, according to Museum Archives policy. Restricted documents may be accessed on or after May 2032, at the discretion of Archives staff.

45	1	Exhibitions. Proposed. Prospectus. September 18, 1997
45	2	Exhibitions. Summary (1939-1994). [1994]
45	3	Fabric samples. Bricol, Dreber. [1990s]
45	4	Finance. Deposits for classes taught, expenses. 1997-1998
45	5	Finance. Deposits for classes taught, publications sold. 1997-2000
45	6	Finance. Deposits for expenses. 1996
289	9	Finance. Gifts and funds. 1994-1998 <i>Note:</i> This folder contains privileged financial information and is restricted, according to Museum Archives policy.
289	10	Finance. Special exhibition project reports. 1995-1997 <i>Note:</i> This folder contains sensitive financial information and is restricted, according to Museum Archives policy. Restricted documents may be accessed on or after January 2032, at the discretion of Archives staff.
45	7	Fire safety. 1988-1994
45	8	Forms. Package pass. 1993
45	9	Forms. Purchasing. 1994
45	10	Forms. Request for donor fund transfer. [1990s]
45	11	Forms. Special exhibitions request. November 1998
45	12	Forms. Tax exempt status. 1998
45	13	Galleries. Music system. Speaker plan. [1995]
45	14	Hotels. General. 1997
45	15	Hotels. London, Paris. 1987-1989
45	16	Kemp, Dottie. Memorial shoe fund. 1977-1993
45	17	Lampers. 1990
45	18	Lawrence, Elizabeth. Memorial acquisitions fund. 1982
45	19	Lewisohn Trust. 1985-1997
45	20	Merchandise. Slide pack text. June 4, 1991
45	21	Metropolitan Museum walking tours. Summary. September-December 1993
45	22	Office. Take out menus. [1990s]
45	23	Office equipment. Audiovisual. 1996
46	1	Office equipment. Computer training. [1990s]
46	2	Office equipment. Directions, brochures, warranties. [1990s]
46	3	Office equipment. Media equipment and supplies. [1990s]
46	4	Office equipment. Surplus. Disposition. March 23, 1994
46	5	Office equipment. Telephone, voice mail. [1990s]

Subseries II.G.4. Operations

Note: Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after December 2078, at the discretion of Archives staff.

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| 46 | 6 | Personnel. Hiring guidelines and policies, forms. 1990 |
| 46 | 7 | Personnel. Hiring guidelines. Union technician position. 1992
<i>Note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after June 2077, at the discretion of Archives staff.

<i>Note:</i> Privileged legal information in this folder is restricted, according to Museum Archives access policy. |
| 46 | 8 | Personnel. Insurance information. 1993-1994 |
| 46 | 9 | Personnel. Interns. 1991-1998 |
| 289 | 13 | Personnel. Procedures and policies. 1989-1991
<i>Note:</i> This folder contains privileged personnel information and is restricted, according to Museum Archives policy. |
| 46 | 10 | Personnel. Volunteers. 1995-1997
<i>Note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after June 2081, at the discretion of Archives staff. |
| 46 | 11 | Policy. Opinions on art objects. 1990 |
| 46 | 12 | Policy. Photography. 1992 |
| 46 | 13 | Policy. Smoking. 1988, 1992 |
| 46 | 14 | Policy. Standards manual for signs and labels. 1994 |
| 46 | 15 | Policy. Various. 1990-1991 |
| 46 | 16 | Publicity. Appointment press release, resume. 1992 |
| 46 | 17 | Publicity. Appointment, announcement, photographs. 1993 |
| 46 | 18 | Publicity. Clippings. Richard Martin. 1993-1997 |
| 46 | 19 | Publicity. Clippings. Various. 1996, undated
<i>Note:</i> In English and German. |
| 46 | 20 | Publicity. Correspondence. 1993-1999 |
| 46 | 21 | Publicity. Exhibitions list. May 25, [1995] |
| 46 | 22 | Restaurants. [1990s] |
| 46 | 23 | Security. 1993 |
| 46 | 24 | Signature list. Authorized. 1992 |
| 46 | 25 | Subscriptions. 1992-1994 |
| 46 | 26 | Tours. PAC Committee. 1993 |
| 46 | 27 | Travel. Forms, expenses submitted. 2000 |
| 46 | 28 | Travel. Guidelines. 1988-1997 |
| 46 | 29 | Visiting Committee. 1988-1991, 1994, undated |
| 290 | 2 | Visiting Committee (1993). 1992-1993 |

Subseries II.G.5. Research Materials

Note: This folder contains privileged Board-related information and is restricted, according to Museum Archives policy.

47	1	Vreeland benefit auction. 1990
47	2	Warranty and indemnification. 1990, 1991

Subseries II.G.5. Research Materials

Scope and Contents note

The subseries contains research materials that informed Martin's writings and exhibition planning, including clippings, publications, reprints, catalogues, and visual materials.

Subseries II.G.5.a. Printed Materials

The subseries consists of printed research materials including articles, clippings, reprints, and catalogues.

Box	Folder	
47	3	Articles and notes. Fashion, various. 1947, 1988
47	4	Articles and notes. Fashion, various. 1973-1987
47	5	Articles and notes. Fashion, various. 1983-1990
47	6	Articles and notes. Fashion, various. 1983-1995
47	7	Articles and notes. 19th century fashion. [1980s-1990s]
47	8	Catalogues. Enrico Donati, Essex Institute, Salem. 1979, 1987
47	9	Catalogues. Museum of Ethnography, Budapest; Richard Fishman jewelry. 1985, 1997
47	10	Catalogues. Sotheby's, Museum of Fine Arts Boston, Western Reserve Historical Society Chis olm Halle Costume Wing. 1968, 1982, 1986
48	1	Catalogues. Unidentified. French fashion images, in Japanese publication. [1990s]
Flat-file		
18/2	4	Clippings. Newspapers. Oversize. 1995-1999
Box		
48	2	Clippings. Magazines. Originals and photocopies. 1940, 1950, undated
48	3	Clippings. Fashion, various. 1983-1993
48	4	Clippings. <i>Vogue</i> . 1961, 1962
48	5	Clippings. <i>Vogue</i> . 1964
48	6	Clippings. <i>Vogue</i> . 1964
48	7	Clippings. <i>Vogue</i> . 1965
48	8	Clippings. <i>Vogue</i> . 1966-1967
48	9	Clippings. <i>Vogue</i> . 1968
48	10	Clippings. <i>Vogue</i> . 1968
48	11	Clippings. <i>Vogue</i> . 1968

Subseries II.G.5.b. Research Images

48	12	Clippings. <i>Vogue</i> . 1969-1970
48	13	Clippings. <i>Vogue</i> . Undated
49	1	Designers. Janowich, Lehman, Miyake. Black and white photographic prints. 1987, 1990
49	2	Designers. Matsuda, Missoni. 1990s
49	3	Designers. Miyake, Mugler, Prada. 1990s <i>Note:</i> Oversize material has been removed to box 283, folder 10.
283	10	Designers. Miyake, Mugler, Prada. Oversize. 1990s <i>Note:</i> Oversize material removed from box 49, folder 3.
49	4	Designers. Saint Laurent. 1990s <i>Note:</i> Oversize material has been removed to box 283, folder 11.
283	11	Designers. Saint Laurent. Oversize. 1990s <i>Note:</i> Oversize material removed from box 49, folder 4.
49	5	Designers. Shamask, Smith, Sprouse. 1990s <i>Note:</i> Oversize material has been removed to box 283, folder 12.
283	12	Designers. Shamask, Smith, Sprouse. Oversize. 1990s <i>Note:</i> Oversize material removed from box 49, folder 5.
49	6	Designers. Ungaro, Versace, Westwood. 1990s <i>Note:</i> Oversize material has been removed to box 283, folder 13.
283	13	Designers. Ungaro, Versace, Westwood. Oversize. 1990s <i>Note:</i> Oversize material removed from box 49, folder 6.
49	7	Designers. Yamamoto, Yeohee. 1990s
49	8	Invitations. Exhibitions. 1987-1990
283	14	Publications. <i>Allure</i> . Sample, press kit. Oversize. 1991
49	9	Publications. <i>Arts of Asia, Soho Journal</i> . 1987-1993
49	10	Publications. <i>Fashion: Fast, The Museum, The Art Quarterly</i> . 1957, 1966, 1968
49	11	Publications. <i>Fashion Theory, The Advocate, Journal of American Culture</i> . 1987, 1995, 1997
50	1	Publications. Various. English language. 1908, 1911, 1918
50	2	Publications. Various. French, Hungarian, Polish, Czech. 1960-1993
50	3	Publications. Various. Greek, Japanese. 1982, 1992

Subseries II.G.5.b. Research Images

Scope and Contents note

The subseries consists of photographs and clippings that Martin amassed in support of his writings and research. These include images of indigenous Mexican costume that informed an essay on Mexican "Indian" dress, and covers by J.C.

Subseries II.G.6. Writings, Lectures, and Appearances

Leyendecker from *Collier's Magazine* and the *Saturday Evening Post* that were among his research for articles on the illustrator's homoerotic imagery.

Box	Folder	
50	4	Accessories, women's. Mounted color prints. [1990s]
50	5	Alienated envelopes. [1990s]
50	6	Equestrian wear, accessories. Mounted color prints. [1990s]
50	7	Formal and ceremonial dress (1800s). Mounted color prints. [1990s]
50	8	India. Dress, fabrics, decorative objects (1700s, 1800s). Mounted color prints. [1990s]
50	9	India. Dress, fabrics, decorative objects (1800s). Mounted color prints (1 of 2). [1990s]
51	1	India. Dress, fabrics, decorative objects (1800s). Mounted color prints (2 of 2). [1990s]
51	2	India. Dress, fabrics, decorative objects (1900s). Mounted color prints (1 of 3). [1990s]
51	3	India. Dress, fabrics, decorative objects (1900s). Mounted color prints (2 of 3). [1990s]
51	4	India. Dress, fabrics, decorative objects (1900s). Mounted color prints (3 of 3). [1990s]
51	5	Lace garments and accessories. Mounted color prints. [1990s]
51	6	Leyendecker, J.C. <i>Saturday Evening Post</i> (1904-1950). Black and white transparencies [1990s]
51	7	Leyendecker, J.C. <i>Saturday Evening Post</i> (1906-1938). Black and white transparencies [1990s]
51	8	Leyendecker, J.C. <i>Saturday Evening Post</i> . Black and white photographic prints. 1930s
51	9	Leyendecker, J.C. <i>Saturday Evening Post</i> . Color transparencies. 1910s-1930s
51	10	Men. 1904-1940s
52	1	Men's underwear. Black and white photographic prints. 1920s-1940s
52	2	Mexico. Traditional dress, jewelry, masks. Mounted color prints. [1990s]
52	3	Military dress. (1800s). Mounted color prints. [1990s]
52	4	Novelty condoms. Black and white photographic prints. [1990s]
52	5	PKZ Burger-Kehl. Black and white photographic prints. [1990s]
52	6	Religious garments (1800s). Mounted color prints. [1990s]
52	7	Shoes. Black and white transparencies. 1947
52	8	Tango, flamenco. Costume and accessories. [1990s]
52	9	Various. (1920s-1950s). Black and white transparencies. [1990s]
52	10	Various. Black and white photographic prints and transparencies. [1990s]

Subseries II.G.6. Writings, Lectures, and Appearances

Subseries II.H. Harold Koda

The subseries consists of typescripts and reprints of Martin's written output, including articles, lectures, and notes from presentations and addresses.

Box	Folder	
52	11	Blurb. Toledo, Isabel and Ruben. Undated
52	12	Mexico. Chapters on "Indian" dress and culture. Undated
52	13	Typescripts and reprints (1 of 10). 1982-1989
52	14	Typescripts and reprints (2 of 10). 1990-1995
52	15	Typescripts and reprints (3 of 10). 1994-1996
52-	16	Typescripts and reprints (4 of 10). 1997
52	17	Typescripts and reprints (5 of 10). 1997-1999
53	1	Typescripts and reprints (6 of 10). 1998-1999
53	2	Typescripts and reprints (7 of 10). Undated
53	3	Typescripts and reprints (8 of 10). Undated
53	4	Typescripts and reprints (9 of 10). Undated
53	5	Typescripts and reprints (10 of 10). Undated

Subseries II.H. Harold Koda**Biographical note**

Harold Koda was named associate curator of the Costume Institute in 1993, at the same time that Richard Martin (see Subseries III.G) was named curator. For the preceding eleven years he was associate curator at the Edward C. Blum Design Laboratory of the Fashion Institute of Technology and curator in the costume collection, and Director of the Design Laboratory, from 1979 to 1992. At FIT he curated "Balenciaga" (1986), and worked with Martin on exhibitions including "Jocks and Nerds" (1989), "Splash!" (1990), and "Halston: Absolute Modernism" (1991).

During four years at the Costume Institute he collaborated with Martin on exhibitions including "Diana Vreeland: Immoderate Style" (1993; see Subseries IV.EEEE), "Madame Grès" (1994; see Subseries IV.GGGG), and "Christian Dior" (1996; see Subseries IV.MMMM). In 1997 Koda left to attend Harvard University's Graduate School of Design, from which he received a master's in landscape architecture in 2000.

Later than year, he returned to the Costume Institute as Curator in Charge following Richard Martin's death in November 1999. Beginning with "Extreme Beauty" (see Subseries IV.YYYY) Koda organized exhibitions including "Goddess" (2003; see Subseries IV.BBBBB), "Dangerous Liaisons" (2004; see Subseries IV.DDDDD), "Poiret: King of Fashion" (2007; see Subseries IV.JJJJ), "The Model as Muse: Embodying Fashion" (2009), "Schiaparelli and Prada: Impossible Conversations (2012), and "Charles James: Beyond Fashion" (2014). Highlights of Koda's tenure include the January 2009 transfer of the Brooklyn Museum's Costume Collection to the Metropolitan Museum and the May 2014 reopening of The Costume Institute's space after a two-year renovation as the Anna Wintour Costume Center. Earlier in his career, Koda served as an exhibition assistant to Special Consultant to the Costume Institute Diana Vreeland (see Subseries II.D) on "The Glory of Russian Costume" (1976; Subseries III.HHH), and "Vanity Fair: A Treasure ZTrove of the Costume Institute"(1977; see Subseries III.JJJ). He has coauthored more than twenty books, including twelve catalogues for Costume Institute exhibitions, and received special awards from the Council of Fashion Designers of America in 1986 and 1997, the 2007 Costume Society of America Richard Martin Award for "Poiret: King of Fashion," and the 2009 Fashion Group International Oracle Award.

Subseries II.H.1. Collection Management

Subseries II.H.1. Collection Management

Box	Folder	
53	6	Accession numbers. Formatting. January 17, 2002
53	7	Ginsburg, Cora. Purchases. 1973-2003 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
53	8	Mainbocher. Items in collection. May 1993
53	9	Norell. Items in collection. 1973-1974
290	4	Offsite storage, shipping. 2004 <i>Note:</i> This folder contains object-specific information and is restricted, according to Museum Archives access policy. Restricted materials may be accessed after December 2039, at the discretion of Museum Archives staff.
53	10	Vionnet. Items in collection. 1973
53	11	Vionnet. Purchase recommendation. May 2003

Subseries II.H.2. Correspondence

Box	Folder	
53	12	Art Dealers' Association of America. February 15, 1994
53	13	Barr, Neal. 2002
53	14	Designers. Alaia, Azzedine; Balenciaga [Marie Andrée Jouve], Geoffrey Beene. 1991-2006 <i>Note:</i> Documents with sensitive donor information have been removed from this folder. Restricted documents may be accessed on or after November 2038, at the discretion of Archives staff.
53	15	Designers. Hugo Boss, Cat Chow, Liz Claiborne, Marian Clayden. 1995-2008 <i>Note:</i> Oversize material has been removed to box 283, folder 15.
283	15	Designers. Hugo Boss, Cat Chow, Liz Claiborne, Marian Clayden. Oversize. May 13, 2003 <i>Note:</i> Oversize material removed from box 53, folder 15.
53	16	Designers. De la Renta, Annette and Oscar. 1993-2002 <i>Note:</i> Privileged financial information has been removed from this folder and is restricted according to Museum Archives access policy.
53	17	Designers. Christian Dior, DKNY. 1995-2006 <i>Note:</i> Object-specific information has been removed from this folder and is restricted according to Museum Archives access policy.
53	18	Designers. Fawehimini Couture, Fendi, Han Feng, Salvatore Ferragamo 1993-2000

Subseries II.H.3. General Files

53	19	Designers. Gaultier, Gucci, Halston, Borghese, Hermès, Tommy Hilfiger, Marc Jacobs, Jockey International. 1997-2007 <i>Note:</i> Privileged financial information has been removed from this folder and is restricted according to Museum Archives access policy.
53	20	Designers. Issey Miyake, Nike, Polo/Ralph Lauren, Prada. 1994-1997, 2003 <i>Note:</i> Documents with privileged financial information have been removed from this folder. Restricted documents may be accessed on or after February 2038, at the discretion of Archives staff.
53	21	Designers. Yves Saint Laurent, Shiseido, Ruben Toledo, Versace. 1984-2007 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
53	22	Designers. Valentino, Louis Vuitton, Valentin Yudashkin. 1990-2005
53	23	Ginsburg, Cora; Madeleine Ginsburg. 1993, 2003
53	24	Le Bourhis, Katell. 1991-2002
53	25	Milbank, Caroline Rennolds. 1989, 2009
53	26	Squire, Maria Magdalena. August 2006
53	27	Tiffany and Co. 1994-2004

Subseries II.H.3. General Files

Box	Folder	
54	1	Appraisers. 1980-2000
54	2	Art galleries. Galerie Bartsch et Chariau. September 2003
54	3	Art galleries. Holasek Weir Gallery. 2005
54	4	Bergdorf Goodman. <i>Dreams Through the Glass</i> . April 22, 2003
54	5	Catalogues and brochures. General. 2008
54	6	Collectors. Galembo, Phyllis. [1990s]
54	7	Curators. Profiles. Hamish Bowles, Patrick Kinmouth. [2001]
54	8	Dealers. Lantz, David; Annea Tonnegotti, Mark Walsh. 1992-2000
54	9	Designers. Anthony, John; Giorgio Armani, Bill Blass, Yves Saint Laurent, Turturro, Yeolee. 1998, 2003, 2004 <i>Note:</i> Documents with sensitive donor information have been removed from this folder. Restricted documents may be accessed on or after June 2037, at the discretion of Archives staff.
54	10	Designers. Ralph Rucci Chado. 2003
54	11	Designers. Dervis, Peter. 1995
54	12	Designers. Kenneth King Designs. 2000-2002
54	13	Designers. Kjeldtoft, Karoline. September 6, 2000 <i>Note:</i> Includes CD-ROM.
54	14	Guest, C.Z. November 2003

Subseries II.H.4. Operations

54	15	Lecturers. Lloyd, Svetlana K. 2000
283	16	Vreeland, Diana. Image. Oversize. 1993

Subseries II.H.4. Operations

Box	Folder	
290	12	Acquisitions. Appropriations, customs forms, labels. 2003, 2004, 2007 <i>Note:</i> This folder contains object-specific and privileged financial information and is restricted, according to Museum Archives policy.
54	16	Costume Institute history, brochures. 1937-2000s
54	18	Donation. Giorgio di Sant'Angelo archive to University of California Los Angeles. 1998-2007 <i>Note:</i> Documents with privileged legal information have been removed from this folder. Restricted documents may be accessed on or after July 2040, at the discretion of Archives staff.
54	17	Donation. Slides, to Conde Nast Publications archives. November 4, 2003
54	19	Events. Eleanor Lambert memorial. Background, correspondence. 1943, 1993-2003
54	20	Events. Eleanor Lambert memorial (November 24, 2003). October-November 2003
54	21	Events. Eleanor Lambert Friends event. Birthday dinner (October 22, 2003). June-October 2003 <i>Note:</i> Sensitive personal and financial information has been removed from this folder. Restricted documents may be accessed on or after June 2038, at the discretion of Archives staff. <i>Note:</i> Oversize material has been removed to box 283, folder 17.
283	17	Events. Eleanor Lambert Friends event. Birthday dinner (October 22, 2003). Oversize. August 6, 2003 <i>Note:</i> Oversize material removed from box 54, folder 21 .
55	1	Library. Costs of RLIN and Watsonline. October 1995
55	2	Loans. Ptychosis. Peloponnesian Folklore Foundation. 2003, 2004
55	3	Loans. Fashion Institute of Technology. October 29, 2002
55	4	Loans. Hair: The Rise of Individualism 1790-1840. Decorative Arts Center of Ohio. 2006
55	5	Loans. Incoming, Oskar Schlemmer, Fashion Institute of Technology. 2001, 2002
55	6	Loans. Notices, Museum of Fine Arts, Wadsworth Atheneum. 2002
55	7	Loans. Various. 2003, 2004 <i>Note:</i> Object-specific information in this folder is restricted, according to Museum Archives access policy.
55	8	Richard Martin Memorial Fund. 1999, 2000, 2006

Series III. Exhibitions

Note: Documents with privileged financial information have been removed from this folder. Restricted documents may be accessed on or after March 2041, at the discretion of Archives staff.

55	9	Party of the Year. Invitations. 1999, 2001
55	10	Publicity. General. 1993
55	11	Publicity. Le Bourhis, Katell. Press clippings, releases, photographs. 1988-1992
55	12	Publicity. Party of the Year. 1982-1998, 2003, 2007
		<i>Note:</i> Documents with privileged financial information have been removed from this folder. Restricted documents may be accessed on or after August 2038, at the discretion of Archives staff.
		<i>Note:</i> Oversize material has been removed to box 283, folder 18.
283	18	Publicity. Party of the Year. Oversize. December 7, 1994
		<i>Note:</i> Oversize material removed from box 55, folder 12.
55	13	Sponsorship. Dolce e Gabbana. 1999, 2004
		<i>Note:</i> Documents with sensitive financial information have been removed from this folder. Restricted documents may be accessed on or after June 2039, at the discretion of Archives staff.
55	14	Sponsorship. Nike. 2002, 2003
		<i>Note:</i> Documents with sensitive financial information have been removed from this folder. Restricted documents may be accessed on or after March 2038, at the discretion of Archives staff.

Series III. Exhibitions 1937-2008 (bulk, 1973-1998)
Historical note

The Costume Institute's precursor, the Museum of Costume Art, organized its first exhibition "Folk Costumes from the Collection of Irene Lewisohn" (see Series III.A) at the Worcester Museum of Art in 1937. As founder of the Museum of Costume Art and also of New York's Neighborhood Playhouse, Lewisohn had amassed her collection as inspiration for stage and theatrical costume design and to provide historical and ethnographic authenticity. The exhibition was the first in a series highlighting the historical progression and regional variation in costume and national dress, focusing on Europe and the Americas. Before the Museum had permanent exhibition space, its exhibitions were held in rented quarters at La Maison Française and the International Building at the newly constructed Rockefeller Center on Fifth Avenue.

With the advent of World War II and the Nazi invasion of Paris, the focus of exhibitions in the early 1940s shifted to providing inspiration for American designers and Seventh Avenue manufacturers in the absence of European fashion collections and shows. Exhibitions also focused on providing inspiration for designers tackling the restrictions imposed by war-time rationing and shortages, including the use of unfamiliar, non-rationed materials, the need to skimp, and to adapt. They documented the continuing growth of an American couture occasioned by the occupation of Paris and resulting lack of access to its products, talent, and inspiration.

Series III. Exhibitions

In 1946, the Museum of Costume Art merged with The Metropolitan Museum of Art as The Costume Institute, and became a full curatorial department in 1959. Costume Institute exhibitions held at the Metropolitan Museum in the 1950s and 1960s reflected the use of the Museum's curatorial collections as inspiration and in conversation with the Costume Institute's own holdings. They looked back to various historical periods, while also continuing to provide American designers and manufacturers with inspiration to clothe a newly prosperous consumer society. Exhibitions in the early 1970s were characterized by a frequent nostalgia for earlier, less tumultuous historical periods of social stability and defined expectations.

In 1972, Metropolitan Museum Director Thomas Hoving hired former *Vogue* editor Diana Vreeland as Special Consultant to the Costume Institute to inject new glamour into the exhibitions program and to raise its profile and that of the Museum in general. Her exhibitions' blockbuster attendance and extensive publicity mirrored those of other exhibitions organized during his tenure, such as "'Harlem on My Mind:' Cultural Capital of Black America 1900-1968" (1969) and "Treasures of Tutankhamun" (1978). Many of the exhibitions she organized were aspirational in some form, providing a window into ways of life, places, and practices of which most of her audience could only dream. They were notable not only for their ambitious themes and gorgeous costumes but also for their innovative presentation, including dramatic mannequins, rich settings and accessories, taped musical accompaniments, and perfumed galleries.

Under the curatorship of her successor and protégé Katell Le Bourhis, the exhibitions took on a more historic and scholarly focus, with an emphasis on extensive research and academic connections. After Le Bourhis's departure for the Musée de la Mode in Paris, Curator Richard Martin and Assistant Curator Harold Koda began to organize smaller-scale and more frequent exhibitions that were less dependent on large-scale loans from institutions and individual lenders. As a scholar and widely published writer on fashion and culture, Martin established a critical discourse of fashion in the exhibitions he organized, which reflected his wide area of interest from haute couture to popular culture. Since Martin's death in 1999, exhibitions organized by Curator Andrew Bolton and Curator in Chief Harold Koda have ranged from explorations of highpoint couture and classical influence to examinations of fashion and gender. They have also collaborated with the Museum's Department of European Sculpture and Decorative Arts in two exhibitions presented in the department's period rooms.

Scope and Contents note

The series documents one hundred and fifteen exhibitions mounted by the independent Museum of Costume Art (1937-1945) and The Costume Institute of the Metropolitan Museum (1946-2008) from 1937 to 2008. They also include records pertaining to proposed exhibitions that were not realized.

Materials for each exhibition are organized into five subseries: Administrative, Research and Planning, Installation and Design, Publicity, and Catalogue and Merchandise.

The Administrative subseries includes memoranda, correspondence, notes, and other material relating to internal aspects of all stages of exhibition planning and production. Among their topics are Museum and contract employees as well as volunteers, scheduling, fundraising and budgeting, organization of special events, attendance, and security.

The Research and Planning subseries includes materials produced or compiled by curators and other staff members while determining the content, approach, and specific objects to be included in an exhibition. These include contact with potential and confirmed lenders and donors, information on objects considered or selected for the exhibition, and background research such as bibliographies, object lists, printed information, and photographs.

The Installation and Design subseries documents the planning and preparation of the physical exhibition space and includes memoranda, architectural plans, and reference materials. These may pertain to mannequin design and dressing, paint and signage, wall labels, checklists of objects exhibited, music playlists, and Acoustiguide text, among other topics.

Subseries III.A. Folk Costumes from the Collection of Irene Lewisohn (Marc...

The Publicity subseries documents the publicizing and marketing of the exhibition via print, broadcast, and special events, and includes draft and final Museum press releases and press kits, newspaper and magazine clippings, as well as photography requests and photographs produced for distribution to the press.

The Catalogue and Merchandise subseries includes correspondence, memoranda, research, and notes related to published exhibition catalogues, as well as any merchandise created specifically for the exhibition and sold in the Museum's gift shop or commercially.

The records documenting exhibitions from 1937 to 1972 and from 2001 to 2007 consist predominantly of publicity materials, including installation photographs, and ephemera such as invitations as well as checklists of objects displayed. Records from exhibitions dating from 1973 to 2000, when Diana Vreeland (see Series II.D) served as Special Consultant to The Costume Institute (1973-1987) and Katell Le Bourhis as Curator (1988-1993), are more extensive

In general, the records document the administrative and planning tasks and decisions made by curators and other Costume Institute staff members in the preparation of exhibitions, and provide a unique view of their relationships with individual lenders as well as colleagues at lending institutions worldwide. They provide evidence of both cordial professional contact and long-term, and often warm, personal connections.

Records of individual curators and administrators who organized exhibitions documented here are also included in Series II. Curators' and Administrators' Files. Because there may be overlap between records in Series II and Series III, researchers interested in a specific exhibition are encouraged to consult the organizing curator's correspondence and subject-specific files for the relevant time period. Likewise, researchers interested in a specific subject, period, or curator are encouraged to consult the appropriate exhibition records in Series III.

Related Archival Materials note

For exhibitions organized by the Museum of Costume Art and held at the Metropolitan Museum before their merger in 1946, consult relevant files in the Office of the Secretary records.

Photocopies of the exhibition binders for selected exhibitions from 1939 to 2005, containing installation photographs, wall text, and checklists, are available for consultation onsite in Watson Library.

Conditions Governing Access note

Loan forms include values of accessioned items from the Museum's collections. Access to folders containing information on loans and lenders will be determined on a case-by-case basis.

Subseries III.A. Folk Costumes from the Collection of Irene Lewisohn (March 20-April 11, 1937)**Historical Note**

Comprising fifty contemporary and historic "European, Near Eastern and Asiatic Costumes," thirty-three of which were complete and displayed on mannequins, "Folk Costumes from the Collection of Irene Lewisohn" was presented at the Worcester Art Museum, in Worcester, MA. At the time, the Museum's director was Francis Henry Taylor, who would later serve as the Metropolitan's director from 1939 to 1955. Irene Lewisohn, a founder of the Neighborhood Playhouse theater in New York City in 1915, had for 25 years collected historic and folkloric costumes from around the world to support stage and costume design for theatrical performances. Her collection would be the initial contribution to the holdings of the Museum of Costume Art, the founding of which was underway at the time of this exhibition. The exhibition's mannequins were constructed by Polaire Weissman (see Series II.A), who would later join the Museum of

Subseries III.B. An Exhibition of Authentic Costumes, Part I (May 3-20, 19...

Costume Art as executive technician. After the Museum's merger with the Metropolitan Museum, Weissman became executive director of the renamed Costume Institute in 1959, and its executive director emerita in 1971.

Box	Folder	
56	1	Installation and Design. Floor plan, description by Clarence Stein. 1937 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
56	2	Publicity. Photographs. 1937
56	3	Publicity. Press. Clippings (photocopied). March 1937
56	4	Catalogue. Exhibition brochure (two copies). March 1937

Subseries III.B. An Exhibition of Authentic Costumes, Part I (May 3-20, 1937)**Historical note**

The first exhibition of the newly organized Museum of Costume Art, "An Exhibition of Authentic Costumes, Part I," was shown at La Maison Française in Rockefeller Center. It included representative costumes from Europe, Asia and the Americas that showed both individual regional styles as well as the similarities over time and location of dress for men and women. At the time of the exhibition, the Museum proposed to erect its own building to house a planned study center, library, and exhibition space to provide costume study for the city's thriving apparel, theater, and motion picture industries, as well as for students and historians. The exhibition was designed to show the potential of such a museum by providing a sampling of its holdings displayed for viewing by the public it hoped to attract: students, educators, theatrical and fashion designers, the interested general public, as well as potential donors.

Box	Folder	
56	5	Administrative. Invitation. May 1937
56	6	Installation and Design. Checklists. [1937] <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
56	7	Publicity. Photographs. 1937
56	8	Publicity. Press. Clippings (photocopied). May 1937
56	9	Catalogue. Brochure, Museum of Costume Art. 1937

Subseries III.C. An Exhibition of Authentic Costumes, Part II (May 24-June 6, 1938)**Historical note**

"An Exhibition of Authentic Costumes, Part II," held at La Maison Française at Rockefeller Center, was the second presented by the newly founded Museum of Costume Art. It included examples of regional dress from around the world, from its own collections and those of notable individuals such as Walter Lewisohn, Nelson and Winthrop Rockefeller, museums including the Brooklyn Museum and American Museum of Natural History, and retailers such as Bergdorf Goodman and Hattie Carnegie, Inc. The regional items were displayed together with contemporary interpretations by American designers John-Frederics, Lenthéric Creations, Jessie Franklin Turner, Clare Potter of Charles W. Nudelman, Norman Norell of Hattie Carnegie, Inc., Ethel Frankau, and Mark Mooring and Oona Brandeis of Bergdorf Goodman.

At the time of the exhibition, the Museum of Costume Art was receiving contributions of costumes and providing library resources for researchers. It had also begun lecture-demonstrations that used items from its collection to document

Subseries III.D. Victorian and Edwardian Dresses (March 13-April 23, 1939)

apparel design and construction in history. The Museum was raising funds for the planned construction of a standalone building. The architect was to be Clarence Stein, co-founder of the Regional Planning Association and architect of the garden city development Sunnyside Gardens, in Queens, NY. His wife, actress Aline MacMahon, served on the Museum of Costume Art's Advisory Committee.

Box	Folder	
56	10	Administrative. Invitation. May 1938 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
Flat-file		
18/2	5	Administrative. Lease. Exhibition space, 610 Fifth Avenue, 7th floor. Oversize. April 28, 1938 <i>Note:</i> Includes floor plan.
Box		
56	11	Installation and Design. Checklists (three copies). May 1938
56	12	Publicity. Press. <i>Vogue Magazine</i> clippings. May 1938

Subseries III.D. Victorian and Edwardian Dresses (March 13-April 23, 1939)**Historical note**

Organized by the Museum of Costume Art and held at The Metropolitan Museum of Art, "Victorian and Edwardian Dresses" was arranged by Preston Remington, curator of Renaissance and Modern Art at the Metropolitan. Remington also supervised preparation of the exhibition catalogue. The choice of period reflected a contemporary interest in clothes of the era, examples of which were drawn from the collections of The Metropolitan Museum of Art, the Museum of the City of New York, the Brooklyn Museum, and private owners..

Related Archival Materials note

Loan exhibitions - 1939 - Victorian and Edwardian Costumes files, Office of the Secretary Records, Metropolitan Museum of Art Archives.

Box	Folder	
56	13	Publicity. Poster (partial: torn upper half); clipping (photocopy). March 1939
56	14	Catalogue. 1939 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.

Subseries III.E. A Cycle of American Dress, Part I (May 24-July 22, 1939)**Historical note**

The first exhibition to be held at the Museum of Costume Art's newly acquired space in the International Building at Rockefeller Center, "A Cycle of American Dress," described as "Authentic Clothes from the Early 18th and 19th Centuries," was the first of a three-part series documenting American dress chronologically. It included dress from the

Subseries III.F. A Cycle of American Dress, Part II (August 1-October 22, ...

colonial period (1625) to the presidency of James K. Polk (1845). The second and third parts of this three-part exhibition series covered the periods 1840s-1900, and "From the Old World to the New," respectively.

The exhibition's invitation was the first to list staff members of the Museum of Costume Art: Polaire Weissman, executive technician; and Mavis Dalton, secretary.

Box	Folder	
56	15	Administrative. Invitation (two copies; one hand-annotated). <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
56	16	Installation and Design. Checklist.

Subseries III.F. A Cycle of American Dress, Part II (August 1-October 22, 1939)**Historical note**

The second exhibition in a three-part chronological review of American dress, documenting the era from Presidents James K. Polk to William McKinley (1845-1900), "A Cycle of American Dress, Part II" was held at the Museum of Costume Art's exhibition space in the International Building at Rockefeller Center. The hoopskirts, bustles, and Gay '90s looks in the exhibition were considered as influences on the full-skirted silhouettes and fashions of 1939.

The exhibition's opening reception on August 1, 1939, was in honor of the Commissioners General to the World's Fair, which had opened in New York's Flushing Meadow Park on April 30th, 1939.

Box	Folder	
56	17	Administrative. Invitation. 1939
56	18	Installation and Design. Checklist. 1939
56	19	Publicity. Exhibition description. July 1, 1939 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.

Subseries III.G. A Cycle of American Dress, Part III, (November 9, 1939-March 2, 1940)**Historical note**

The third exhibition in a three-part chronological review of American dress, "A Cycle of American Dress, Part III," subtitled "Costumes from the Old World to the New," was described in its checklist as "planned to show something of the rich heritage in design in dress that belongs to America. It presents on broad lines a few typical examples worn by peoples in various sections of the old world before they adopted garments of this machine era and of this new world."

Box	Folder	
56	20	Administrative. Invitation. 1939 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
56	21	Installation and Design. Checklist. 1939

Subseries III.H. Cotton in Costume (March 12-June 29, 1940)

Subseries III.I. Costumes Worn by Rita de Acosta Lydig (March 12-June 29, ...

Historical note

Held concurrently with "Costumes, Shoes and Mantillas Worn by Rita de Acosta Lydig" at the International Building in Rockefeller Center, "Cotton in Costume Showing Ancient and Modern Dress from the Americas, Europe and the East," highlighted the use of cotton in costumes and accessories from a variety of geographic regions and historic periods. Items included gifts to the Museum of Costume Art and loans from individual and institutions.

Box	Folder	
56	22	Installation and Design. Checklist. 1940 <i>Note:</i> Checklist is pages 1-27; pages 28-30 refer to Subseries III.I. Costumes Worn by Rita de Acosta Lydig.

Subseries III.I. Costumes Worn by Rita de Acosta Lydig (March 12-June 29, 1940)**Historical note**

"Costumes, Shoes and Mantillas Worn by Rita de Acosta Lydig" was held at the International Building in Rockefeller Center concurrently with the exhibition "Cotton in Costume Showing Ancient and Modern Dress from the Americas, Europe and the East." de Acosta Lydig's sister, Mercedes, donated many of the items in the exhibition, including notable examples made of or incorporating antique lace.

Rita de Acosta Lydig (1875-1929) was an American socialite and beauty painted by John Singer Sargent and Giovanni Boldoni, and photographed by Adolf de Meyer, Gertrude Kasebier, and Edward Steichen. Married at age 16 to millionaire real estate developer W.E.D. Stokes, with whom she had a son and divorced in 1900, she then married the wealthy and prominent Major Philip M. Lydig, a marriage that also ended in divorce in 1919. She was active in a variety of philanthropic causes, was an early worker in the women's suffrage movement, and a celebrated hostess and friend to artists and intellectuals in New York, Paris, and London. Included in her circle were artists Edgar Degas and Auguste Rodin, actresses Sarah Bernhardt and Ethel Barrymore, and composer Claude Debussy. De Acosta Lydig declared bankruptcy in 1927, which led to a sale of her personal items in New York that realized \$50,000.

Box	Folder	
56	23	Administrative. Invitation. 1940
56	24	Research and Planning. Lender. de Acosta, Mercedes. 1940
56	25	Installation and Design. Checklist. 1940 <i>Note:</i> Checklist is pages 28-30; pages 1-27 refer to Subseries III.H Cotton in Costume. <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
56	26	Catalogue. "Appreciations of Rita de Acosta Lydig." March 1940

Subseries III.J. Exhibition of Dresses Worn by Well-Known Women of Europe and America (May 1-31, 1940)**Historical note**

"Exhibition of Dresses Worn by Well-Known Women of Europe and America" was organized as a benefit for the Colis de Trianon-Versailles, a charity established by Elsie Lady Mendl and the Duchess of Windsor to send boxes of clothing, toiletries, and basic supplies to soldiers serving in France. Heading the organization's American branch were Mrs.

Subseries III.K. A Designers' Exhibition of Costumes and Millinery Derived...

Harrison Williams, president, and Mrs. Ector Munn (née Fernanda Wanamaker), treasurer. The exhibition consisted of dresses donated by Lady Mendl, the Duchess of Windsor, and other notable women from high society such as Baroness Eugene de Rothschild, Mrs. Ogden Goelet, and Mrs. William Rhinelandier Stewart; and the performing arts, including Mrs. Cole Porter, Constance Bennett, Norma Shearer, and Billie Burke (Mrs. Florenz Ziegfeld). The exhibition was held in New York at the John Wanamaker Auditorium from May 1-May 31, 1940, and at the Wanamaker's department store in Philadelphia in June 1940. The Philadelphia exhibition is also referred to in the records as "80 Years of Fashion," and in recent years the New York exhibition has been referred to as "Paris Openings."

These records had been at the Brooklyn Museum and were donated to the Costume Institute in 2006.

Box	Folder	
56	27	Administrative. Correspondence. General. March-October, 1940
56	28	Administrative. Correspondence. Museum of Costume Art. May, June 1940
56	29	Administrative. Ticket sales and expenses. July 1940
56	30	Research and planning. Correspondence. Other potential venues. Jun-July, 1940
56	31	Research and planning. Dresses for exhibition. [1940]
56	32	Research and planning. Lenders. Contact information for potential lenders. [1940]
56	33	Research and planning. Lenders. Form letter and addresses for loan extension. [June 1940]
56	34	Research and planning. Lenders A-D. March-April, 1940
56	35	Research and planning. Lenders G-L. March-April, 1940
56	36	Research and planning. Lenders M-R. April-May, 1940
56	37	Research and planning. Lenders S-Z. March-April, 1940
56	38	Installation and design. Mannequins. April, July, 1940
56	39	Publicity. Membership. Outreach by Eleanor Lambert. 1946-1947
57	1	Publicity. Photographs. New York exhibition, John Wanamaker Auditorium. May 1940
57	2	Publicity. Photographs. Philadelphia exhibition, Wanamaker's store. June 1940
57	3	Catalogue. 1940

Subseries III.K. A Designers' Exhibition of Costumes and Millinery Derived from Museum Documents (October 15-November 2, 1940)

Historical note

"A Designer's Exhibition of Costumes and Millinery derived from Museum Documents" presented original designs inspired by documentary materials in the collections of the Museum of Costume Art. It was presented by the Museum together with a Special Fashion Advisory Committee chaired by Dorothy Shaver, Lord & Taylor's Vice President in charge of style, publicity, and advertising (later president, 1945-1959). The Committee was formed to encourage and expand use of the Museum's collections by fashion professionals and considered this exhibition a prototype for noncommercial exhibitions that could contribute meaningfully to professional practice.

The designers and retailers represented in the exhibition included Henri Bendel Inc., Brigrance of Lord & Taylor, Helen Cookman, Jo Copeland, Vincent Coppola, Lilly Daché, Wilson Folmar of Jaye-Thorpe, Elizabeth Hawes, Janet Hollander, Emmett Joyce of Saks Fifth Avenue, Kiviette, Renee Montague, Mark Mooring and Leslie Morris of Bergdorf Goodman, Norman Norell of Hattie Carnegie, Florence Reichman, Nettie Rosenstein, Jessie Franklin Turner - who

Subseries III.L. Retrospective Exhibition "Paris Openings: 1932-1940" (Nov...

was also on the Museum's Board of Directors - and Sally Victor. Their contemporary clothing and hats were presented alongside examples of historic costumes and accessories that had provided inspiration in design, materials, and/or fabrication.

Patrons supporting the event included editor Frank Crowninshield, publishers Louis Fairchild and Henry Luce, actress Lynn Fontanne, industrialist Edsel Ford, and philanthropists Mr. and Mrs. Harold Lasker, Mrs. Ogden Reid, and Nelson Rockefeller.

With France having been invaded by Germany five months earlier, Paris could no function as the center of fashion worldwide. The exhibition's press release noted that the variety and inspiration evident in the designers showcased might foreshadow the establishment of a truly American couture, which was a new and radical concept. One proposed title for the exhibition had been "Fashion's Family Tree," which was used in early press releases. Some press accounts refer to the exhibition by this title.

Box	Folder	
57	4	Administrative. Invitation. October 1940
57	5	Research and Planning. Minutes, Fashion Advisory Committee meeting. September 1940 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
57	6	Installation and Design. Checklist. October 1940
57	7	Publicity. Press. Clippings. October, November 1940
57	8	Publicity. Press releases. 1940

Subseries III.L. Retrospective Exhibition "Paris Openings: 1932-1940" (November 20, 1940-January 11, 1941)

Historical note

Subtitled "Original Paris sketches, Gift of *The New York Times* and Paris Costumes," "Paris Openings 1932-1940" included original sketches from Paris couture openings donated by the newspaper to the Museum of Costume Art. Mrs. Arthur Hays Sulzberger, wife of the *Times'* publisher, presented the gift at a private preview to the Museum's Board of Directors and Special Fashion Advisory Committee, in the presence of the paper's fashion editor, Virginia Pope, who was instrumental in the donation. Designers present at the preview included Mainbocher and Charles James.

With France under German occupation, Paris could no function as the center of fashion worldwide. The exhibition's press release noted the mixed emotions related to that change: nostalgia for Paris's previous role, combined with excitement at the talent and resources available in the United States.

Box	Folder	
57	9	Administrative. Invitation. November 1940
57	10	Installation and Design. Checklists. 1940 <i>Note:</i> Includes list, typed at a later date, of original folder's contents. <i>Note:</i> Oversized material has been removed to flat file 18, drawer 2, folder 5.
Flat-file		
18/2	5	Installation and Design. Checklists. Oversize list. Undated

Subseries III.M. Paintings of Asiatic Costumes in the Manner of Persian Mi...

Note: Oversized material removed from box 57, folder 10.

Box		
57	11	Publicity. Photographs. Schiaparelli, Charles James gowns. 1940
57	12	Publicity. Press releases, press excerpt. 1940

Subseries III.M. Paintings of Asiatic Costumes in the Manner of Persian Miniatures by the Vicomtesse d'Aumale (May 6-20 1941)**Historical note**

The catalogue for "Paintings of Asiatic Costumes in the Manner of Persian Miniatures" notes that the Vicomtesse d'Aumale had lived in the Near East where her husband had been a diplomat from 1929-1937, during which time she became interested in costumes and assembled a collection that she documented in miniature paintings in the Persian style. She had planned an exhibition of her work in Paris in November 1939, to be titled "The Enchanting Saga of Oriental Costume." However, with the outbreak of war and the German occupation of France, the exhibition was postponed and opened 18 months later in the United States.

Box	Folder	
57	13	Catalogue. <i>Note:</i> Includes list, typed at a later date, of original folder's contents.

Subseries III.N. Sources of Fashion Inspiration: Hats, Shoes, Purses, Gloves, Belts; Fashions in Wartime: As Shown in Plates Dating from 1914 (November 7, 1941-February 5, 1942)**Historical note**

During the run of its two simultaneous exhibitions, "Sources of Fashion Inspiration: Hats, Shoes, Purses, Gloves, Belts" and "Fashions in Wartime: As Shown in Plates Dating from 1914" the Museum of Costume Art held one of its work-room demonstrations, which were organized to bring designers and manufacturers together to discuss topics of mutual interest. The focus of this session was war-time needs and their effect on and impetus to the fashion industry, including opportunities for creativity in design and fabrication resulting from these restrictions.

Box	Folder	
57	14	Administrative. Invitation. November 1941 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
57	15	Publicity. Press releases. November 1941

Subseries III.O. Costume Sources for the Coming Silhouette (April 18-June 6, 1942)**Historical note**

"Costume Sources for the Coming Silhouette" was subtitled "Illustrating the Latitude of Inspiration for Creating New Fashions within Government Regulations Recently Released by the W.[ar] P.[roduction] B.[oard]." The WPB had authority over industrial production during World War II, including the allocation of materials, personnel, and manufacturing capability. The connotation of the wartime silhouette was one of slimness and privation; the exhibition's

Subseries III.P. Renaissance in Fashion 1942 (April 22-June 3, 1942)

press release noted, however, that "a more-than-anticipated variety and diversity may and does exist in today's wartime silhouette despite government restrictions and W.P.B. regulations..." Historic costumes chosen for the exhibition highlighted previous eras of slim designs utilizing minimal materials, such as the 1920s; and the Empire cut that contrasted sleeker designs with the opulent pre-French Revolution styles that preceded them. The exhibition highlighted American creativity in the face of current limitations, including designs with no or reduced cuffs, collars, and linings, or that were suitable for both casual and more formal wear. For the first week of the exhibition's run, contemporary clothes selected by the fashion press and the editors of *Vogue* and *Harper's Bazaar* were also displayed.

Box	Folder	
57	16	Administrative. Invitation. April 1942 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
57	17	Publicity. Press clippings, articles. April 1942
57	18	Publicity. Press releases. April 1942

Subseries III.P. Renaissance in Fashion 1942 (April 22-June 3, 1942)

Historical note

Held at The Metropolitan Museum of Art, "Renaissance in Fashion 1942" referred both to the historical period that served as inspiration for the ten American designers represented in the exhibition and to the rebirth of couture in America occasioned by the continuation of war in Europe and the occupation of France by Nazi Germany. The exhibition's catalogue noted the new challenge "that might be summarized in the sudden command 'Dispense with Paris from this day forward'" and the "feeling of excitement that the responsibility of leadership in the field of fashion seemed now to be transferred to this side of the water." The primacy of the Paris salons, it explained, came not only from their tradition of skill in design and manufacturing but also in their use of past artistic endeavors from the great European museums and palaces as creative inspiration. The Museum of Costume Art, in providing inspiration from its collections to American designers, thus was seen as continuing to provide inspiration from the past while looking toward contemporary design and technical requirements.

The Metropolitan's support of the exhibition, including involvement in its logistics, planning, installation, and publicity by Director Francis Henry Taylor and Vice Director Horace Jayne, reflected Taylor's belief in the Museum's role as a one-stop source of artistic inspiration for American fashion industries. The Metropolitan hosted a series of lectures in conjunction with the exhibition from April to June of 1942, culminating in a symposium. Local radio stations WOR and WQXR broadcast interviews with designer and participants.

The exhibition's setting and mannequins were designed by Preston Remington, curator of Renaissance and Modern Art, assisted by Tom Lee. At the show's completion, the Metropolitan was unable to sell the mannequins, due to lack of activity in New York's garment industries, and donated them to the Museum of Costume Art.

Related Archival Materials note

Exhibitions - 1942 - Renaissance in Fashion files, Office of the Secretary Records, Metropolitan Museum of Art Archives.

Radio Talks - Publicity - Misc. WQXR files, Office of the Secretary Records, Metropolitan Museum of Art Archives.

Box	Folder	
57	19	Administrative. Correspondence. Irene Lewisohn, Francis Henry Taylor. March 1942

Subseries III.Q. Adventures in Textures (July-September 1942)

Note: Includes list, typed at a later date, of original folder's contents.

57	20	Research and Planning. Object selection. 1942
57	21	Publicity. Press. WQXR radio program. May 14, 1942
57	22	Publicity. Press clippings. 1942, 1967
57	23	Catalogue. 1942

Subseries III.Q. Adventures in Textures (July-September 1942)

Historical note

Presented at a time of increasingly stringent war-time rationing of raw materials for clothing and accessories, "Adventures in Textures" showed how human beings had, throughout time, used a range of natural materials for clothing and ornamentation. It highlighted the historic use of techniques and fibers from Asia, Africa, and Europe including raffia, wild silks, grasses, leaves, fish skin, and straw. It also included contemporary fabrics woven from both natural and synthetic so-called non-priority yarns to create fabrics that replicated those unavailable at the time. American producers Celanese, Eastman, and Bemberg presented various rayon fibers that could simulate fabrics in limited supply during World War II.

Box	Folder	
57	24	Publicity. Press releases, clipping. 1942
		<i>Note:</i> Includes list, typed at a later date, of original folder's contents.

Subseries III.R. Fastenings and Embellishments (October 28, 1942 -January 22, 1943)

Historical note

The subtitle for "Fastenings and Embellishments" was "Some new creations by American designers illustrating closings under wartime regulations with a survey of fastening devices of the past shown in costumes and plates." In 1941, manufacturers of the fasteners used in most standard garments, including zippers, hooks and eyes, lingerie slides, and buttons, had consumed 8000 tons of copper. In 1942, regulations prohibited the use of copper and copper base in these industries so that these could be diverted to war industries. In the eight designs shown in the exhibition, tying, draping, knotting, lacing, buttoning, and pinning were among the fastening methods demonstrated, alongside historical examples from private collections, The Metropolitan Museum of Art, The American Museum of Natural History, as well as the Museum of Costume Art.

Box	Folder	
57	25	Administrative. Invitation; note re: copper restrictions. October 1942
		<i>Note:</i> Includes list, typed at a later date, of original folder's contents.
57	26	Publicity. Press releases. October 1942

Subseries III.S. Masks from the Collection of Kenneth Macgowan (February 10-March 31, 1943)

Historical note

Subseries III.T. Russian Costumes and Recent Gifts of Asiatic Origin (Octo...

Mounted during the war-time rationing of materials and dyes used in the fashion and garment industries, "80 Masks from the Collection of Kenneth Macgowan" provided inspiration for the creation of costume jewelry, fabrics, ornamentation, millinery, and other accessories by showing natural textures, colors, and materials suitable to wartime restrictions. Masks themselves were also no longer just theatrical or cultural artifacts during wartime in the United States, but had become familiar elements of daily life as industrial protection for civilian factory workers and to guard fliers and ground troops against cold, gas, and injury.

Kenneth Macgowan (1888-1963), whose collection of masks was the sole source of the exhibition, was a theatrical producer who led the Provincetown Playhouse in the 1920s with Eugene O'Neill and Robert Edmond Jones. There he would have met and worked with Museum of Costume Art founders Irene Lewisohn and Lee Simonson. He went on to direct motion pictures in Hollywood, and was the first chair of the UCLA Theater Arts Department from 1946 to 1958. He had a long interest in masks in theatrical productions, beginning with their use in early Provincetown Playhouse productions, including Strindberg's "The Spook Sonata" and O'Neill's "All God's Chillun Got Wings." He was the co-author, with Dutch stage designer Herman Rosse, of the text *Masks and Demons*, published by Harcourt Brace & Co. in 1923.

Box	Folder	
57	27	Administrative. Fan mail. "Impression of the days before an exhibition," by Rosalie L. Lane. February 10, 1943
57	28	Publicity. Press releases. February 1943
57	29	Publicity. Typescript (untitled) by Kenneth Macgowan. [1943] <i>Note: Includes list, typed at a later date, of original folder's contents.</i>

Subseries III.T. Russian Costumes and Recent Gifts of Asiatic Origin (October 1943)

Historical note

The opening of "Russian Costumes and Recent Gifts of Asiatic Origin" coincided with the formal opening of the Museum of Costume Art's new quarters at 18 East 50th Street. In May 1943, the organization had leased the six thousand square foot space around the corner from its previous home in Rockefeller Center. Included in the inaugural exhibition were examples of Russian peasant and court dress, as well as Central Asian, Indian, and Korean garments from the Museum's collections.

Box	Folder	
57	30	Administrative. Invitation. October 1943 <i>Note: Includes list, typed at a later date, of original folder's contents.</i>

Subseries III.U. Costumes of Seven American Wars (March-April 1944)

Historical note

"Costumes of Seven American Wars" was on view for one month at the Museum of Costume Art as well as at the Cleveland Museum of Art, the Detroit Institute of Fine Arts, the William Rockhill Nelson Gallery of Arts in Kansas City, the Dallas Museum of Fine Arts, and the Carnegie Museum in Pittsburgh. At each venue, costumes were exhibited in specially designed cases that housed materials in transit and opened to form diorama-type enclosures. The exhibition featured uniforms and civilian dress from the Revolutionary War, War of 1812, Mexican-American War, Civil War,

Subseries III.V. Hats and Headdresses (December 14, 1944-March 1945)

Spanish-American War, World War I, and World War II. Selections for the latter were taken from designs that had received the American Fashion Critics' Awards for 1942 and 1943. The awards were given by the beauty products manufacturing company Coty, Inc., which underwrote the exhibition's costs at the Museum of Costume Art and its travel to other locations.

Box	Folder	
57	31	Administrative. Loan. Correspondence with venues. December 1943-June 1944 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
57	32	Administrative. Loan. Itineraries for traveling exhibition. [1944]
57	33	Research and Planning. Object selection. Items by historic period. [1944]
57	34	Installation and Design. Captions. [1944]
57	35	Installation and Design. Loan. Packing case design. [1944] <i>Note:</i> Oversized material has been removed to box 283, folder 19.
283	19	Installation and Design. Loan. Packing case design. Oversized plan. [1944] <i>Note:</i> Oversized material removed from box 57, folder 35.
57	36	Publicity. Photographs. Installations, with captions.

Subseries III.V. Hats and Headdresses (December 14, 1944-March 1945)

Historical note

“Hats and Headdresses” included one hundred hats from the 17th to 20th centuries, assembled to provide designers with inspiration for the spring 1945 season and consumers a foretaste of upcoming styles. The month that the exhibition opened, The Museum of Costume Art had become a branch of The Metropolitan Museum of Art, with the new title of The Costume Institute. To mark the collaboration, the newly named Costume Institute’s first exhibition was held at the Metropolitan Museum. The Costume Institute’s offices, library, and collections remained at its 18 East 50th Street space pending renovations to the Metropolitan Museum already being planned as part of its postwar expansion and reorganization. Its first exhibition in its own gallery spaces at the Metropolitan, “Costume Institute Opening” would open two years later, in December 1946.

Box	Folder	
58	1	Administrative. Invitation. December 1944 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
58	2	Research and Planning. Lenders. Bernstein, Aline. [1944]
58	3	Research and Planning. Lenders. Cohen, Mrs. DeWitt Clinton. November 1944, October 1945
58	4	Research and Planning. Lenders. Various. [1944]
58	5	Installation and Design. Captions. December 1944
58	6	Publicity. Press release. December 1944

Subseries III.W. American Fashions and Fabrics: Fashion Showing with a Related Exhibition (March 21-May 31, 1945)

Subseries III.X. Costume Institute Opening (December 1946-April 10, 1947)

Historical note

Sponsored by fabric manufacturer Enka Rayon, "American Fashions and Fabrics" invited American designers including Adrian, Hattie Carnegie, and Norman Norell to use The Metropolitan Museum of Art's collections to inspire new and creative uses. Their sources included a Greek frieze, the sculpture of an Etruscan warrior, Venetian brocade fabrics, and Flemish paintings. Such practice mirrored that of Parisian couture houses, thus emphasizing American design's new postwar primacy, and New York as a center of fashion professionalism. The exhibition was accompanied by informal modeling of selected designs in the central hall of the Museum's Morgan Wing during March and April. These "fashion promenades" were directed by American scene designer and co-founder in 1919 of the Theater Guild Lee Simonson (1888-1967). Together with Irene Lewisohn, Simonson was one of the founders of the Museum of Costume Art in 1937.

The exhibition also traveled to major clothing retail stores in Philadelphia, Asheville, Atlanta, Dallas, Kansas City, Cleveland, and Pittsburgh. It had a scheduled stop in Boston, but the exhibition's records do not document its appearance there.

Related Archival Materials note

The Metropolitan Museum's Antonio Ratti Textile Study Center holds sample fabrics designed for this exhibition.

Box	Folder	
58	7	Administrative. Report. Attendance and publicity figures. [April 1945]
58	8	Research and Planning. Models. Size requirements. [March 1945]
58	9	Publicity. Photographs. [1945]
58	10	Publicity. Presentation. Script. [March-April 1945]
58	11	Publicity. Press clippings. April-June 1945
58	12	Catalogue. Brochures. Fashion promenades in Central Hall, Metropolitan Museum of Art. March-April 1945
58	13	Catalogue. Brochures. Horne's, Harzfeld's, Ivey's department stores. 1945

Subseries III.X. Costume Institute Opening (December 1946-April 10, 1947)**Historical note**

"Costume Institute Opening" was the first exhibition of the renamed Costume Institute in its new galleries at The Metropolitan Museum of Art, with which it had officially merged in December 1944 and where its offices, collections, and library were now housed. The exhibition, which took place as part of the Museum's 75th Anniversary celebrations, consisted of 18th and 19th century costumes supplemented by decorative arts from the Metropolitan's ten curatorial departments. Groupings of materials from the departments also showed costume and design sources from ancient Egypt through the 19th century. The exhibition was designed to highlight for all viewers the variety of holdings in the Metropolitan that might serve as source material for costume design, and to emphasize the important and productive linkages between art and industry, especially pertaining to the fashion trades.

Works Consulted Metropolitan Museum of Art *Bulletin*, New Series Vol. 5 No. 4 (Dec 1946): 116-118.

Box	Folder	
58	14	Administration. Invitation. December 1946
58	15	Research and Planning. Dorothy Shaver correspondence re: mannequins. October 1946

Subseries III.Y. Summer Fashions from 1830-1912 (April 4-November 9, 1947)

58	16	Research and Planning. Lenders. Various. [1946]
58	17	Research and Planning. Object selection. Metropolitan Museum of Art. [1946]
58	18	Installation and Design. Checklists. [1946]
58	19	Installation and Design. Labels. [1946]
58	20	Publicity. Correspondence with publishers, broadcaster. 1946-1950
58	21	Publicity. Press release, press text. 1946

Note: Includes list, typed at a later date, of original folder's contents.

Subseries III.Y. Summer Fashions from 1830-1912 (April 4-November 9, 1947)

Historical note

"Summer Fashions from 1830-1912" was designed to show the persistent vitality of fashion, despite changes in time and design, and to reveal historic influences on contemporary fashion as well as suggestions for new styles. Changes in hemlines, shoulder shapes, waistlines, skirt structures, and fabrics were traced with the use of historic fashion items. The 1947 visitor would have been able to connect older examples with the radical postwar fashion changes evidenced in the full-skirted "New Look" popularized by Dior, and the recent widespread availability of fabrics and other materials after years of wartime shortages and rationing. The exhibition was also sometimes referred to as "Spring and Summer Exhibition."

Box	Folder	
58	22	Research and Planning. Lenders. Brooks Costume Company. August, September 1947
58	23	Research and Planning. Object selection. From Metropolitan Museum of Art.
58	24	Research and Planning. Object selection. Various lenders. [1947]
58	25	Research and Planning. Objects. Draft photograph captions. 1947
58	26	Installation and Design. Final list. 1947
58	27	Publicity. Press release. 1947

Note: Includes list, typed at a later date, of original folder's contents.

Subseries III.Z. From Casablanca to Calcutta: The Arts of North Africa, The Near and Middle East with Modern Derivations (January 9-December 5, 1948)

Historical note

Organized in collaboration with The Metropolitan Museum of Art's Department of Near Eastern Art, "From Casablanca to Calcutta: The Arts of North Africa, The Near and Middle East with Modern Derivations" consisted of historical costume and dress from the region, combined with newly designed fabrics inspired by specific objects in the department's collection. Thirty-eight New York City textile manufacturers were invited to design for the exhibition, of which twenty-one submitted fabrics. The nearly eighty fabrics, in every price range, were displayed with the objects that inspired them. Together they provided a practical demonstration of the use of Museum collections as contemporary source materials for New York City fashion industries and designers.

Box	Folder	
58	28	Administrative. Correspondence. Designers. 1947-1948

Subseries III.AA. The Turn of the Century: Portraits, Jewels and Accessori...

58	29	Administrative. Correspondence. General. 1947
58	30	Administrative. Invitation. January 1948
58	31	Administrative. Pricelist for blueprints. July 1947
58	32	Research and Planning. Background research. 1947
58	33	Research and Planning. Correspondence. Designers. 1947
58	34	Research and Planning. Correspondence. Museums. 1947
58	35	Research and Planning. Designers. Final list. [1947]
58	36	Research and Planning. Lenders. Complete list. 1947
59	1	Research and Planning. Lenders. Individuals. 1947-1948
59	2	Research and Planning. Lenders. Metropolitan Museum of Art. 1948
59	3	Research and Planning. Lenders. Museums. 1947-1948
59	4	Research and Planning. Lenders. United Shoe Machiner Company. 1947
59	5	Research and Planning. Object selection. 1947-1948
59	6	Research and Planning. Object selection. Designer samples. 1947-1948
59	7	Research and Planning. Object selection. Designer samples and correspondence. 1947-1948
59	8	Installation and Design. Checklists. [1947-1948]
59	9	Installation and Design. Floor plan. [1947]
59	10	Installation and Design. Labels. 1947
59	11	Publicity. Photographs. [1947-1948]
59	12	Publicity. Photographs. Captions. [1947]
59	13	Publicity. Photographs. Lists. 1947
59	14	Publicity. Press clippings. 1947, 1948, 1963 <i>Note: Includes list, typed at a later date, of original folder's contents.</i>
59	15	Publicity. Press preview. Invitation. December 1947
59	16	Publicity. Press release. Draft copy, final versions. January 1948

Subseries III.AA. The Turn of the Century: Portraits, Jewels and Accessories (June 15-October 28, 1948)

Historical note

In 1948 New York City celebrated its Golden Anniversary: the 50th anniversary of the 1898 amalgamation of five previously independent boroughs into greater New York City. The Costume Institute marked the anniversary with "The Turn of the Century: Portraits, Jewels and Accessories," incorporating seventeen portraits by well-known artists of the period such as John Singer Sargent, Giovanni Boldini, James McNeil Whistler, and William Merritt Chase, with jewelry, costumes, and accessories from the Institute's and the Metropolitan's collections. The portraits also heralded a variety of revival themes for the coming year, including the Gibson girl look, and the use of black net and tulle for evening wear. The exhibition also highlighted the historical contrast between constricting pre-suffrage outfits and contemporary postwar styles suited to more independent and athletic women. The exhibition was among various events and exhibitions staged in celebration of the City's Golden Anniversary. Eleanor Lambert, a professional publicist who had worked on contract

Subseries III.BB. Behind American Footlights (February 4-September 1949)

for the Museum of Costume Art, served as Coordinator of the Mayor's Fashion Show Committee, a part of the Mayor's Committee for the Commemoration of the Golden Anniversary of the City of New York.

Box	Folder	
59	17	Administrative. Correspondence, Mayor's Committee for the Commemoration of the Golden Anniversary of the City of New York. March-April 1948
59	18	Research and Planning. Background and historical research. [1948]
59	19	Research and Planning. Lenders. Metropolitan Museum of Art loan receipts. 1948-1949
59	20	Research and Planning. Lenders. Various. [1948]
59	21	Research and Planning. Object selection. Metropolitan Museum of Art. June-October 1948
59	22	Research and Planning. Object selection. Notes. [1948]
59	23	Installation and Design. Checklists. [1948]
59	24	Publicity. Photographs. Paintings from Metropolitan Museum of Art collections. 1948
59	25	Publicity. Press release. June 18, 1948 <i>Note: Includes list, typed at a later date, of original folder's contents.</i>

Subseries III.BB. Behind American Footlights (February 4-September 1949)

Historical note

“Behind American Footlights” documented sixty years of theatrical design with a range of materials designed to show the working methods of theatrical planning, design, and construction. Lenders to the exhibition included contemporary stage and fashion designers such as Boris Aronson, Joe Mielziner, Oliver Smith, Lee Simonson, and Mainbocher and costume supply companies including Brooks Costume Company and Eaves. Actors and directors including Hume Cronyn, Ruth Gordon, Eva Le Gallienne, and Elia Kazan also loaned items from productions in which they had participated. Museums, movie studios, and theatrical producers that loaned items included The Museum of the City of New York, Cooper Union, Samuel Goldwyn Productions, The Players Club, Rogers and Hammerstein, and The Theatre Guild.

A program of Sunday afternoon lectures complemented the exhibition: actress Dorothy Sands on "Highlights of the American Theater," producer Arthur Hopkins on "Theater Tomorrow," and scenic designer Lee Simonson on "Pictures into Scenery - The Ring of the Nibelung, 1876-1948." The latter replaced an originally scheduled presentation by designer Jo Mielziner on “Painting with Light.”

Many of the donors were personal friends and/or professional colleagues of Museum of Costume Art founders Aline Bernstein and Lee Simonson, and donor Irene Lewisohn. Early records for the exhibition included research into forming a theatrical committee to guide planning for the overall theme and specific donations, but the committee never convened.

Box	Folder	
60	1	Administrative. Correspondence. 1948-1949
60	2	Administrative. Invitation. 1949
60	3	Administrative. Correspondence. Aline Bernstein, MDC Crawford speech. 1937-1954
60	4	Research and Planning. Correspondence. Designers. 1948-1949
60	5	Research and Planning. Correspondence. Potential lenders. 1948
60	6	Research and Planning. Lenders. A-G. 1948-1950

Subseries III.CC. Adam in the Looking Glass (January 13-July 30, 1950)

60	7	Research and Planning. Lenders. H-W. 1948-1949
60	8	Research and Planning. Lenders. Museum of the City of New York. 1948-1949
60	9	Research and Planning. Loans. Extension past Labor Day, 1949. 1949-1950
60	10	Research and Planning. Loans. Returns. [1949]
60	11	Research and Planning. Object selection. 1948-1949
60	12	Research and Planning. Sources. Costumes, costume sketches, models. 1948
60	13	Research and Planning. Theatre Committee. 1948-1949 <i>Note: A note in the file indicates that this committee was planned but never convened.</i>
60	14	Installation and Design. Labels. Information. 1949
60	15	Installation and Design. Plans. [1948]
60	16	Publicity. Lecture series. December 1948-February 1949
60	17	Publicity. Profile of Eleanor Lambert. 1963
61	1	Publicity. Photographs. [1949] <i>Note: Includes list, typed at a later date, of original folder's contents.</i>
61	2	Publicity. Press clipping. 1949
61	3	Publicity. Press release. February 4, 1949

Subseries III.CC. Adam in the Looking Glass (January 13-July 30, 1950)

Historical note

"Adam in the Looking Glass" both provided a historical overview of men's fashion from the 11th century to the present and looked ahead to the future through designs for men by a dozen prominent women designers. They included Mrs. Brooke Cadwallader, Hattie Carnegie, Lili Daché, Mabel Julianelli, Tina Leser, Claire McCardell, Leslie Morris of Bergdorf Goodman, Elizabeth Phelps, Clare Potter, Sophie of Saks Fifth Avenue, Valentina, and Sally Victor. Their designs attempted to introduce new ideas into the traditionally staid area of men's clothing, suggesting new ease and variety for summer and evening wear through the imaginative use of fabric, color, and form. As well as providing a provocative title, the exhibition's premise was that men's clothes have usually been designed by men, but that women make most men's clothing decisions through purchase and/or influence.

The section on "Tomorrow's Fashions" was installed by Henry Francis Callahan, window display artist and vice president of display at Lord & Taylor, on mannequins lent by Mary Brosnan, who had received the 1940 Neiman-Marcus Fashion Award for her contributions to fashion.

Box	Folder	
61	4	Administrative. Correspondence. General. September 1949-April 1950, May 1952
61	5	Administrative. Correspondence. Lenders' thank yous. August 1950
61	6	Administrative. Invitation. 1950
61	7	Administrative. Loans. Requests. July-August 1950
61	8	Research and Planning. Designers. Statements. [1950]
61	9	Research and Planning. Lenders. Correspondence. June-December 1949
61	10	Research and Planning. Lenders A-L. June 1949-August 1950
61	11	Research and Planning. Lenders M-W. June 1949-August 1950

Subseries III.DD. World of Silk (October 20, 1950-January 1, 1951)

61	12	Research and Planning. Lenders. Metropolitan Museum of Art. 1950
61	13	Research and Planning. Object selection. [1950]
61	14	Installation and Design. Mannequins. [1950]
61	15	Publicity. Photograph. Lord & Taylor window display. [1950]
61	16	Publicity. Press clippings. January, February 1950

Subseries III.DD. World of Silk (October 20, 1950-January 1, 1951)

Historical note

“World of Silk” was held in collaboration with a nationwide silk promotion coinciding with the Second Congress of the International Silk Association, which partially funded the exhibition. Metropolitan Museum Director Francis Henry Taylor was named to the Honorary Committee for the Congress in September 1950. The exhibition was designed to showcase silk in a variety of uses and to demonstrate the art of silk weaving from its origins in ancient China through the 20th century. It included garments and textiles from various Metropolitan Museum departments in what was the Museum’s first full-scale showing of its textile holdings. The opening preview for delegates to the Congress was attended by Acting Mayor Vincent Impellitteri as well as Metropolitan Museum officials. Eleanor Lambert, who had served as a publicity consultant for The Museum of Costume Art, was director of promotion and publicity for the International Silk Association.

Originally scheduled to close on December 4, 1950, the exhibition was extended through the holiday season to enable more visitors to view it. Fabrics were displayed without glass protection, and public cooperation in not touching the objects was an important factor in the Metropolitan’s decision to extend the exhibition.

Box	Folder	
61	17	Administrative. Correspondence. March 1950-February 1951
61	18	Publicity. Press release, press copy. October 1950, undated
283	20	Publicity. Promotional materials. Oversize. October 1950

Subseries III.EE. Seeds of Fashion (February 16- September 3, 1951)

Historical note

“Seeds of Fashion” was designed to show the creative potential of The Costume Institute in its five years as a department of The Metropolitan Museum of Art and to present new possibilities for contemporary design. Its emphasis was on The Costume Institute as a vital link between art and the fashion industry and the collections as stimuli for new designs. The exhibition was not a historical overview of costume evolution, but was planned to showcase fashion history as continuing inspiration for contemporary designers. In addition to clothing from The Costume Institute’s permanent collection, the exhibition included recent acquisitions such as turn of the century gowns belonging to Mrs. William Astor and her daughter Caroline Schermerhorn Astor Wilson, and garments from 1930s women of fashion including Elsie Lady Mendl, Baroness Eugene de Rothschild, and the Duchess of Windsor.

Box	Folder	
61	19	Administrative. Fan mail, P.S. 6 class. May-June 1951, 1955
61	20	Administrative. Invitation, correspondence. October 1950-February 1951
61	21	Research and Planning. Lenders. Correspondence and forms. January-April 1951

Subseries III.FF. Costumes and Portraits of the 19th and 20th Centuries (O...

61	22	Installation and Design. Checklist. February 16, 1951 <i>Note: Includes list, typed at a later date, of original folder's contents.</i>
61	23	Installation and Design. Labels. February 1951
61	24	Publicity. Photographs. Objects. [1951]
61	25	Publicity. Press clippings. February 1951
61	26	Publicity. Press releases, press copy. January-February 1951

Subseries III.FF. Costumes and Portraits of the 19th and 20th Centuries (October 1, 1951-August 1, 1952)

Box	Folder	
61	27	Installation and Design. Labels. [1951]

Subseries III.GG. Ribbons and Laces and Old-Fashioned Faces (January 25-April 6, 1952)

Historical note

A joint exhibition of The Costume Institute and the American Wing at the Metropolitan Museum of Art, “Ribbons and Laces and Old-Fashioned Faces” consisted of costumed figures of the 17th to early 19th centuries situated in period rooms, some engaged in activities and pastimes of their era. The settings included furniture, portraits, coverlets and embroideries from the Metropolitan’s collections as well as materials loaned by the Museum of the City of New York, the Philadelphia Museum, the Plymouth Antiquarian Society, and individuals. An example of Colonial revival, which had peaked in the United States from 1870 between 1940, the exhibition mirrored the early postwar emphasis on American unity, on domestic pursuits in peacetime, and on postwar prosperity tinged with a backwards and nostalgic look.

Box	Folder	
62	1	Administrative. Mannequins and wigs. Order. January 1952
62	2	Administrative. Reception for invited guests (March 10, 1952). January-March 1952
62	3	Research and Planning. Historical research. [1952]
62	4	Research and Planning. Object selection. 1951-1952
62	5	Research and Planning. Object selection. Lenders A-W. 1951-1952
62	6	Research and Planning. Object selection. Lender correspondence. 1951
62	7	Installation and Design. Labels, checklist. January 1952
62	8	Publicity. Press clippings. January, April 1952 <i>Note: Includes list, typed at a later date, of original folder's contents.</i>
62	9	Publicity. Press release, draft, final. January 1952

Subseries III.HH. Festive Folk Costumes (September 29, 1952-June 15, 1953)

Historical note

“Festive Folk Costumes” highlighted native dress from European and South American countries, with a focus on rural costumes worn for holidays and special events in these areas. Emphasis was placed on unique and seldom-seen garb in the folk collections of The Costume Institute, which was of particular interest at a time when Western clothes were

Subseries III.II. Flowers in Costume and Decorative Paintings (May 12-July...

increasingly supplanting indigenous costume. The exhibition enabled fashion and textile designers to see traditional designs and uses of materials, and would also have appealed to historians and ethnologists, artists, illustrators, and those with an interest in native crafts and folklore. It mirrored an American audience’s growing ability to and interest in travel, as well as The Costume Institute’s strong holdings in native dress. The first exhibition mounted by The Costume Institute’s predecessor, The Museum of Costume Art, had been “Folk Costumes from the Collection of Irene Lewisohn” (March 20-April 11, 1937; see Subseries III.A) at the Worcester Art Museum.

Box	Folder	
62	10	Administrative. Invitation. September 15, 1952
62	11	Installation and Design. Checklists. 1952
62	12	Installation and Design. Labels. 1952
62	13	Publicity. Press release, press copy. 1952 <i>Note: Includes list, typed at a later date, of original folder's contents.</i>
62	14	Publicity. Radio script, WNYC. October 20, 1952

Subseries III.II. Flowers in Costume and Decorative Paintings (May 12-July 27, 1954)

Historical note

Arranged as part of a series of special events to mark the public opening of the Grace Rainey Rogers Auditorium at The Metropolitan Museum of Art, “Flowers in Costume and Decorative Paintings” was held in two newly remodeled ground floor galleries in the Museum. It consisted of sixteen spring and summer dresses from the 18th and 19th centuries, exhibited together with furniture, paintings, decorative arts, and wallpaper samples from the Metropolitan Museum’s collections that incorporated flowers and floral motifs.

Box	Folder	
62	15	Administrative. Correspondence. 1954
62	16	Research and Planning. Object selection, Lenders. Metropolitan Museum of Art. [1954]
62	17	Installation and Design. Checklists. April 1954
283	21	Publicity. Draft of original drawing. Oversize. 1954
62	18	Publicity. Press release, press copy. 1954

Subseries III.JJ. The Fine Art of Costume (October 15, 1954-February 28, 1955)

Historical note

European and American costumes included in “The Fine Art of Costume” were chosen for their beauty of line, form, color, texture, and mobility, and included examples that reflected the changing social demands of the 16th through the 20th centuries. Although beauty is considered to be timeless, the examples reflected ideals of beauty from specific historical periods. The exhibition linked costume less specifically to practicalities of design, fabrication, and industrial change and more to the fine arts reflected elsewhere in the Metropolitan Museum’s extensive collections.

Box	Folder	
62	19	Administrative. Invitation. February 2, 1955

Subseries III.KK. Costumes of the 18th and 19th Centuries (March 1955- Jan...

62	20	Research and Planning. Checklists, labels. [1954]
62	21	Research and Planning. Object selection. Annotated lists. [1954]
62	22	Research and Planning. Object selection. Lenders. Metropolitan Museum of Art. 1955
62	23	Installation and Design. Mannequins and wigs. 1954
283	22	Publicity. Press clipping, <i>Family Weekly Magazine</i> . Oversize. March 20, 1955
62	24	Publicity. Press release, press copy. October 1954

Note: Includes list, typed at a later date, of original folder's contents.

Subseries III.KK. Costumes of the 18th and 19th Centuries (March 1955- January 1956)

Historical note

No official opening was held for "Costumes of the 18th and 19th Centuries," which was located for three months in the Costume Institute's 83rd street gallery. It was dismantled there in August 1955, to allow for the opening of "Mediterranean Palette" in October 1955. The exhibition's installation in the Costume Institute's rear galleries ran until January 1956.

Box	Folder	
62	25	Installation and Design. Labels. [1955]

Subseries III.LL. Mediterranean Palette (October 5-December 30, 1955) vv

Historical note

"Mediterranean Palette" showcased traditional costumes and embroidered fabrics from Spain, Italy, the Balkans, Turkey, Syria, Palestine, and North Africa. It illustrated the interrelationships of basic forms, color, and design indigenous to the area and seen to have evolved from both the climate and modes of life there. Traditional designs and materials of the Mediterranean region were seen to be rapidly disappearing due to local and international conflicts, political change, and standardization resulting from the mechanization of both traditional clothing production and area residents' professional pursuits. Earlier exhibitions, such as The Museum of Costume Art's "Folk Costumes from the Collection of Irene Lewisohn" (March 20-April 11, 1937; see Subseries III.A), had stressed the differences between geographic and cultural areas. "Mediterranean Palette" instead traced, through clothes, the rich interchanges among neighboring cultures and modes.

Box	Folder	
62	26	Installation and Design. Checklist. 1955
62	27	Publicity. Press clipping. December 4, 1955

Note: Includes list, typed at a later date, of original folder's contents.

Subseries III.MM. Costumes and Decorative Arts of Japan: Past Imperial and Present Indicative (February 16-May 15, 1956)

Historical note

Subseries III.NN. Children in Style (January 17-April 28, 1957)

“Costumes and Decorative Arts of Japan: Past Imperial and Present Indicative” included a collection of Tokugawa period (1603-1867) women’s kimonos, sashes, and hair ornaments loaned by the Shizue Nomura Collection of Tokyo, and rarely seen outside Japan. Many of these were inspired by arts of the Ukiyo-e (Pictures of the Floating World) school that was widely known and popularized in the West for its depictions of the Japanese demimonde and theater world. The historical items were displayed together with contemporary costumes loaned by the Society of International Cultural Relations of Tokyo and the Japan Society in New York, as well as costumes, lacquers, textiles, stencils, prints, and paintings from the Metropolitan Museum’s collections.

Box	Folder	
62	28	Administrative. Correspondence. April 1955-March 1956
62	29	Administrative. Information for planned touring exhibition. [1956?]
62	30	Administrative. Invitation. 1955-1956
62	31	Research and Planning. Lenders. Metropolitan Museum of Art. [1956]
62	32	Research and Planning. Notes. 1954, undated
62	33	Research and Planning. Object selection. 1955
62	34	Research and Planning. Object selection. Lenders. Various. 1956
62	35	Installation and Design. Cases, stencils. 1956
62	36	Installation and Design. Checklists. 1956 <i>Note: Includes list, typed at a later date, of original folder's contents.</i>
62	37	Installation and Design. Labels. 1956
62	38	Publicity. Correspondence. 1955
63	1	Publicity. Photographs. List. January 1956
63	2	Publicity. Press clippings, Metropolitan <i>Bulletin</i> , announcements. February 1956
63	3	Publicity. Press release, press copy. February 1956

Subseries III.NN. Children in Style (January 17-April 28, 1957)

Historical note

“Children in Style” exhibited more than one hundred examples of European and American children’s dress from the 16th to the 20th century, including examples that might have been worn by children whose portraits were painted by Velázquez, Ingres, Manet, or Renoir. The exhibition also included portraits, fashion prints, and decorative objects from the Metropolitan Museum’s curatorial collections, as well as loaned items. Shoes used in the exhibitions were reconstructed from authentic Museum models by dance shoemaker Capezio. Most of the toys in the exhibition were loaned by The Museum of the City of New York. The March 1957 Metropolitan Museum *Bulletin* included a companion essay “Children Are What We Make Them” by Curator of Prints A. Hyatt Mayor, which traced the history of children’s dress, and attitudes towards children and their education, illustrated with prints from the Museum’s collection.

Work Consulted

Metropolitan Museum *Bulletin*, New Series Vol. 15, No. 7 (March 1957): 181-188.

Box	Folder	
63	4	Administrative. Correspondence. General. 1953, 1956-1957
63	5	Administrative. Invitation, invitees. November, December 1956

Subseries III.OO. Century of Summer (May 29-September 28, 1957)

63	6	Administrative. Lenders. Thank yous. 1957
63	7	Research and Planning. Lenders. Metropolitan Museum of Art. 1956-1957
63	8	Research and Planning. Lenders. Various. 1956-1957
63	9	Research and Planning. Object selection. Polaire Weissman notes. May 27, 1954
63	10	Installation and Design. Checklists, labels. [1956]
63	11	Installation and Design. Mannequins, wigs. 1956-1957
63	12	Publicity. Photographs. Installation. 1957 <i>Note: Includes list, typed at a later date, of original folder's contents.</i>
Flat-file		
18/2	5	Publicity. Press clipping. <i>Justice</i> , official publication of the International Ladies Garment Workers' Union. Oversize. April 1957
Box		
63	13	Publicity. Press clipping. Metropolitan <i>Bulletin</i> . March 1957
63	14	Publicity. Press release, press copy. 1955, 1956

Subseries III.OO. Century of Summer (May 29-September 28, 1957)

Historical note

“Century of Summer” displayed American summer dresses for women and girls dating from the 1830s to the 1930s, drawn from the collection of the Costume Institute. It included prints, paintings, and drawings of the same historical periods from the Metropolitan Museum’s curatorial departments.

Box	Folder	
63	15	Research and Planning. Lenders. 1957, 1961
63	16	Installation and Design. Checklist, labels. 1957
63	17	Publicity. News release. June 17, 1957
63	18	Publicity. Photographs. List. 1957

Subseries III.PP. Silhouettes in Silk: Dressing for the Occasion, Part I (October 24, 1957-August 1958); Part II (January 8-February 6, 1958)

Historical note

“Silhouettes in Silk” featured costumes from the mid-18th to early 20th centuries from the Costume Institute’s collections. While the exhibition was on display, the Costume Institute hosted the American Fashion Critics’ Awards, sponsored by cosmetics manufacturer Coty, Inc., in the Grace Rainey Rogers Auditorium and the Silk Congress held its annual meeting in New York. For those events some items from the exhibition were displayed in the setting of the Metropolitan Museum’s room-sized *Panoramic View of the Palace and Gardens of Versailles*, painted by John Vanderlyn. On the exhibition’s opening date, the new galleries of American Painting and Sculpture in the Morgan Wing also opened, which Silk Congress members were invited to view.

Box	Folder	
63	19	Research and Planning. Object selection. 1957
63	20	Installation and Design. Labels. October 1957

Subseries III.QQ. Two Worlds of Silk - Modern American and Japanese Silk F...

63 21 Publicity. Press copy, exhibition information. October 1957

Subseries III.QQ. Two Worlds of Silk - Modern American and Japanese Silk Fabrics Lent by the International Silk Association (U.S.A.) Inc., and The Japan Silk Association, Inc. (March 30-May 1, 1960)**Historical note**

The theme of "Two Worlds of Silk" was silk fabrics as art. Assembled jointly by the Japan Silk Association and the International Silk Association (U.S.A.) Inc., the exhibition showed, for the first time, fabrics for fashion and interior decoration created by both Japanese and American designers. The fabrics were commercially available for the fall 1960 and spring 1961 seasons, and the exhibition served as a forecast of trends in fashion colors and textures. As designed by artist Laurence Bartscher, fabrics were displayed similarly to canvasses in picture frames, rather than the standard method of hanging or draping lengths of fabric. Groups of frames symbolized different themes and types of silk, each centered around a large collage of brightly colored and patterned silk pieces. American designers' materials were grouped into Early American, Baroque, and Contemporary settings. Those of Japanese designers were arranged around a collage inspired by characters from traditional Kabuki theater. An accompanying fashion show, with cocktails and refreshments, was held in the Metropolitan's restaurant on April 7.

Eleanor Lambert, a professional publicist who had worked on contract for the Costume's Institute's predecessor, the Museum of Costume Art, was at this time press director for International Silk Association (U.S.A.) Inc. and worked closely with Costume Institute staff in bringing the exhibition to the Metropolitan Museum.

Box	Folder	
63	22	Administrative. Invitation. March 1960
63	23	Publicity. Press release, press copy, handout. 1960
		<i>Note:</i> Includes list, typed at a later date, of original folder's contents.

Subseries III.RR. Summer in Style (June 17, 1960-February 27, 1961)**Historical note**

"Summer in Style" displayed American, French and English summer dresses from 1750-1870, providing examples of how women in earlier historical periods had remained both fashionable and comfortable during the summer months. The predominantly white outfits were displayed in the Costume Institute's galleries against a white backdrop, with gardens and flowers evoked in minimal style.

Box	Folder	
63	24	Research and Planning. Object selection. 1960
63	25	Installation and Design. Checklists. 1960
63	26	Installation and Design. Labels. 1960
283	23	Installation and design. Oversize floor plan. [1960]
63	27	Publicity. Press release. June 17, 1960

Subseries III.SS. Recent Accessions (April 2-October 2, 1961)

Subseries III.TT. From the Age of Louis XV to the Age of Worth (April 21, ...

Historical note

“Recent Accessions” consisted of three men’s and three women’s costumes of the early Louis XV period that had recently been acquired by the Costume Institute. Displayed in the Museum’s Recent Accessions Room, the items accompanied the larger exhibition “From the Age of Louis XV to the Age of Worth” (see Subseries III.TT), which was on display simultaneously in the Costume Institute’s galleries.

Box	Folder	
63	28	Research and Planning. Object selection. April, May 1961
63	29	Installation and Design. Labels. 1961
63	30	Publicity. Press release, press copy. April 1961

Subseries III.TT. From the Age of Louis XV to the Age of Worth (April 21, 1961-April 23, 1962)**Historical note**

“From the Age of Louis XV to the Age of Worth” consisted of twenty-six costumes dating from 1750 to 1899 that showed the influence of French design and designers on American fashion in the 18th and 19th centuries. Assembled in period tableaux, almost all of the women’s and girls’ dresses, and the one man’s outfit, were made of silk, and exemplified trends in color, embellishment, and weaving techniques. The influence of French fashion in New York City was represented by four evening and party dresses worn by the granddaughters of prominent 19th century New Yorkers Henry Remsen and Catherine de Peyster. The exhibition also included paintings, prints, and furniture from the Metropolitan Museum’s curatorial departments.

Box	Folder	
63	31	Research and Planning. Lenders. Metropolitan Museum of Art. April 1961
63	32	Installation and Design. Checklists, labels. May 1961
63	33	Publicity. Photographs. Captions. 1961
63	34	Publicity. Press release, press copy, calendar. April, May 1961 <i>Note: Includes list, typed at a later date, of original folder's contents.</i>

Subseries III.UU. Spring exhibition: 18th and 19th Century Costumes (1962)

Box	Folder	
63	35	Installation and Design. Labels. 1962

Subseries III.VV. Recent Accessions (Fall 1962) [Shown in Museum’s Recent Accessions Room]**Historical note**

There is only one folder of information on this exhibition, and no additional information is available.

Box	Folder	
63	36	Publicity. Photographs. Captions. Fall 1962

Subseries III.WW. Costumes: Period Rooms Re-Occupied in Style (November 27, 1963-January 5, 1964)

Subseries III.XX. Vignettes of Fashion (June 22, 1964-)**Historical note**

In "Costumes: Period Rooms Re-Occupied in Style," costumed figures from the 17th to 19th centuries were displayed for the first time against the backdrop of the Metropolitan Museum's 18th century English and French period rooms. Installed in cooperation with Curator of Western European Decorative Arts John Goldsmith Phillips, the two dozen rare and fragile costumes were displayed for a short period of time to prevent deterioration through exposure to dust and humidity. On December 17th, WCBS-TV filmed actress Mary Martin in the period rooms and the Costume Institute offices to promote the exhibition to a television audience.

The Costume Institute's annual Party of the Year fund-raising social event, held each year in conjunction with the opening of the autumn exhibition (see also Series VIII. Party of the Year), was cancelled for 1963 following the assassination of President John F. Kennedy on November 22.

Box	Folder	
63	37	Administrative. Correspondence. 1963-1964
63	38	Research and Planning. Object selection. 1963
63	39	Installation and Design. Labels. 1963 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
63	40	Installation and Design. Mannequins. August-November 1963
Flat-file		
18/2	5	Installation and Design. Oversize floor plans. 1953, 1963
Box		
63	41	Publicity. Photographs. Black and white prints, copy negatives, captions. [1963]
63	42	Publicity. Press clippings. 1963, 1964
63	43	Publicity. Press release, press copy. November 1963

Subseries III.XX. Vignettes of Fashion (June 22, 1964-)**Historical note**

"Vignettes of Fashion" displayed 18th to early 20th century French, American, and English costumes as worn during the social and entertainment pursuits of daily life for the leisure classes. In twelve vignettes arranged chronologically, they included items appropriate for specific occasions both at home and outdoors. These included the morning walk, the afternoon visit, a garden party, guests for tea, visiting a new mother and her baby, a family musicale, an evening at home, sporting pursuits, and a bride displaying her wedding trousseau. Together with the costume mannequins, each vignette included furnishings, ceramics, paintings, and musical instruments of the period that illustrated the relations among fashions of dress, interiors, and social manners. The exhibition provided a look backwards at eras during which the "correct" outfit for social events and life at home was narrowly defined and strictly enforced.

Box	Folder	
64	1	Administrative. Correspondence. Donor thank yous. September 1964
64	2	Research and Planning. Object selection. Metropolitan Museum of Art. 1964-1967
64	3	Installation and Design. Checklists, labels. June 1964
64	4	Installation and Design. Display structures, floor plans. [1964]
64	5	Publicity. Press clippings. June 1964
64	6	Publicity. Press release, press copy. April-June 1964

Subseries III.YY. Costumes: 1900-1955 (Old Westbury Gardens, July 1-August 31, 1964)**Historical note**

“Costumes 1900-1955” was organized by The Costume Institute at Old Westbury Gardens, on Long Island. Formerly the home of financier and sportsman John S. Phipps and his wife Margarita Grace Phipps, Westbury House was designed for them in 1906 by English architect George Crawley. In 18th century English manor house style, it included three floors of rooms for entertaining, family living, and staff quarters, surrounded by one hundred acres of formal and naturalistic gardens and polo fields. The house was furnished with 18th century and earlier pieces, together with paintings by Sir Joshua Reynolds and Thomas Gainsborough and family portraits by John Singer Sargent and William Orpen. Both the house and gardens were open to the public and known collectively as Old Westbury Gardens.

For “Costumes 1900-1955,” twenty mannequins were on view in Westbury House wearing costumes appropriate for activities in a country manor. Those worn for Edwardian tea were displayed in the house’s ground floor white drawing room, designer gowns by Balmain, Worth and others in the red ball room, hunt costumes in the study, formal evening wear in the dining room, and a girl’s costume and period dollhouse in the adjacent children’s dining room. All materials were from the collections of The Costume Institute, with the exception of the man’s and woman’s hunt costumes, which were loaned by Mrs. Frederick Prince, Jr., of Old Westbury, Long Island.

Just as the arrangement of costumed figures in “Costumes: Period Rooms Re-Occupied in Style” (November 27, 1963-January 5, 1964; see Subseries III.WW) had highlighted the Costume Institute’s collections in the context of the Metropolitan Museum’s European period rooms, “Costumes, 1900-1955” showed period dress in the country estate setting. For the first time, the Costume Institute’s collections could be seen outside of the Museum’s galleries, but amid related furniture and paintings in a similarly historic setting close to upscale Manhattanites’ summer homes on Long Island’s prestigious North Shore.

Box	Folder	
64	7	Administrative. Correspondence. June-October 1964
64	8	Research and Planning. Lenders. April-June, October, 1964
64	9	Research and Planning. Object selection. June 1964
64	10	Installation and Design. Checklists, labels. June 1964
64	11	Installation and Design. Floorplan. April 16, 1964
64	12	Installation and Design. Mannequins. November 1963-September 1964
64	13	Publicity. Brochure, directions, calendar. 1964
64	14	Publicity. Photographs. Black and white, color prints. 1964
64	15	Publicity. Press releases, press copy, clipping. June-July 1964

Subseries III.ZZ. The Art of Fashion (October 25, 1967-January 1, 1968)**Historical note**

“The Art of Fashion” focused on fashion’s aesthetic value in examples of approximately 180 costumes from 1735 to 1967, the majority from the 20th century. The 1967 American fashion selections were made by a committee of designers, artists, critics, and fashion designers. Among the contemporary designers who loaned items to the exhibitions were Geoffrey Beene, Bill Blass, Donald Brooks, George Halley, Anne Klein, and Adele Simpson. The exhibition contrasted previous historical eras of strict etiquette for dressing with the increasingly relaxed propriety of the 1960s in the United

Subseries III.AAA. Fashion Plate (October 22, 1971-January 17, 1972)

States. The exhibition opened as construction was beginning on the new Costume Institute, which would open in October 1971. It looked back as well as surveying contemporary 20th century fashion and charting the ascendancy of American haute couture.

The exhibition's all-day members' opening preview on October 24, 1967, included two illustrated lectures in the Grace Rainey Rogers Auditorium: "European Folk Art and Costume," by Amsterdam-based folkloric costume expert Cecile Dreesmann, and "Fashion through the Painter's Eye: Rococo and Neoclassicism," by Metropolitan Museum Education Department lecturer Margaret V. Hartt. That evening there was a continuous showing of "The Art of Fashion... Photography," which showcased the first one hundred years of fashion magazine *Harper's Bazaar*. Funded by the National Foundation on the Arts and Humanities, with matching funds from the Council of Fashion Designers of America, the exhibition was designed by artist and architect James Lamantia (1923-2011). The exhibition's stylized mannequins were designed by Mary Brosnan, who had received the 1940 Neiman-Marcus Fashion Award for her contributions to fashion. The Metropolitan Museum *Bulletin* for November 1967 was devoted to "Fashion Art, and Beauty" and included interviews on the topic of "Is Fashion and Art?" with fashion designers Norman Norell and Andre Courrèges, sculptor Louise Nevelson, theatrical designer Irene Sharaff, and choreographer Alwin Nikolais.

Related Archival Material

Southeastern Architectural Archive Collection, Tulane University. "James R. Lamantia Office Records and Collection." Folder 9: Metropolitan Museum of Art, New York, NY. Drawings for the exhibit "The Art of Fashion", Metropolitan Museum of Art. James R. Lamantia, designer. ca. 1967. 85 sheets. Accessed July 18, 2013. http://seaa.tulane.edu/sites/all/themes/Howard_Tilton/docs/finding_aids/James%20Lamantia.pdf

Box	Folder	
64	16	Administrative. Correspondence. National Endowment for the Arts. March 1968
64	17	Administrative. Invitation, attendance. 1967-1968
64	18	Research and Planning. Status report, text. May-June 1967 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
64	19	Installation and Design. Checklists, labels. 1967
64	20	Installation and Design. Designers shown in "Little Gallery." [1967]
64	21	Installation and Design. Floor plans. 1957, 1967 <i>Note:</i> Oversize removed flat file 18, drawer 2, folder 5.
Flat-file		
18/2	5	Installation and Design. Oversize floor plans. <i>Note:</i> Oversized material removed from box 64, folder 21.
Box		
64	22	Installation and Design. Mannequins. [1967]
64	23	Publicity. Photographs. Black and white prints, captioned. [1967]
64	24	Publicity. Photographs. Black and white prints, uncaptioned. [1966]
64	25	Publicity. Photographs. Captions, order. [1966]
64	26	Publicity. Press. <i>Metropolitan Bulletin</i> , November 1967; brochure. August-November 1967
64	27	Publicity. Press clippings. October-November 1967

Subseries III.AAA. Fashion Plate (October 22, 1971-January 17, 1972)

Subseries III.AAA. Fashion Plate (October 22, 1971-January 17, 1972)

Historical note

“Fashion Plate” inaugurated the Costume Institute’s renovated galleries after a two and a half year closure for construction. Planning for the renovation had begun in 1957, and since 1960 proceeds from The Costume Institute’s annual Party of the Year fund-raising social event, held each year in conjunction with the opening of the autumn exhibition, had been allocated to the rebuilding program (see Series VIII). The ten galleries of exhibition space were now three times larger than previously, and plans called for a new exhibition to be mounted every three months. Behind the scenes there were new storage facilities for garments and research areas to provide designers, retailers, public relations, advertising, and merchandising professionals and students more opportunities for first-hand study of the collections. Drawn from the Costume Institute’s collections, “Fashion Plate” included 30 high-fashion costumes of the urban woman, together with accessories such as hats, shoes, gloves, bags, stockings, and parasols for women, with a few for men. Shown in conjunction with printed fashion plates from periodicals of the time, the exhibition showed the succession of fashions in clothing over two hundred years. However, the costumes were not arranged chronologically so that viewers could instead focus on the purely visual aspects of fashion: the specific “look” of an era. For the first time, a slide exhibition of some of the fashion plates was shown on four screens in the galleries.

The exhibition saluted the New York fashion industry for their work and financial contributions in support of the renovations. The City of New York had made substantial contributions, recognizing fashion as a leading local industry. The exhibition was promoted extensively in print advertising by fashionable New York City retailers including Saks Fifth Avenue, Henri Bendel, and Bergdorf-Goodman.

Invitations to the preview on October 21 were sent to members of the fashion industry, heads of professional schools and their trustees, the Costume Institute’s visiting committee, Metropolitan Museum of Art trustees, and city officials in recognition of their assistance in the renovation. The preview was organized by a committee of fashion and society leaders.

For additional information on the Costume Institute renovation, see Series VII. Operations.

Box	Folder	
64	28	Administrative. Budget. 1971
64	29	Administrative. Invitations. October 1971
65	1	Administrative. Open house, October 21, 1971. Guest list (1 of 2). 1971
65	2	Administrative. Open house, October 21, 1971. Guest list (2 of 2). 1971
65	3	Administrative. Opening. Correspondence. July 1971-October 1971
290	19	Research and Planning. Conservation report. [1971] <i>Note:</i> This folder contains object-specific information and is restricted, according to Museum Archives access policy.
65	4	Research and Planning. Reference images. 1925 Paris Art Deco exhibition. Undated <i>Note:</i> Includes black and white photographs, photostats.
65	5	Installation and Design. Carousels. 1971
65	6	Installation and Design. Labels. October 1971
65	7	Installation and Design. Mannequins. 1971
65	8	Installation and Design. Sample designs. [1971]
65	9	Installation and Design. Wigs, supplies, receipts. July-September 1971
65	10	Publicity. Correspondence. September 1971-January 1972
65	11	Publicity. Photographs. Installation. Black and white prints. 1971

Subseries III.BBB. Untailored Garments (January 26-April 12, 1972)

65	12	Publicity. Photographs. Orders, black and white, color prints. 1971-1973
65	13	Publicity. Press clippings, radio coverage. October 1971-February 1972 <i>Note:</i> Oversized material has been removed to flat file 18, drawer 2, folder 5.
Flat-file		
18/2	5	Publicity. Oversize press clippings. 1971-1972 <i>Note:</i> Oversized material removed from box 65, folder 13.
Box		
65	14	Publicity. Press release, press copy. October 1971 <i>Note:</i> Includes list, typed at a later date, of original folder's contents.
65	15	Catalogue. Brochure, fact sheet. 1971

Subseries III.BBB. Untailored Garments (January 26-April 12, 1972)

Historical note

“Untailored Garments” showcased clothes whose form is created by the wearer and not by the maker, involving no cutting, shaping, or piecing of the fabric. Garments selected for the exhibition were designed to accent the wearer’s moves, with clothes and body complementing each other. Each garment on view was formed of a rectangle, either a single woven piece or more than one joined together using sophisticated weaving techniques and often showing elaborate decoration. Garments exhibited included wrapped loincloths from ancient Egypt, draped robes from ancient Greece, Asian sarongs, shawls, and saris, Peruvian mantles, and Mexican ponchos from the collections of The Costume Institute.

Box	Folder	
65	16	Administrative. Evidence of tampering. Black and white photographs. [1972]
65	17	Research and Planning. Object selection. [1971]
65	18	Research and Planning. Schedule for exhibition installation. November 15, 1971
65	19	Installation and Design. Labels and checklist. [1971]
65	20	Publicity. Metropolitan Museum of Art <i>Bulletin</i> . February/March 1972
65	21	Publicity. Photographs. Black and white prints. [1972]
65	22	Publicity. Photographs. Correspondence, lists. December 1971, February 1972
65	23	Publicity. Press clippings and correspondence. January-May 1972
65	24	Publicity. Press release. January 1972

Subseries III.CCC. Sporting Life (July 12-November 12, 1972)

Historical note

“Sporting Life” exhibited forty garments for men and women designed specifically for wear in active sports and highlighting old and new solutions to the challenge of providing cover for the body in action. The earliest piece was an 1826 woman’s riding habit and the most recent a 1972 bikini designed by Rudi Gernreich. The first clothes designed to be comfortable, suitable, and sometimes protective for participation by nonprofessionals in leisure sport activities became available in the nineteenth century. These included garments designed for horseback riding, skiing, fencing, horseback riding, swimming, and skating. “Sporting Life” demonstrated the ways in which sports clothing had

Subseries III.DDD. World of Balenciaga (March 23, 1973-July 1, 1973)

evolved over time, reflecting contemporary modes while being designed primarily for comfort. The exhibition included completely accessorized costumes shown with illustrations from contemporary periodicals, and color slide projections that documented sports resorts and people taking part in sports activities.

Box	Folder	
66	1	Administrative. Budget. May 1972
66	2	Research and Planning. Lender. Columbia University Boathouse. October 30, 1972
66	3	Research and Planning. Object selection. Metropolitan Museum of Art accessories. [1972]
66	4	Installation and Design. Checklist. 1972
66	5	Installation and Design. Floorplan, correspondence. June 1972
66	6	Installation and Design. Images from periodicals. Photocopies, black and white copy negatives. [1972]
66	7	Installation and Design. Photographs. Contemporary models. Black and white contact prints, photographs. July, October 1972
66	8	Installation and Design. Photographs. Installation. Black and white prints. [1972]
66	9	Installation and Design. Slide carousel captions. [1972]
66	10	Publicity. Brochure draft. July-October 1972
66	11	Publicity. Photographs. Orders, correspondence. May 1972-February 1973
66	12	Publicity. Press release, correspondence, clipping. February-August 1972

Subseries III.DDD. World of Balenciaga (March 23, 1973-July 1, 1973)**Historical note**

“World of Balenciaga” honored the legacy of designer Cristóbal Balenciaga (1895-1972) soon after his death. The retrospective exhibition, sponsored by the government of Spain, featured over one hundred examples of his work, from the Museum’s collections with important loans from “Warhol superstar” Jane Holzer, photographers Inge Morath (Mrs. Arthur Miller) and Sir Cecil Beaton, socialite Pauline de Rothschild, Princess Grace of Monaco, and institutions such as the Victoria and Albert Museum, the Chicago Historical Society and the Fashion Institute of Technology. The exhibition also included Spanish paintings, tapestries, and prints from the Metropolitan’s collection that numbered among the many Spanish treasures that were Balenciaga’s continual inspiration. After the show closed, in 1974 nearly all of the eighty-six costumes and twenty-five accessories on view in the Metropolitan exhibition were lent to the Palacio de Bellas Artes in Madrid where the Spanish version of the exhibition was entitled “El Mundo de Balenciaga.” The Madrid exhibition was put on by the Sociedad Nacional Industrias Aplicaciones Celulosa Española (The Association of Spanish Producers of Textile Artificial and Synthetic fibers).

The exhibition was the first to be organized by Special Consultant to the Costume Institute Diana Vreeland and introduced signature touches that characterized all of her exhibitions, including an immersive visual environment, sound accompaniment, and fragrance wafting through the galleries.

Subseries III.DDD.1. Administrative

Box	Folder	
66	13	American women. Undated
66	14	Attendance figures. March-September 1973

Subseries III.DDD.2. Research and Planning

66	15	Correspondence. A. October 1972-February 1973
66	16	Correspondence. B. December 8, 1973
66	17	Correspondence. Balenciaga, Augustina. November-December 1972
66	18	Correspondence. Barabas. October 1972-January 1973
66	19	Correspondence. Berlinger. October 1972-February 1973
66	20	Correspondence. C. November 1972-December 1973
66	21	Correspondence. Cables. October 1972-February 1973
66	22	Correspondence. D. December 1972-February 1973
66	23	Correspondence. F. February-March 1973
66	24	Correspondence. G. November 1972-April 1973
66	25	Correspondence. H. February-March 1973
66	26	Correspondence. L. December 8, 1972
66	27	Correspondence. M. December 11, 1972
66	28	Correspondence. R. November 1972-April 1973
66	29	Correspondence. S. November 1972-March 1973
66	30	Correspondence. T. November 1972-April 1973
67	1	Correspondence. Union Française des Arts du Costume. September-October 1974
67	2	Correspondence. W-X-Y-Z. October 1972-April 1973
67	3	Credit list. October 1972
67	4	Fan mail. March-July 1973
67	5	Fundraising. November 1972-February 1973
67	6	Invitations list. February-March 1973
67	7	Loan to Spain. January-November 1974
		<i>Access note:</i> Redacted copies of documents with sensitive object information replace originals in this folder.
		<i>Note:</i> Documents containing sensitive valuation-related information have been removed from this folder.
67	8	Loan to Spain. Correspondence and notes. March 1973-May 1974
67	9	Loan to Spain. Photographs. Undated
67	10	Loan to Spain. Releases. August 1973-January 1974
67	11	Meeting agenda and memo. January 8 1973
67	12	Progress report. January 1973
67	13	Shipping instructions and cost. October-November 1972
67	14	Thank you letters. March 1972-April 1973
67	15	Trustees and visiting committee. Undated <i>Note:</i> Includes an MMA Bulletin.
67	16	Volunteers. November 1972-March 1973

Subseries III.DDD.2. Research and Planning

Box	Folder	
68	1	Balenciagas in house. 1972-1973
68	2	Balenciagas property of the Costume Institute. Undated

Subseries III.DDD.2. Research and Planning

68	3	Clothes arriving. October-November 1972
68	4	Correspondence. September 1972-February 1973 <i>Note:</i> Includes fabric swatch with beading and embroidery.
68	5	Films. Undated
68	6	Galleries, menus and Balenciaga's eulogy. Undated
68	7	Gift. Slifka, Mrs. J. December 1972-May 1973
68	8	Gift. Vreeland, Diana. February 1973-February 1974
68	9	Lenders. Anspach, Mrs. Andrew. March-May 1973
68	10	Lenders. Barabas, Monica Libuse (La Marquesa de Zornoza). November 1972
68	11	Lenders. Beaton, Cecil. Private collection. October 1972-February 1974
68	12	Lenders. Bernier, Mrs. Rosamond. February 1973
68	13	Lenders. Brodie, Mrs. John. December 1972-February 1973
68	14	Lenders. Brooklyn Museum. February 1973-February 1974
68	15	Lenders. Calman, Mrs. Freidman. February-December 1973
68	16	Lenders. Centre d'Enseignement et de Documenation du Costume. December 1972-February 1974
68	17	Lenders. Chicago Historical Society. January-October 1973
68	18	Lenders. Cummings, Joanne. December 1972-May 1973
68	19	Lenders. de Borbon, Dona Carmen. October-December 1972
68	20	Lenders. de Casa Riera, Marquesa. October-November 1972
68	21	Lenders. de Chambrun, Countess Rene. November 1972-February 1974
68	22	Lenders. de Chavagnac, Countess Gerard. 1973-1974
68	23	Lenders. de Franco, Excma Señora Dona Carmen Polo. October 1972-February 1974
68	24	Lenders. de Givenchy, Hubert. October 1972-February 1973
68	25	Lenders. de la Renta, Mrs. Oscar. February 1973
68	26	Lenders. de Llanzo, Marquesa. October 1972-February 1974
69	1	Lenders. de Martini, Countess. October 1972-December 1973
69	2	Lenders. de Rothschild, Baronne Philippe. October 1972-March 1976
69	3	Lenders. de Villaverde, Marquesa. November 1972-January 1974
69	4	Lenders. Dietrich, Marlene. November-December 1972
69	5	Lenders, Ellacuria, J.A. (Maison Balenciaga). 1973
69	6	Lenders. Esparza, Ramon. October 1972-May 1973
69	7	Lenders. Eula, Joe. March-December 1973
69	8	Lenders. Fashion Institute of Technology. December 1972-May 1974
69	9	Lenders. Fare, Roger. (Mr. Van Hoye). 1973-1974
69	10	Lenders. Firestone, Mrs. Harvey. March-December 1973
69	11	Lenders. Flores, Lola. 1973-1974
69	12	Lenders. Greenberg, Mrs. Benjamin. February-October 1973
69	13	Lenders. Hart, Mrs. Moss. February 1973
69	14	Lenders. Henry, Mrs. Charlton. January-May 1973

Subseries III.DDD.2. Research and Planning

69	15	Lenders. Higgins, Andree. November 1972- June 1973
69	16	Lenders. Holzer, Mrs. Leonard. February 1973-May 1974
69	17	Lenders. Hutton, Barbara Woolworth. October 1972-November 1973
69	18	Lenders. Kaegi, Rita. November 1972
69	19	Lenders. Kerr, Kay. December 1972-May 1973
69	20	Lenders. Lane, Kenneth J. January 1974
69	21	Lenders. Levine, Mrs. Herbert. February-May 1973
69	22	Lenders. Linares, Patino Ortiz. November 1972-February 1974
69	23	Lenders. Lopez, Mrs. Arturo. January 1973-February 1974
69	24	Lenders. Los Angeles County Museum. January-March 1973
69	25	Lenders. Mellon, Paul. December 1972-January 1974
69	26	Lenders. Miller, Mrs. Arthur (Inge Morath). February-December 1973
69	27	Lenders. Miller, Mrs. Gilbert. December 1972-December 1973
69	28	Lenders. Musee Carnavalet. November 1972-December 1973
69	29	Lenders. Museum Bellerive (Zurich). September 1972-February 1975
69	30	Lenders. Osborne, Mrs. Rafael (Claudia Antoinette). November 1972-February 1974
69	31	Lenders. Parnis, Mrs. Mollie. January-May 1973
69	32	Lenders. Rogar, Sidney B. February 20, 1973
70	1	Lenders. Romanones, Alina. November 1972-January 1974
70	2	Lenders. Rosenblatt, Mrs. Sol. October 1972-December 1973
70	3	Lenders. Rottenberg, Mrs. Dereld. January-October 1973
70	4	Lenders. Salvagnac, Felisa. December 1972-February 1974
70	5	Lenders. Stein, Mrs. Ronald. December 1972-November 1973
70	6	Lenders. Tuteur, Mrs. Roger. February-May 1973
70	7	Lenders. Victoria and Albert Museum. October 1972-February 1974
70	8	Lenders. Weill, David. January-December 1973
70	9	Lenders. Zipkin, Mrs. David. 1973
70	10	Lender and donor list. February 1973
70	11	Loans returned. January 18, 1974
70	12	Loans to come and loans received. December 1972
70	13	Movies. February 1972- June 1973
70	14	Notes. Mrs. Cahan. February 1973
70	15	Notes. Silver, Stuart. February 1973
70	16	Object selection. Final choices. February 1973
70	17	Object Selection. Other MMA departments (complete). January-February 1973
70	18	Object Selection. Other MMA departments (incomplete). January-March 1973
283	24	Rejects. Balenciaga drawings. Oversize. 1961-1965 <i>Note: Material removed from box 70, folder 18.</i>
70	19	Return of clothes. April -June 1973
70	20	Show categories. February 1973

Subseries III.DDD.3. Installation and Design

70	21	Sketches of Balenciaga drawings. Undated
70	22	Spanish regional costumes. December 1972-February 1973
70	23	Walt Disney photographs. March 14, 1973
70	24	Wedding gowns. January- February 1973

Subseries III.DDD.3. Installation and Design

Box	Folder	
70	25	Abrahams Silks Company. October 1972-December 1973
70	26	Articles. Transcriptions and translations. July 1962-December 1972
70	27	Color. Undated
70	28	Correspondence and memos. December 1972- February 1973
71	1	Costume categories. February 1973
71	2	Gallery display. October-November 1972
71	3	Installation and press photos. Negatives. Undated
71	4	Jewelry. January-March 1973
71	5	Mannequins. Undated
Flat-file		
18/2	5	Plans of rooms (blueprints). Oversize. Undated

Subseries III.DDD.4. Publicity

Box	Folder	
71	6	Correspondence and memos. February-March 1973
283	25	Photographs. <i>Women's Wear Daily</i> , and <i>American Fabrics and Fashions</i> articles. Oversize. 1940, 1962-1973
71	7	Press. Articles and press kit for Madrid exhibition. 1974
71	8	Press. Notes for Vreeland article. Undated
71	9	Press releases. May 1970-October 1981

Subseries III.DDD.5. Catalogue and Merchandise

Box	Folder	
71	10	Article and citations. February 1973
71	11	Catalogue copies and lenders by gallery. 1973
71	12	Catalogue credits. February-March 1973
71	13	Catalogue. Guinness, Gloria. January 1973
71	14	Catalogues to be sent. Undated <i>Note: Includes two paperback exhibition catalogs.</i>
71	15	Correspondence. Kublin, Jean. January 1972- February 1973
72	1	Correspondence and notes. November 1972-March 1973
72	2	Kublin photographs. February-May 1973
72	3	Lenders to exhibition. Insertion list in catalogue. Undated
72	4	Memos. Photographs. 1973
72	5	Rothschild essay. January-February 1973
72	6	<i>Women's Wear Daily</i> sketches (photographs). Undated

Subseries III.EEE. The 10s, the 20s, the 30s: Inventive Clothes: 1909-1939 (December 13, 1973-September 3, 1974)

Historical note

“The 10s, the 20s, the 30s: Inventive Clothes: 1909-1939” included one hundred and fifty dresses exemplifying the dramatic changes in fashion from the end of the Edwardian era to the beginning of World War II. Special Consultant to the Costume Institute Diana Vreeland organized and arranged the exhibition, approximately half of which consisted of items from The Costume Institute’s collection. The other half were loans from institutions including Brooklyn Museum, Chicago Historical Society, Fashion Institute of Technology, Musée du Costume de la Ville de Paris, Museum of the City of New York, Philadelphia Museum of Art, Phoenix Art Museum, and Union Française des Arts du Costume in Paris. Private donors included designer Elsa Schiaparelli’s granddaughter actress Marisa Berenson, Italian theatrical designer Umberto Tirelli, and Vreeland herself. The exhibition’s central gallery was designed as a Parisian Art Deco ballroom, reflecting that city’s role as center of the cultural world in the decades from 1909 to 1939. In the galleries taped music included jazz, tango, and compositions by Stravinsky, Debussy, Satie, and Ravel, and the air was scented continuously with Chanel #5 perfume.

Vreeland’s original title for the exhibition was “Living Well is the Best Revenge,” taken from Calvin Tomkins’ book of the same title that explored the life of American expatriates Gerald and Sara Murphy among writers and artists in 1920s France. The title became synonymous with a wealthy, bohemian, and fashionable lifestyle in sophisticated cities as well as exotic locations including Antibes and the French Riviera. The exhibition was also referred to as “Masterpieces” during the planning stages.

In April 1974, art historian Rosamond Bernier gave a lecture “The Fabulous Focal Years of Art and Fashion: Paul Poiret and His Times (1900-1925)” in the Metropolitan Museum’s Grace Rainey Rogers Auditorium. Her presentation highlighted the groundbreaking designer, who was featured prominently in the exhibition and credited with freeing women from the restrictive clothing of previous decades by introducing a more natural silhouette.

From March 25 to May 25, 1975 the exhibition was shown at the National Museum of Modern Art in Kyoto, Japan where it was sponsored by the Metropolitan Museum, the City of Kyoto, the National Museum of Modern Art, and the Kyoto Chamber of Commerce and Industry. The latter organization published the exhibition’s catalogue in Japanese.

Vreeland’s text accompanied Irving Penn’s photographs of many of the exhibition’s garments in *Inventive Paris Clothes, 1909-1939: A Photographic Essay*, published in 1977 by Viking Press, which was also translated into French and published as *Les Belles Robes de Paris, 1909-1939: essai photographique d'Irving Penn, avec un texte de Diana Vreeland* by Henri Veyrier in 1978.

Subseries III.EEE.1. Administrative

Box	Folder	
72	7	Attendance. December 1973-September 1974
72	8	Budget. August-November 1973
72	9	Credits. December 1973
72	10	Exhibition title and dates. August-October 1973
72	11	Extension of exhibition. Letters to lenders. March-April 1974
72	12	Fan mail. December 1973-September 1974
72	13	Invitations. 1973

Subseries III.EEE.2. Research and Planning

72	14	Japan. Correspondence. Kanai, Jun. September, November 1974
72	15	Japan. Correspondence. Koike, Kazuko. 1974-1975
72	16	Japan. Correspondence. Kyoto Chamber of Commerce and Industry. 1974-1975
72	17	Japan. Correspondence. Miyake, Issey. 1974-1975
72	18	Japan. Correspondence. National Museum of Modern Art, Kyoto. April-June 1975
73	1	Japan. Correspondence. Thank yous. March-April 1975
73	2	Japan. Memos Metropolitan Museum of Art; meeting minutes. 1975
73	3	Japan. Shipping instructions. 1975
73	4	Japan. Sponsorship. Wacoal Corp. 1975
73	5	Japan. Vreeland trip. 1974-1975
73	6	Memos. 1973-1975
73	7	Party of the Year. Tickets. Correspondence. December 1973
73	8	Schedule. 1973
73	9	Slide request. June 10, 1974

Subseries III.EEE.2. Research and Planning

Box	Folder	
73	10	Background research. Francs. Comparative prices of designer gowns. July 19, 1974
73	11	Background research. Molyneux, Mme. Gres, Vachel Lindsay. [1973]
73	12	Background research. Paquin, Joseph. [1973]
73	13	Background research. Poiret, Chanel, Delaunay. 1973
73	14	Background research. <i>Poiret</i> , by Palmer White. Book jackets. [1974]
73	15	Background research. Vionnet. 1973-1974
73	16	Correspondence. Belanger, Gardner. 1973-1974
73	17	Decor and music. Ideas. 1973
73	18	Ideas. Vreeland notes. 1973
73	19	Ideas. Vreeland notes. "Future" exhibition. [1973]
73	20	Japan. Lenders. Berenson, Marisa; Brooklyn Museum; Chanel; Chicago Historical Society; Fashion Institute of Technology. 1975
73	21	Japan. Lenders. Kenneth Jay Lane; Museum of the City of New York; Philadelphia Museum of Art; Phoenix Art Museum; Mme. Poiret; Mrs. George Raymond; Umberto Tirelli; Union Francaise des Arts du Costume; Diana Vreeland. 1975
73	22	Japan. Lenders. Various. 1974-1975
73	23	Japan. Object selection. Accessories. 1974-1975
73	24	Lenders. American museums. 1973
73	25	Lenders. Berenson, Marisa. 1973-1974
73	26	Lenders. Brooklyn Museum of Art. October 1973-January 1975
73	27	Lenders. Chanel. 1973-1974
73	28	Lenders. Chicago Historical Society. 1973-1974

Subseries III.EEE.3. Installation and Design

73	29	Lenders. De La Rent, Oscar. 1973, 1974
73	30	Lenders. di Pietri, Stephen; Donald Brooks. 1973, 1974
74	1	Lenders. Fashion Institute of Technology. 1973-1974
74	2	Lenders. French. 1973-1974
74	3	Lenders. Gersh, Gloria. 1974
74	4	Lenders. Gimbel's East; Nan (Mrs. Thomas Kempner). 1973
74	5	Lenders. Kenneth Jay Lane. 1973
74	6	Lenders. Musée Carnavalet. September-October 1973
74	7	Lenders. Museum of the City of New York. 1974-1975
74	8	Lenders. Museum of Modern Art. 1974
74	9	Lenders. Museums and individuals. 1973-1974
74	10	Lenders. Philadelphia Museum of Art. 1973
74	11	Lenders. Phoenix Art Museum. 1973
74	12	Lenders. Raymond, Mrs. George Perkins. 1973
74	13	Lenders. Tirelli, Umbert. 1973-1974
74	14	Lenders. Union Française des Arts du Costume. 1973-1974
74	15	Lenders. Various. September-November 1973
74	16	Lenders. Vreeland, Diana. 1973, 1974
74	17	Loans received. November 1973
74	18	Object selection. Bakst. Undated
74	19	Object selection. Furniture. October 23, 1973
74	20	Object selection. Gloves. February 8, 1974
74	21	Object selection. Hats and headgear. November 28, 1973
74	22	Object selection. Jewelry. November 21, 1973
74	23	Object selection. Jewelry looks. 1973
74	24	Object selection. Metropolitan Museum of Art. Print Department. October 1973
74	25	Object selection. Non-clothing. October 23, November 5, 1973
74	26	Object selection. Notes. July-November 1973
74	27	Object selection. Victoria & Albert Museum. October 16, 1973

Subseries III.EEE.3. Installation and Design

Box	Folder	
74	28	Acoustiguide script. February 25, 1974
74	29	Checklist. Drafts and final. December 1973
74	30	Correspondence. Galey & Lord. December 5, 1973
74	31	Decor. Wall color swatches. [1973]
74	32	Decor and perfume. October 1973-June 1974
74	33	Display. October 1973-February 1974
Flat-file		
18/2	5	Floor plan. Oversize. [1973]
Box		

Subseries III.EEE.4. Publicity

	75	1	Installation photographs. Black and white contact prints. 1973
	75	2	Installation photographs. Black and white prints. [1973]
	75	3	Installation photographs. Black and white negatives. 1973
	75	4	Japan. Checklists. February 1975
	75	5	Japan. Contract. September, October 1974
	75	6	Japan. Correspondence. Bellanger, Gardner. January-April 1975
	75	7	Japan. General correspondence. September 1974-April 1975 <i>Note:</i> Oversized floor plans have been removed to flat file 18, drawer 2, folder 5.
Flat-file			
	18/2	5	Japan. General correspondence. Oversized floor plans. <i>Note:</i> Oversized materials removed from box 75, folder 7.
Box			
	75	8	Japan. Lighting, mannequins. 1975
	75	9	Japan. Mannequins. December 1974-February 1975 <i>Note:</i> Includes black and white photographic prints.
	75	10	Japan. Music. January-February 1975
	75	11	Japan. Object selection. Beaton, Cecil; Museum of Costume (Bath); Victoria & Albert Museum. 1975
	75	12	Label copy. [1974]
	75	13	Music. December 1973-May 1974
	75	14	Screen. December 6, 1973

Subseries III.EEE.4. Publicity

Box	Folder		
	75	15	Japan. <i>Geijutsu Seikatsu</i> magazine. June 1975 <i>Note:</i> In Japanese.
	75	16	Japan. Press clippings, announcements. [1975] <i>Note:</i> In Japanese. <i>Note:</i> Oversized poster has been removed to flat file 18, drawer 2, folder 5.
Flat-file			
	18/2	5	Japan. Press clippings, announcements. Oversized poster. [1975] <i>Note:</i> Oversized material removed from box 75, folder 16.
Box			
	75	17	Japan. Press clippings, release, correspondence. March-July 1975 <i>Note:</i> Oversized clippings have been removed to flat file 18, drawer 2, folder 5.
Flat-file			
	18/2	5	Japan. Press clippings. Oversized. 1974 <i>Note:</i> Oversized clippings removed from box 75, folder 17.
Box			

Subseries III.EEE.5. Catalogue

75	18	Photography orders. January, June 1974
75	19	Poiret lecture. Address lists. February-April 1974
75	20	Poiret lecture. Correspondence, research. February-May 1974
75	21	Poiret lecture. Lecture notes, mannequins, clothes. December 1973-February 1974
75	22	Poiret lecture. Poster. Correspondence. November 1973, March 1974
76	1	Poiret lecture. Slide orders. February-April 1974
76	2	Press. Pan Am <i>Clipper</i> , East/West Network. June-August 1974
76	3	Press clippings. December 1973-January 1974
76	4	Press clippings. January-August 1974
283	26	Press clippings. Mounted scrapbook, <i>Apollo</i> . Oversized. January 1974
76	5	Press coverage. List. 1973-1975
76	6	Press release. December 1973
76	7	Radio, TV, print. 1974

Subseries III.EEE.5. Catalogue

Box	Folder	
76	8	Draft text. 1973
76	9	Drafts and notes. [1973]-1974
76	10	Final printed (two copies). 1973
76	11	<i>Inventive Paris Clothes, 1909-1939: A Photographic Essay</i> . Captions. February 1976
76	12	<i>Inventive Paris Clothes, 1909-1939: A Photographic Essay</i> . Clippings, correspondence. 1978-1979
76	13	<i>Inventive Paris Clothes, 1909-1939: A Photographic Essay</i> . Correspondence. March 1974
76	14	<i>Inventive Paris Clothes, 1909-1939: A Photographic Essay</i> . Correspondence, Viking Press. October 1974-January 1979
76	15	<i>Inventive Paris Clothes, 1909-1939: A Photographic Essay</i> . Correspondence, Viking Press. Permissions. August-September 1974
76	16	<i>Inventive Paris Clothes, 1909-1939: A Photographic Essay</i> . Vreeland text. Drafts. March 1975-February 1976
76	17	<i>Inventive Paris Clothes, 1909-1939: A Photographic Essay</i> . Vreeland text. Drafts, annotated checklist. February 1976
76	18	Japan. Vreeland drafts. April-August 1975
76	19	Photographs. Black and white prints, photocopies. [1973]

Subseries III.FFF. Romantic and Glamorous Hollywood Design (November 21, 1974-August 31, 1975)

Historical note

“Romantic and Glamorous Hollywood Design” presented more than one hundred costumes worn by film stars in movies made in Hollywood primarily in the 1920s to 1950s. They included original garments by notable film studio designers of the period: Adrian, Travis Banton, Cecil Beaton, Walter Plunkett, Edith Head, Orry Kelly, Jean Louis,

Subseries III.FFF.1. Administrative

Irene Sharaff, Helen Rose, and John Truscott. Special Consultant to the Costume Institute Diana Vreeland also enlisted contemporary Seventh Avenue designers Bill Blass, Donna Karan for Anne Klein & Co., Ralph Lauren for Polo, Giorgio di Sant'Angelo, Arnold Scaasi, and others to create copies of garments captured on Hollywood film stills but no longer existing. Among the garments exhibited were dresses worn by Mae Murray in *The Merry Widow*, Mae West in *I'm No Angel*, Greta Garbo in *Camille*, Anita Louise in *Marie Antoinette*, and Claudette Colbert in *Cleopatra*.

In planning the exhibition, Vreeland traveled to California to see extant costume collections there, and to secure loans from actors and actresses, collectors, and museums. Among the collections from which the exhibition borrowed were those of actresses Cher, Mary Pickford, and Debbie Reynolds, studios Columbia Pictures, Paramount Pictures, and the De Mille Collection, as well as the Los Angeles County Museum of Art, the Fashion Institute of Technology, and The Museum of the City of New York.

During the exhibition, the galleries were scented with "Femme," by Madame Rochas, which was first formulated and sold in Paris in 1943.

The exhibition was sponsored by SCM Corporation, with the support of the Council of Fashion Designers of America.

Subseries III.FFF.1. Administrative

Box	Folder	
77	1	Attendance figures. November 1974-August 1975
77	2	Benefit committee. September 1974
77	3	Book list. Bernstein, Richard. August 19, 1974
77	4	Budget. 1974-1978
77	5	Correspondence. A. August 1974-June 1975
77	6	Correspondence. B. May 1974-June 1975 Includes Museum News June 1975 publication.
77	7	Correspondence. C. May 1974-July 1975
77	8	Correspondence. D. October 1974-February 1975
77	9	Correspondence. E. September 1974, undated
77	10	Correspondence. F. August-November 1974 Includes small photograph.
77	11	Correspondence. G. August 1974-July 1975
77	12	Correspondence. H. June 1974-April 1975
77	13	Correspondence. I. 1974
77	14	Correspondence. J. May-December 1974
77	15	Correspondence. K. October 1974-April 1975
77	16	Correspondence. L. May 1974-April 1975 Includes 8x10 photographs.
77	17	Correspondence. M. May-November 1974
77	18	Correspondence. Museum registrar. June 1974
77	19	Correspondence. N. August-December 1974
77	20	Correspondence. O. November 1974-April 1975
77	21	Correspondence. P. September 1974-1975
77	22	Correspondence. R. 1974
77	23	Correspondence. S. May 1974-January 1975
78	1	Correspondence. T. May 1974-August 1975

Subseries III.FFF.1. Administrative

78	2	Correspondence. U. May 14, 1974
78	3	Correspondence. V. June-December 1974
78	4	Correspondence. Vreeland, Jean. May-October 1974
78	5	Correspondence. W. August 1974-April 1975
78	6	Correspondence. Y. June 25, 1974
78	7	Correspondence. Z. September-December 1974
78	8	Diana Vreeland's trip to Hollywood. June-July 1974
78	9	Fan mail (1 of 2). November-December 1974
78	10	Fan mail (2 of 2). 1975
78	11	Funding. Zimmerman, Zandra (SCM). August-November 1974
78	12	Invitations. 1974
78	13	Loan to Paris. Diana Vreeland meeting with Guillard (January 9, 1976). 1974-1976
78	14	Loan to Paris. Extension, damage and loss. 1976 <i>Access note:</i> Redacted copies of documents with sensitive object information replace originals in this folder.
78	15	Loan to Paris. General questions. Undated
78	16	Loan to Paris. Guillard, Maurice (1 of 2). 1975
79	1	Loan to Paris. Guillard, Maurice (2 of 2). 1976
79	2	Loan to Paris. Langlois, Henri. January-March 1975
79	3	Loan to Paris. Lender's list copy. September 1974
79	4	Loan to Paris. Letter templates. July 14, 1975
79	5	Loan to Paris. Madame Rochas. January-June 1974
79	6	Loan to Paris. Memos. September 23-24, 1975
79	7	Loan to Paris. Permissions. July-August 1975
79	8	Loan to Paris. Permissions received. October 1974-January 1976
79	9	Loan to Paris. Refusals. July-August 1975
79	10	Loan to Paris. Resume. 1974-1975
79	11	Loan to Paris. Yes/no list June-September 1975
79	12	Memos. March-December 1974
79	13	Museums. American. May-August 1974
79	14	Museums. International, Cinémathèque France. June-July 1974
79	15	Museums. International, Victoria & Albert. June 20, 1974
79	16	Notes. Undated
80	1	Odds and ends. August 1974
80	2	Offer of gift form. Undated
80	3	Opening party. July-November 1974
80	4	Possible loan of show. December 1974-September 1975
80	5	Resume of show. Undated
80	6	Scent sponsor. Femme, Rochas. October-November 1974
80	7	Shipping instructions. Undated

Subseries III.FFF.2. Research and Planning

80 8 Stolen. December 10, 1974

Subseries III.FFF.2. Research and Planning

Box	Folder	
80	9	American museums. 1970-1974
80	10	Black film stars. August 8-14, 1974
80	11	California trip. Maureen Myer's list. June 1974
80	12	Carr, Gloria. May 1974
80	13	Celebrities. Astaire, Fred. November 1974
80	14	Celebrities. Castle, Irene and Vernon. June 1974
80	15	Celebrities. Cher. January 29, 1974
80	16	Celebrities. Crawford, Joan. June 1974
80	17	Celebrities. Davis, Bette. November 1974
80	18	Celebrities. Dietrich, Marlene. June 1974
80	19	Celebrities. Gable, Clark. Undated
80	20	Celebrities. Garbo, Greta. August 14, 1974
80	21	Celebrities. Harlow, Jean. 1974
80	22	Celebrities. Head, Edith. September 1974
80	23	Celebrities. Hepburn, Audrey. Undated
80	24	Celebrities. Horne, Lena. August 12, 1974
80	25	Celebrities. Miller, Ann. Undated
80	26	Celebrities. Monroe, Marilyn. June-August 1974
80	27	Celebrities. Nazimova. Undated
80	28	Celebrities. Negri, Pola. May 1974
80	29	Celebrities. Pickford, Mary. June 1974
80	30	Celebrities. Pringle, Aileen. June 1974
80	31	Celebrities. Rogers, Ginger. Undated
80	32	Celebrities. Ross, Diana. July 30, 1974
80	33	Celebrities. Shearer, Norma. August 13, 1974
80	34	Celebrities. Swanson, Gloria. June 1974
80	35	Celebrities. Young, Loretta. Undated
80	36	CFDA. Designers A-H. September-October 1974
80	37	CFDA. Designers' copies of Hollywood costumes. August-November 1974
81	1	CFDA. Designers L-S. September-October 1974 Includes fabric swatches.
81	2	Correspondence. Fish, Michael. June-July 1974
81	3	Designer biographies. 1974
81	4	Designers. Adrian. March-August 1974
81	5	Designers. Barton, Travis. August 1974
81	6	Designers. Brooks, Donald. Undated
81	7	Designers. Designers and their studios. Undated
81	8	Designers. Erté. June-August 1974

Subseries III.FFF.2. Research and Planning

81	9	Designers. Feld, Don. April-June 1974
81	10	Designers. Films. Undated
81	11	Designers. Givenchy. Undated
81	12	Designers. Hubert, Rene. Undated
81	13	Designers. Irene. Undated
81	14	Designers. Kelly, Orry. Undated
81	15	Designers. Lauren, Ralph. July-August 1974
81	16	Designers. Lucille. Undated
81	17	Designers. Newman, Bernhard. Undated
81	18	Designers. Plunkett, Walter. June-August 1974
81	19	Designers. Rambova, Natasha. Undated
81	20	Designers. Sarnoff, Irene. August-October 1974
81	21	Designers. Schiaparelli. Undated
81	22	Designers. Studios and celebrities list. 1974
81	23	Designers. Truscott, John. Undated
81	24	Designers. West, Mae. April 19, 1969, April-June 1974 <i>Note: Oversize material removed to box 283, folder 27.</i>
283	27	Designers. West, Mae. Oversize. April 18, 1969 <i>Note: Oversize materials removed from box 81, folder 24.</i>
81	25	Designers. White, Miles. Undated
81	26	Disney. Undated
81	27	Fabrics. August 1974
81	28	Fashion Institute of Technology list. March-May 1974
81	29	Film companies. Undated
81	30	Films and clips. August-October 1974
81	31	Furs. August-December 1974
82	1	General program. August 1974
82	2	Gish, Lillian. "Speaking Freely." August 4, 1974
82	3	Glasner, Lester. September 1974
82	4	Harold Lloyd Estate. Undated
82	5	Hollywood films. December 1974
82	6	Jewelry and object catalog. Undated
82	7	Kenneth J. Lane jewelry. August-November 1974, April 1976
82	8	La Vine, Robert (Assistant to Diana Vreeland). Correspondence and memos. 1974
82	9	La Vine, Robert (Assistant to Diana Vreeland). 1975 <i>Museum News</i> article and draft. 1974-1975
82	10	La Vine, Robert (Assistant to Diana Vreeland). Research and sketches. Undated
82	11	Lenders. Aghayan, Ray and Mackie, Bob. October 1974-February 1975
82	12	Lenders. Astaire, Fred. August-December 1974
82	13	Lenders. Atimer, H.L. October-November 1974

Subseries III.FFF.2. Research and Planning

82	14	Lenders. Bergdorf Goodman. November-December 1974
82	15	Lenders. Blass, Bill. September-November 1974 Includes Bill Blass clothing label (fabric).
82	16	Lenders. Brooks, Donald. May-September 1974
82	17	Lenders. Burbank Studios. June-September 1974
83	1	Lenders. Cahlman, Robert. June-October 1974, March 1976
83	2	Lenders. California Mart. July-December 1974
83	3	Lenders. Columbia Pictures. October-November 1974
83	4	Lenders. Correspondence. Expected. May-October 1974
83	5	Lenders. Davis, Alan and Shane. May-August 1974
83	6	Lenders. De La Falaise. October-December 1974
83	7	Lenders. De Mille Collection. July 1974-February 1975
83	8	Lenders. Debbie Reynold's museum. June 1974-February 1975
83	9	Lenders. Despres, Mme. Lily. August 28, 1974
83	10	Lenders. Devore, Maria (formerly Mrs. Nat King Cole). July-August 1974
83	11	Lenders. Ebsen, Nancy. July-December 1974
83	12	Lenders. Evins, D. February-October 1974
83	13	Lenders. Fashion Institute of Technology. May 1974-April 1975
83	14	Lenders. Flessas, Cleopatra. November 15, 1974
83	15	Lenders. Florio, Allen. June-December 1974, February 1975, January 1977
83	16	Lenders. Gable, Kay Williams (Mrs. Clark Gable). August-December 1974, March 1975
83	17	Lenders. Gift of Beth Levine. November 13, 1974
83	18	Lenders. Gift of Eaves Costume Co. November-December 1974
83	19	Lenders. Gift of Kaspar for Joan Leslie. November 1974
83	20	Lenders. Gift of Oscar de la Renta. November-December 1974
83	21	Lenders. Gift of Ralph Lauren. November 1974
83	22	Lenders. Gift of Stan Herman. November-December 1974
83	23	Lenders. Greene, Milton. June-July 1974
83	24	Lenders. Halston. October 21, 1974
83	25	Lenders. Hartzog, Tom. July 1974-April 1975 Contains polaroids.
83	26	Lenders. Head, Edith. July 1974-April 1975
83	27	Lenders. Henri Bendels. November-December 1974
83	28	Lenders. Janowski. December 1974-February 1975
83	29	Lenders. Jean Louis. October 1974-August 1975
83	30	Lenders. Karan, Donna. October 1974
83	31	Lenders. Klein, Calvin. November 1974
83	32	Lenders. Kloss, John. November 1974-May 1975
83	33	Lenders. Koch, Mr. Max. November 1974
83	34	Lenders. Langlois, Henri. August-October 1974
83	35	Lenders. La Vine, Robert. November 5, 1974

Subseries III.FFF.2. Research and Planning

83	36	Lenders. Larson, Helen. August 1974-January 1975
83	37	Lenders. Le Bold, John. July-August 1974
84	1	Lenders. Los Angeles County Museum. May 1974-September 1975
84	2	Lenders. Los Angeles County Natural History Museum. January 1974-March 1975
84	3	Lenders. Madigan, William. July-September 1974
84	4	Lenders. Matera, Barbara. September-November 1974
84	5	Lenders. Menutis, Jimmie. Ruth Ann Fashion. January 1974-January 1975
84	6	Lenders. Modena, Robert. September-October 1974
84	7	Lenders. Mr. John. June 1974-January 1975, 1978
84	8	Lenders. Museum of Natural History: peacock. November-December 1974
84	9	Lenders. Museum of the City of New York. July 1974-February 1975
84	10	Lenders. Myers, Carmel. August-October 1974
84	11	Lenders. Orth, Robert. July 1974-February 1975
84	12	Lenders. Paramount Pictures. July 1974-November 1975
84	13	Lenders. Philadelphia Museum of Art. July 1974-January 1975
84	14	Lenders. Pickford, Mary. July-September 1974
84	15	Lenders. The Picture Shoppe. September 1974
84	16	Lenders. Reynolds, Debbie. July-December 1974
84	17	Lenders. Saks Fifth Avenue. November-December 1974
84	18	Lenders. Selznick, Daniel. August-October 1974
84	19	Lenders. Simms, Joseph (Adrian costumes). June 1974-March 1975
84	20	Lenders. Strasberg, Lee. April 1973, August-December 1974
84	21	Lenders. Tobin, Genevieve. September 1974
84	22	Lenders. Twentieth Century Fox. July 1974-March 1976
84	23	Lenders. Universal. August 1974-January 1975
84	24	Lenders. <i>Vogue</i> Magazine. November 12, 1974
84	25	Lenders. Vreeland, Diana. October 1974
84	26	Lenders. Western Costume Co. 1974-1975
84	27	Lenders. Winkler, Mr. and Mrs. 1974-1975
84	28	Lenders. Withers, Jane. 1974
84	29	Lenders. Younkers. July-December 1974, January 1975, March 1976
85	1	Lenders list and letter templates. November 1974
85	2	Lenders lists. 1974
85	3	Letter of gift to designers. November 1974
85	4	Loan requests. June 1974
85	5	Loaner's list (volunteers, etc.) February 1975
85	6	Loans received. July-August 1974
85	7	Movie lists. Undated
85	8	Myers, Maureen. June-August 1974
85	9	Notes. Diana Vreeland's original notes. July 1974

Subseries III.FFF.2. Research and Planning

85	10	Photographs. Jewelry (1 of 2). Undated
85	11	Photographs. Jewelry (2 of 2). Undated
85	12	Reference images. Boucher. Undated
85	13	Reference images. Kelly, Grace. Undated
85	14	Reference images. Monroe, Marilyn. August 1974
85	15	Reference images. Myers, Carmel. Undated
85	16	Reference images. Nazimova. Undated Includes 8x10 photographs.
85	17	Reference images. Pickford, Mary. Undated
85	18	Reference images. Rodgers. Undated
85	19	Reference Images. Vanity Fair. Undated
86	1	Reference images. West, Mae. Undated Includes 8x10 photographs.
86	2	Reference images. Film stills. <i>Anna Karenina</i> . August 1974
86	3	Reference images. Film stills. Astaire and Rodgers. Undated
86	4	Reference images. Film stills. <i>Blonde Venus</i> . August-October 1974
86	5	Reference images. Film stills. <i>Blonde Venus</i> . ;"Hot Voodoo." Undated
86	6	Reference images. Film stills. <i>Bolero</i> . Undated Includes 8x10 photographs.
86	7	Reference images. Film stills. <i>Camelot</i> . October 29, 1974
86	8	Reference images. Film stills. <i>Camille</i> . August-October 1974
86	9	Reference images. Film stills. <i>Cleopatra</i> . August 23, 1974, undated
86	10	Reference images. Film stills. <i>Desire</i> . August 23, 1974
86	11	Reference images. Film stills. <i>Devil is a Woman</i> . August 23, 1974
85	12	Reference images. Film stills. <i>Funny Face</i> . August 23, 1974
86	13	Reference images. Film stills. <i>The Garden of Alliah</i> . August-October 1974
86	14	Reference images. Film stills. <i>Gone with the Wind</i> . August-October 1974
86	15	Reference images. Film stills. <i>Grand Hotel</i> . Undated
86	16	Reference images. Film stills. Hedy Lamarr. Undated
86	17	Reference images. Film stills. <i>Hello Dolly!</i> August 23, 1974
86	18	Reference images. Film stills. <i>I'm No Angel</i> . Undated
86	19	Reference images. Film stills. <i>Jezebel</i> . August 23, 1974
86	20	Reference images. Film stills. <i>Kismet</i> . August 23, 1974
86	21	Reference images. Film stills. <i>Letty Lynton</i> . September 1974
86	22	Reference images. Film stills. <i>Madam Satin</i> . Undated
86	23	Reference images. Film stills. <i>Marie Antoinette</i> . Undated
86	24	Reference images. Film stills. <i>Mata Hari</i> . August 23, 1974
86	25	Reference images. Film stills. <i>The Merry Widow</i> . August 23, 1974
86	26	Reference images. Film stills. <i>Morocco</i> . August 23, 1974
86	27	Reference images. Film stills. <i>My Fair Lady</i> . Undated
86	28	Reference images. Film stills. <i>No Man of Her Own</i> . August 23, 1974
86	29	August-October 1974
86	30	Reference images. Film stills. <i>Roman Holiday</i> . Undated
86	31	Reference images. Film stills. <i>Romance</i> . Sept.-Oct. 1974

Subseries III.FFF.3. Installation and Design

86	32	Reference images. Film stills. <i>Samson and Delilah</i> . October 1974
86	33	Reference images. Film stills. <i>Scarlet Empress</i> . Undated
86	34	Reference images. Film stills. <i>Shanghai Empress</i> . Undated
86	35	Reference images. Film stills. <i>Stormy Weather</i> . Undated
86	36	Reference images. Film stills. <i>Summer Stock</i> . Undated
86	37	Reference images. Film stills. <i>Sunset Boulevard</i> . Undated
86	38	Reference images. Film stills. <i>Top Hat</i> . Undated
86	39	Reference images. Film stills. Travis Banton. Undated
86	40	Reference images. Film stills. <i>Ziegfeld Follies</i> . Undated
86	41	Reference images. Film stills. <i>Ziegfeld Girl</i> . Undated
86	42	Return letters to lenders. August-December 1974
86	43	Return of costumes. December 10, 1974
87	1	Stills of costumes in show. Undated
87	2	Stills out of office. September 13, 1974
87	3	Studios. Fashion films. Undated
87	4	Studios. Fox (20th Century). June-July 1974
87	5	Studios. MGM. August 1974 Includes pamphlets for "That's Entertainment" film released by MGM.
87	6	Studios. Paramount June 1974
87	7	Studios. Warner Brothers. June 1974
87	8	<i>Vanity Fair</i> research (photocopies). Undated
87	9	Wiesz, David. MGM auction. Undated
87	10	Weisz, David. MGM sale. June 1974

Subseries III.FFF.3. Installation and Design

Box	Folder	
87	11	Accessory looks. June-October 1974
87	12	Acoustiguide. August 1974-February 1975
87	13	Check list. 1974
88	1	Costumes in show. Undated
88	2	Dance costumes. September 10, 1974
88	3	Floor plan of galleries. September-October 1974 <i>Note:</i> Oversized material has been removed to flat file 18, drawer 2, folder 5.
Flat-file		
18/2	5	Floor plan of galleries. Oversize. September-October 1974 <i>Note:</i> Oversized material removed from box 88, folder 3.
Box		
88	4	Hats. October-November 1974
88	5	Hoops and panniers. August 23, 1974
88	6	Jewelry. November-December 1974 Includes photographs.
88	7	Label copy. Undated

Subseries III.FFF.4. Publicity

88	8	Label copy format. September-October 1974
88	9	Mannequins. January 1975
88	10	McGee, Judith. Notes and correspondence (1 of 3). 1974-1975
88	11	McGee, Judith. Notes and correspondence (2 of 3). 1974-1975
88	12	McGee, Judith. Notes and correspondence (3 of 3). 1974-1975
88	13	Music. 1972-1977
88	14	Phoenix House-blow-ups. Undated
88	15	Silver, Stuart. July-August 1974
88	16	Stills. June-August 1974
88	17	Stockings samples. August-October 1974

Subseries III.FFF.4. Publicity

Box	Folder	
88	18	Memos and notes. June-November 1974
88	19	Photographs. 1974
89	1	Photographs. Copy negatives. 1974
89	2	Photography. Scheduling. September 1974-January 1975
89	3	Photography. Stills for <i>Met Bulletin</i> piece. October 1974
89	4	Photography. <i>Vogue Magazine</i> . September 1974
89	5	Press. Clippings. June 1974- November 1974 <i>Note:</i> Oversized material has been removed to flat file 18, drawer 2, folder 5.
Flat-file		
18/2	5	Press. Clippings. Oversize. 1974 <i>Note:</i> Oversize material removed from box 89, folder 5.
Box		
89	6	Press. <i>Museum News</i> article, Robert La Vine. March 1975-May 1975
89	7	Press. Newspaper articles and thank yous. December 1974-January 1975
89	8	Press. <i>New York Times</i> article. October 3, 1974
89	9	Press. <i>New York Times</i> article by Anne Hollander. August-October 1974
89	10	Press kit. Press release, black and white prints. 1974
89	11	Press release. 1974
89	12	Publicity release. 1974
89	13	Scrapbook. September-November 1974
89	14	<i>Vogue Magazine</i> article. September-December 1974

Subseries III.FFF.5. Catalogue

Box	Folder	
89	15	Bonner, Paul. September 1974
89	16	Book introduction (drafts). March 1976
89	17	Captions. 1974
89	18	Catalogue. 1974

Subseries III.GGG. American Women of Style (December 13, 1975-August 31, 1...

89	19	Correspondence. 1974-1981
89	20	Correspondence. Chierichetti, David. July-December 1974
90	1	Drafts of catalogue text. 1974
90	2	Photographers. October 1974
90	3	Photography credits. September 27, 1974
90	4	Photostats. August 1974
90	5	Research and notes. 1974
90	6	Sample copies with corrections. 1974
90	7	Show credits. October-November 1974

Subseries III.GGG. American Women of Style (December 13, 1975-August 31, 1976)

Historical note

“American Women of Style” focused on the individualistic styles of ten extraordinary American women from the period 1900-1975. Conceived, in part, as an American exhibition in celebration of the 1976 Bicentennial, it highlighted the style of dancers Josephine Baker (1906-1975), Isadora Duncan (1878-1927), and Irene Castle (1893-1969), celebrity decorator and socialite Elsie de Wolfe, (1865-1950), artistic muse Mrs. Charles Dana Gibson (Irene Langhorn) (1873-1956), socialites Consuelo Vanderbilt Balsan, former Duchess of Marlborough (1876-1964), and Rita de Acosta Lydig (1880-1929), and arts patrons Mrs. John W. Garrett (Alice Warder) (1877-1952), Millicent Rogers (1900-1953), and Gertrude Vanderbilt Whitney (1877-1942). The exhibition showcased over 150 dresses, costumes, portraits, sculptures, and photographs. Most of the exhibited material was loaned by the families of the women featured, supplemented with loans from The New York Public Library for the Performing Arts, The Museum of the City of New York, The Brooklyn Museum, and The Evergreen House Foundation.

Special Consultant to The Costume Institute Diana Vreeland organized the exhibition into separate sections focusing on each woman. Vreeland had a glut of items available to choose from for most of the women except Josephine Baker and Mrs. Charles Dana Gibson. Baker’s section was a mix of loaned materials and costumes reproduced based on photographs. These included her famous butterfly performance costume from the Folies-Bergère, which was no longer extant. No clothing actually worn or owned by Mrs. Charles Dana Gibson was available, and instead the exhibition included objects from The Costume Institute collection of her era and that evoked the distinctive Gibson Girl style she had inspired.

Many of the women were collaborators, patrons, and/or subjects of artists, if not artists in their own right. The portion of the exhibition devoted to Consuelo Vanderbilt Balsan featured the well-known Giovanni Boldini (1842-1931) portrait *Consuelo Vanderbilt, Duchess of Marlborough, and Her Son, Lord Ivor Spencer-Churchill* (1906) from the Metropolitan Museum’s permanent collection; another Boldini portrait, of Rita de Acosta Lydig, was also on display. Several of Léon Bakst’s (1866-1924) portraits of Alice Garrett and large-scale photographic enlargements were used throughout the exhibition including a blow-up of Edward Steichen’s 1920 photograph *Isadora Duncan at the Portal to the Parthenon*. The section about Irene Dana Gibson was enhanced by enlargements of her husband’s illustrations, created for periodicals and other popular media, which were so influential in establishing the Gibson Girl look as a major style trend at the turn of the century.

Although “American Women of Style” was conceived as an homage to the Bicentennial, it was not part of The Metropolitan’s official Bicentennial exhibition: “A Bicentennial Treasury: American Masterpieces from the Metropolitan.” The latter exhibited one hundred objects chosen by the Museum’s curators from its departments of

Subseries III.GGG.1. Administrative

American Paintings and Sculpture, Prints and Photographs, Twentieth Century Art, and the American Wing and included architecture, painting, furniture, photography, prints, sculpture, ceramics, glass, silver, and textiles.

The exhibition was sponsored by SCM Corporation, with support from the Council of Fashion Designers of America.

Subseries III.GGG.1. Administrative

Box	Folder	
90	8	Attendance. 1975-1976
90	9	Bills and Philip Proctor. 1975-1976 <i>Access note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after October 31, 2061, at the discretion of Archives staff.
90	10	Budget and Johnson, John. H. 1975-1977
90	11	Correspondence A-L and thank you notes. 1975-1976
90	12	Correspondence M-Z. 1975-1976
90	13	Lecture series. Lecture (12/16) and curator talk. 1975
90	14	Memos, meeting (10/2/75), newsletter, Herb Moskowitz and photostat bills. 1975-1976
90	15	Party of the year and invitation. 1975-1976
90	16	Research and drafts for wall text. November 1975
90	17	Return list. 1976
90	18	SCM Corporation and volunteers. 1975
91	1	Thank you letters. 1975-1976

Subseries III.GGG.2. Research and Planning

Box	Folder	
91	2	Baker, Josephine. Accessories, costume count and costume yes/no. 1975
91	3	Baker, Josephine. Bellanger, Gardner. 1975
91	4	Baker, Josephine. Black Hall of Fame (February 8, 1976) 1976
91	5	Baker, Josephine. Bouillon, Joe, Madame Maryse Bouillon, Mr. McCafrey and Joe Mehu. 1975-1977
91	6	Baker, Josephine. Chenue, Andre and Alexandre. 1975
91	7	Baker, Josephine. Dunand screen, Hank Kaufman, Andre Levaseaur, Barbara Matera copy. 1975-1976
91	8	Baker, Josephine. Honors. General, credit lines. 1975-1976
91	9	Baker, Josephine. Music. Bobino, Rocquebrune. 1975-1976
91	10	Baker, Josephine. Paris newspapers, Tribute (1976) and memoirs. 1975-1976
91	11	Baker, Josephine. Research. Madame Spiers, Societe de Bains de Mers. 1975-1976
91	12	Baker, Josephine. Variety Club. September-October 1976
91	13	Baker, Josephine. Vreeland, Diana notes, photos, negatives, Susan Train notes. 1975

Subseries III.GGG.2. Research and Planning

91	14	Baker, Josephine. Ziegfeld Follies costumes, Zou Zou. 1975
91	15	Birds and accessories. 1975
91	16	Boldini. 1975
91	17	Bouche, Rene. 1975
91	18	Castle, Irene. 1976
91	19	Chicago ladies. 1975
91	20	Costume lists. 1975
92	1	Frizelle, Jack; Mrs. Ford, Mrs. Gardner. 1975
92	2	James, Charles, Clyde Newhouse Gallery, Newport, Le Bon Genre, Hortense Kooluris, Lord Chesterfield. 1975-1976
92	3	Kathy's research, ladies list, show list. Undated
92	4	Lenders. American Museum of Natural History, American Numismatic Society, Bergdorf Goodman. 1975-1976
92	5	Lenders. Aris gloves, Robert Cahlman. 1975-1976
92	6	Lenders. Brooklyn Museum. 1974-1976
92	7	Lenders. Bunka College of Art, Cincinnati Museum, Cincinnati Museum of Fine Art, Cornell University. 1975
92	8	Lenders. Costume Institute, Bill Cunningham, Richard Ely. 1975-1976
92	9	Lenders. Countess Salm, Mrs. Garrick Stephenson, Anne Thornton. 1975-1976
92	10	Lenders. Evergreen House Foundation. 1975-1976
92	11	Lenders. Fashion Institute of Technology. 1975-1976
92	12	Lenders. Flessas, Cleo; Kenneth Jay Lane. 1975-1977
92	13	Lenders. Green, Sam; Douglas Kesten. 1975-1976
92	14	Lenders. Larson, Helen; Mrs. Charles Bowden (Paula Lawrence). 1975-1976
92	15	Lenders. Lydig, Rita de Acosta. 1975-1976
92	16	Lenders. Macculloch Miller, Flora. 1975-1976
92	17	Lenders. MacVeagh, Ellen; Teal McKibben. 1975-1976
92	18	Lenders. Millicent Rogers Memorial Museum, Millicent Museum. 1975-1976
92	19	Lenders. Museum of Modern Art; Mrs. Edward Steichen (Joanna). 1975-1976
92	20	Lenders. Museum of the City of New York. 1975-1976
92	21	Lenders. National Gallery of Art, Washington D.C., New-York Historical Society. 1975
92	22	Lenders. Performing Arts Library. 1975-1976
93	1	Lenders. Ramos, Arturo; Jackie, Paul, and Inga Ramos. 1975-1976
93	2	Lenders. The Philip H. & A.S.W. Rosenbach Foundation, Tirelli. 1975-1976
93	3	Lenders. Vreeland, Diana; Anita Zahn. 1975-1976
93	4	Notes. 1973
93	5	Order of St. Kathrine and St. George, Indians, Malvina Hoffman birth and death. 1975
93	6	Outline of show, breakdown, list of ladies. 1974-1975

Subseries III.GGG.3. Installation and Design

93	7	Photographs. Horst, Louise Dahl Wolfe, Madame Balsan, Mrs. Garrett, Mrs. Lydig (Rita de Acosta), Lady Mendl (Elsie de Wolfe), Milicent Rogers, bills. 1975
93	8	Research. Correspondence. Bellanger, Gardner, Drian, Berry Hill Gallery. 1975
93	9	Research. Drafts. Palm Beach. Undated
93	10	Research. Duchess of Marlborough (Consuelo Vanderbilt Balsan), Alice Garrett, Mrs. Charles Dana Gibson (Irene Langhorne). 1975
93	11	Research. Duncan, Isadora. 1975 <i>Note:</i> Oversize materials have been removed to box 283, folder 28.
283	28	Research. Duncan, Isadora. Oversize. 1975 <i>Note:</i> Oversized materials removed from box 93, folder 11.
93	12	Research. Lucille, Mainbocher, Lady Mendl (Elsie de Wolfe). 1974-1975
93	13	Research. Lydig, Rita de Acosta. 1943-1975
93	14	Research. Rogers, Millicent; clothes lists. 1975
93	15	Research. Whitney, Mrs. Harry Payne (Gertrude Vanderbilt). 1975
93	16	Research. Unicorn. 1975
93	17	Rogers, Millicent. Jewelry. 1975

Subseries III.GGG.3. Installation and Design

Box	Folder	
94	1	Acoustiguide (1 of 2). 1976
94	2	Acoustiguide (2 of 2). 1976
94	3	Colors in galleries and design. 1975
94	4	Don Smith Productions (Richard Ely), stockings. 1975
94	5	Fabric, fabric bills. 1975
94	6	Gallery write-ups, costume counts by room, perfume. 1975
94	7	Installation and mannequin dressing. Vreeland. 1976
94	8	Installation photographs. Undated
94	9	Mannequins and labels. 1975
94	10	Music. Music list. 1975-1977
94	11	Paintings and sculpture list, sources, master dyers. 1975
94	12	Photographic blow-ups and art in show. 1975-1976
94	13	Sargent and audioguide. 1975
94	14	Special credits and proper listing of names. 1975

Subseries III.GGG.4. Publicity

Box	Folder	
94	15	Clippings. U.S., Yugoslavian, newspaper thank yous. 1975-1976 <i>Note:</i> Oversize material removed to box 283, folder 29.
283	29	Clippings. U.S., Yugoslavian, newspaper thank yous. Oversize. 13 May 1976

Subseries III.GGG.5. Catalogue

Note: Oversize materials removed from box 94, folder 15.

94	16	Photographs for publicity and research. 1975
94	17	Press. <i>Vogue</i> photo session. November 1975
94	18	Press releases and duplicates. 1975

Subseries III.GGG.5. Catalogue

Box	Folder	
94	19	Lydig, Rita de Acosta. Crownenshield. Undated
95	1	Ninety-five cent catalogue. 1975
95	2	The program. McConathy, Dale, Friedman-Whitney, Lawford-Marlborough and Baldwin-Garrett. 1975-1976
95	3	The program. 1975-1976

Subseries III.HHH. Glory of Russian Costume (December 9, 1976-August 30, 1977)

Historical note

“The Glory of Russian Costume” showcased Russian costume from 1709 to 1909. Its more than one hundred ensembles included peasant costumes of the 18th and 19th centuries as well as court and ceremonial dress of the 18th century including clothes worn by Tsars Peter the Great, Alexander I, and Empress Catherine the Great. The exhibition was part of a five-part cultural exchange between Russian museums and the Metropolitan Museum. As part of the agreement exhibitions comprising Russian objects, “The Glory of Russian Costume” and “From the Lands of the Scythians” (1975) were shown at the Metropolitan Museum and exhibitions of the Metropolitan’s objects “Gold from PreColumbian America,” (1976-1977) and “One Hundred Paintings from the Collections of the Metropolitan Museum” were shown in museums in Leningrad, Moscow and Kiev. Additionally, the Metropolitan Museum participated in the International Council of Museums triennial conference in Leningrad and Moscow in 1977.

The exhibition was sponsored by SCM Corporation, with support from the Council of Fashion Designers of America.

Scope and Content note

The exhibition records contain mostly research materials. The majority of the administrative information and decisions are contained in the Office of the Secretary records concerning the exhibition.

Subseries III.HHH.1. Administrative

Box	Folder	
95	4	Attendance figures. 1976-1977
95	5	Bills. 1976
95	6	Bills, budget. 1976
95	7	Conservation treatments after dismantling. 1976-1977
95	8	Contacts, French bills. 1975-1977
95	9	Correspondence. 1976

Subseries III.HHH.2. Research and Planning

95	10	Correspondence. Curators, newspapers, magazines, fan mail. 1976-1977
95	11	Correspondence. Thank you letters, Russian luncheon. 1976-1977
95	12	Hoving, Thomas. Cables, meetings, Dolgoplov article. 1975-1976
95	13	Meeting folio, Council of Fashion Designers of America, correspondence with Piotrovsky. 1976
95	14	Memos. Buchanan problems to solve, meetings: Dick Morsches, budget, design, security. July 1976-October 1976
95	15	Memos. Customs, arrivals. 1976
96	1	Memos. Lectures series, credits. 1975-1977
96	2	Ministry of Culture. Correspondence with Haltorn, Butrova, Popov. 1976
96	3	Notes. Pamela C. Harriman, Candace Fischer, Ferle. 1975-1976
96	4	Paris trip. Correspondence, secretarial bills. 1976
96	5	Party of the Year. 1976
96	6	Petty cash. Requisitions. 1976
96	7	Trips to Russia. Security arrangements. 1976
96	8	Volunteers and schedule. 1976
		<i>Access note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after October 31, 2061, at the discretion of Archives staff.
96	9	Zagat, Ida. 1976

Subseries III.HHH.2. Research and Planning

Box	Folder	
96	10	1975 trip. List, clothes, paintings, contacts, correspondence. 1975-1976
96	11	Accessories. Gloves, jewelry, headdresses. 1976
96	12	Accessories. Stockings, ribbons, petoosh, Order of St. Katherine, Order of St. Andrew. 1976
96	13	Accessory questions, Jim Berry scarf. 1976
96	14	Alexanderov, Tanya and Count Vasilli Adelberg. 1976
		<i>Access note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after October 31, 2061, at the discretion of Archives staff.
96	15	Books. General, Hayward Hill, Russika bookshop. 1976
96	16	Braids, headwraps, headdresses. 1976
96	17	Canadian loan, loan agreement. 1975-1977
96	18	Catherine II. Metropolitan Museum portrait, wedding. 1976
97	1	Coin gallery. Map of Russia, medals and honors, research, Smithsonian Institution. 1976
97	2	Contemporary Art, Anne Klein hood, Muza Navrozov. 1976

Subseries III.HHH.2. Research and Planning

Access note: Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after October 31, 2061, at the discretion of Archives staff.

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|----|----|--|
| 97 | 3 | Conversation with Count Adlerberg, Colonel Oblensky. July 13, 1976 |
| 97 | 4 | Copies of Jacqueline Onassis photographs from Mr. Pons. June 25-30, 1976 |
| 97 | 5 | Costume lists. Breakdown (1 of 2). 1976 |
| 97 | 6 | Costume lists. Breakdown (2 of 2). 1976 |
| 97 | 7 | Costume lists. Checklist translated from Russia. 1975-1976 |
| 97 | 8 | Costume lists. Ferle, Diana Vreeland. 1976 |
| 97 | 9 | Costume terms. Description. 1976 |
| 98 | 1 | Costumes. Additions after Jacqueline Onassis trip to Russia, Catherine the Great wedding dress, dressmakers, peasant, women, Hermitage catalogue, Brooklyn Museum photos. 1976 |
| 98 | 2 | Daily life. Nobles, peasants. 1976 |
| 98 | 3 | Fine Arts Museums of San Francisco, title of show, Dr. Tarassuck. 1976-1977 |
| 98 | 4 | Furs and jewelry. Cadoro, meeting with Kenneth Jay Lane. 1976 |
| 98 | 5 | Genealogies, Boyars. 1976 |
| 98 | 6 | Glossary of terms. Undated |
| 98 | 7 | Government research and receipt book. 1976 |
| 98 | 8 | Government system, Communist party. March 1976 |
| 98 | 9 | Harlow, Ricky; Sally Kirkland. Undated |
| 98 | 10 | Hermitage, National Historical Museum. Object polaroids. Undated |
| 98 | 11 | Hillwood, Washington D.C. 1976-1977 |
| 98 | 12 | Hoover Institute. 1975 |
| 99 | 1 | Ideas for show. 1976 |
| 99 | 2 | Jewels. Coral, pearls. Undated |
| 99 | 3 | The Kremlin, Lenin State History Museum, Pavlosk Palace, Peter the Great. 1976 |
| 99 | 4 | Meeting with Jacqueline Onassis. Diana Vreeland, Ferle, Candace copies with notes. 1976 |
| 99 | 5 | Metropolitan Museum paintings. Carlo Van Loo, La Vie et les Moeurs, Rhukin. 1975 |
| 99 | 6 | Metropolitan Museum prints, list of photographs. 1976 |
| 99 | 7 | Music, paintings, maps. 1976 |
| 99 | 8 | Negatives. Undated |
| 99 | 9 | New York Public Library. Rare books, public reading, art reference. Proof sheets. Undated |
| 99 | 10 | Notes. Meeting with Fred Hughes, Numismatic Society, Jacqueline Onassis. 1975-1976 |
| 99 | 11 | Object selection, label copy draft. 1977 |
| 99 | 12 | Objects for show. La Vielle Russie, Western European Arts objects selected by Jacqueline Onassis. 1976 |
| 99 | 13 | Objects for show, accessories meeting. Undated |

Subseries III.HHH.3. Installation and Design

99	14	O'Neill, Isabel, Prince Belosselsky Belozersky, photostat machine, questions for friends, print department. 1976
99	15	Orders, ribbons, medals, portraits. 1976
100	1	Original translation of Russian costume list. Undated
100	2	Painters. Winterhalter, Obolensky, Venetsianov. Undated
100	3	Paintings. Requested, label copy, leads, sources. 1975-1976
100	4	Pencil lists. Ministry lists. 1976
100	5	Photographs of engravings from books in the Print Dept. of the Metropolitan Museum. Photographs taken by Candace Fischer. Undated
100	6	Regional costume postcards. Undated
100	7	Research. Antiques, Ricky Harlow xeroxes, Suvorov, Potemkin, wedding dress. 1976
100	8	Research. Arts and crafts. 1975-1976
100	9	Research. Education, Soviet Russia and Republics. 1976
100	10	Research. General Suvarov, the silver age, sleigh vs. sledge, social history, source list. 1976
100	11	Research. Paul's daughters, rich peasant definition, Republics, Romanov family, folk festival. 1976
100	12	Research. Princess Yousupuff, Tsar's clothes, history, Romanov tree, Empress Anna, Tolstoy, glossary of terms. 1976-1977
100	13	Research. Rearing horse, designers, reference books (in Diana Vreeland's office), ideas. 1976
100	14	Research. Rich peasant, folk costumes, Communist Party. 1976
101	1	Research. The Romanovs, Catherine I, Empress Elizabeth, Ivan the Terrible, Peter I, Catherine II. 1976
101	2	Ribbons, props. Undated
101	3	Russian photographs. Black and white photos from Viking trip. 1976
101	4	Russian photographs. Taken in Russia by Malcolm Varon. Undated
101	5	Sales desk, SCM Corporation. 1976
101	6	Scent. Caswell-Massey. 1976
101	7	Social structures, history of costume. Undated
101	8	Spring Mills meeting. 1976
101	9	Stockings. Supply, dyers. 1976
101	10	Stockings, Metropolitan Museum tapestries. 1976
101	11	Stocks, men's necks, miscellaneous costume. Undated
101	12	Textiles. Kashmir shawls, ermine. 1976
102	1	Valkanier, Elizabeth; Malcolm Varon. 1976
102	2	Victoria & Albert Museum, Ethnological Museum, The Hermitage. 1976
102	3	Yarns, costume lists "A" and "B," breakdown by mannequin. 1976

Subseries III.HHH.3. Installation and Design

Box Folder

Subseries III.HHH.4. Publicity

	102	4	Acoustiguide. 1977
	102	5	Chandeliers. Undated <i>Note:</i> Oversize materials have been removed to flat file 17, drawer 5, folder 1. <i>Note:</i> Object-specific information has been removed from this folder and is restricted, according to Museum Archives access policy.
Flat-file			
	17/5	1	Chandeliers. Oversize. Undated <i>Note:</i> Oversize materials have been removed from box 102, folder 5.
Box			
	102	6	Checklist. Undated
	102	7	Design. Schedules, felt samples, rearing horse mannequin. 1976
	102	8	Design. Time schedules, information for volunteers. 1976 <i>Note:</i> Oversized material has been removed to flat file 17, drawer 5, folder 1.
Flat-file			
	17/5	1	Design. Oversize time schedules, information for volunteers. 1976 <i>Note:</i> Oversized material removed from box 102, folder 8.
Box			
	102	9	Dynel hair. 1976
Flat-file			
	17/5	1	Layout. Blueprints. Oversize. Undated
Box			
	102	10	Mannequins meeting. 1976
	103	1	Mannequins. Male and special mannequin for Peter I. 1976
	103	2	Music, John Morning poster, memorabilia. 1976-1977
	103	3	Paint, photographs of layout. Undated
	103	4	Russian costumes. Items in exhibition and/or book. Not gallery photographs or Metropolitan Museum clothes. Undated
	103	5	Russian curators, music on tape. 1977-1979
	103	6	Snow and snow machine layout. Undated

Subseries III.HHH.4. Publicity

Box	Folder	
103	7	Articles. 1975-1976
103	8	Lecture material. Undated
103	9	Press duplicates and museum photos ordered by Wendy Belser. 1976-1977, 1981
103	10	Press releases. Undated
103	11	Writers, <i>Vogue</i> Magazine, press release. 1976

Subseries III.HHH.5. Catalogue and Merchandise

Box	Folder
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Subseries III.III. The Art of Haute Couture: 1865-1965 (Flint Institute of...

104	1	Catalogue and notes. 1976
104	2	Catalogue. Viking. Kennett introduction, objects (Jacqueline Onassis list). Hermitage catalogue. 1976
104	3	Viking Publishing book. Introductory text and Audrey Kennett. 1976

Subseries III.III. The Art of Haute Couture: 1865-1965 (Flint Institute of Art, March 31-July 3, 1977)

Historical note

"The Art of Haute Couture: 1865-1965," organized by Costume Institute Curator Stella Blum, was installed at the Flint Institute of Art in Flint, Michigan, to celebrate that organization's fiftieth anniversary. It traced the history of haute couture fashion designers using examples from 19th century designers such as Worth and Pingat, as well as 20th century designers including Poiret, Chanel, Vionnet, Balenciaga, and Norell. Items exhibited were loaned by the Fashion Institute of Technology, Brooklyn Museum of Art, Philadelphia Museum of Art, and The Metropolitan Museum of Art.

Box	Folder	
104	4	Administrative. Correspondence, Flint Institute of Art. December 1976-July 1977
104	5	Administrative. Correspondence, various lenders. January, March 1977
104	6	Administrative. Expenses. March 1977
104	7	Administrative. Invitation. March 1977
104	8	Administrative. Proposed loan to Bogota, Colombia. 1977-1978
104	9	Research and Planning. Designers. [1977]
104	10	Research and Planning. Lenders. Brooklyn Museum. March, July 1977 <i>Note: Includes black and white photographic prints.</i>
104	11	Research and Planning. Lenders. Fashion Institute of Technology. March, July 1977
104	12	Research and Planning. Lenders. Metropolitan Museum of Art. March-July, 1977
104	13	Research and Planning. Lenders. Museum of the City of New York. May-July 1977
104	14	Research and Planning. Lenders. Philadelphia Museum of Art. February-July 1977
104	15	Research and Planning. Object selection. [1977]
104	16	Research and Planning. Reference images. Photocopies. [1977]
104	17	Installation and Design. Checklists. March 1977
104	18	Installation and Design. Labels. [1977]
104	19	Publicity. Flint Institute of Art annual report, clippings. March 1977
104	20	Catalogue. Draft text, foreword. [1977]

Subseries III.JJJ. Vanity Fair: A Treasure Trove of The Costume Institute (December 15, 1977-September 3, 1978) 1976-1981

Historical note

"Vanity Fair: A Treasure Trove of The Costume Institute" looked back over four hundred years at the inventiveness with which men and women have indulged their sartorial fancies and celebrated their vanity. Special Consultant to The Costume Institute Diana Vreeland drew her inspiration from a passage in John Bunyan's *The Pilgrim's Progress*, describing the Fair in the town of Vanity where medieval travelers on their way to Rome could purchase every manner

Subseries III.JJJ.1. Administrative

of "pleasures, lusts and delights." She selected approximately five hundred items from The Costume Institute's collection notable for the luxury and opulence of their construction and materials. These included court dresses, feather garments, ball gowns, parasols, jewelry, shoes, embroidered men's vests, silk Chinese robes, ribbons, combs, and lace.

The exhibition's catalogue includes essays by Jacqueline Kennedy Onassis detailing her visit with Diana Vreeland during the research and production of this exhibition, and by Executive Director Emeritus of the Costume Institute Polaire Weissman and Curator of The Costume Institute Stella Blum on the history of the Costume Institute. The exhibition was presented by Halston with a grant from the International Telephone and Telegraph Corporation.

After the exhibition closed at the Metropolitan Museum it was shown at the St. Louis Art Museum from February 4 to April 1, 1979 under the title, "Vanity Fair: Four Centuries of Fashion from the Costume Institute of The Metropolitan Museum of Art," guest curated by Stella Blum. The original catalogue accompanied the exhibition, with an additional preface by Director of the St. Louis Art Museum James N. Wood.

Subseries III.JJJ.1. Administrative

Box	Folder	
105	1	Attendance figures. 1977-1978
105	2	Budget line. 1977
105	3	Credit list. 1977
105	4	Expenses. Receipt Book. 1977
105	5	Funding. Halston. October-November 1977, May 1978
105	6	Loan of show. February-April 1978
105	7	Loan of show. Rome, Italy. 1978-1982
105	8	Loan of show. St. Louis (1 of 2). 1978-1981 <i>Access note:</i> Object-related information has been removed from this file and is restricted, according to Museum Archives access policy.
105	9	Loan of show. St. Louis (2 of 2). 1978-1981 <i>Access note:</i> Object-related information has been removed from this file and is restricted, according to Museum Archives access policy.
105	10	Loan of show. St. Louis. Loan list. 1978-1979
105	11	Meeting notes. November 16-17, 1977
105	12	Memos. February 24 - December 20 1977
105	13	Notes. 1977
105	14	Party of the Year. Invitations. 1977
105	15	Personnel. Contractual employees. 1977
105	16	Personnel. Summer Interns. 1977
105	17	Personnel. Volunteers. 1977-1978
105	18	Thank you letters from Diana Vreeland (copies). December 15, 1977
105	19	Visting Committee Correspondence. April-July 1977

Subseries III.JJJ.2. Research and Planning

Box	Folder	
106	1	Acquisitions. 1977

Subseries III.JJJ.2. Research and Planning

		<i>Note:</i> Oversized material has been removed to box 283, folder 30.
283	30	Acquisitions. Oversize. 1977 <i>Note:</i> Oversize material removed from box 106, folder 1.
106	2	Acquisitions. Shoes. 1977
106	3	Acquisitions. Yves Saint Laurent. 1977 <i>Note:</i> Oversized material has been removed to flat file 17, drawer 5, folder 1.
Flat-file		
17/5	1	Acquisitions. Oversize Yves Saint Laurent. 1977 <i>Note:</i> Oversized material removed from box 106, folder 3.
Box		
106	4	Argentine combs. 1977 <i>Note:</i> Oversize material has been removed to flat file 17, drawer 5, folder 1.
Flat-file	Drawer	
17/5	1	Argentine combs. Rubbings. Oversize. 1977 <i>Note:</i> Oversize material removed from box 106, folder 4.
Box	Folder	
106	5	Horses. 1977
106	6	Indian cotton prints: origins. 1977
106	8	Loans. 1977-1978
106	9	Madame Koo. 1977
106	7	Lace and armor. 1977
106	10	Notes. 1977
106	11	Object selection. Designer groups. 1977
106	12	Object selection. Drawings and prints, photographs, porcelain. 1977
106	13	Object selection. Dresses by color or print. 1977
106	14	Object selection. Feathers. 1977
106	15	Object selection. Gowns and dresses. 1977
106	16	Object selection. Laces dresses, lingerie, and parasols. 1977
106	17	Object selection. Notes and ideas. 1977
107	1	Object selection. Paintings. 1977
107	2	Object selection. Regional women, Scottish, Turkish. 1977
107	3	Object selection. Riding clothes and accessories. 1977
107	4	Object selection. Shoes, non-Western. 1977
107	5	Object selection. Shoes, Western. 1977
107	6	Object selection. Small groups. 1977
107	7	Personalities. 1977
107	8	Queen Victoria's family tree. 1977
107	9	Reference images. Hats, 1830s. 1977-1978
107	10	Reference images. Men, 19th century. 1977-1978

Subseries III.JJJ.3. Installation and Design

107	11	Reference images. Sleeves and handkerchiefs. 1977-1978
107	12	Reference images. Tapadas and related materials. 1977-1978
107	13	Research inquiries and correspondence. 1977
107	14	Research notes. 1977
107	15	Special loans. Erté. 1977
107	16	Special loans. Kenneth Jay Lane. 1977
107	17	Suggestion lists. 1976
107	18	Title of show. 1977

Subseries III.JJJ.3. Installation and Design

Box	Folder	
107	19	Acoustiguide. Research. 1977
107	20	Acoustiguide. Text and feedback. 1978
107	21	Binder with final object edits (1 of 2). Undated
108	1	Binder with final object edits (2 of 2). Undated
108	2	Checklist. 1978
108	3	Costume categories. 1977-1978
108	4	Costumes by gallery. 1977-1978
108	5	Decor notes and memos. 1977
108	6	Design checklist. 1977
108	7	Directoire. Colors and fashion plates. November 1977
108	8	Edo screen. September 12, 1977
108	9	Estimates and reproductions. 1977
108	10	Fabric. Bloomcraft. 1977 Includes fabric samples.
108	11	Fabric. Burlington Sportswear. 1977 Includes fabric samples.
108	12	Fortuny. April-May 1978
108	13	Gallery layout. November 1977
108	14	Hair. 1977
108	15	Jersey silk. April-August 1977
108	16	Mannequins. 1977 <i>Note:</i> Oversized material has been removed to box 283, folder 31.
283	31	Mannequins. Oversize. 1977 <i>Note:</i> Oversized material removed from box 108, folder 16.
108	17	Masks. 1977
108	18	Music. 1977
109	1	Music. Vanity Fair 77 Side 1 endless magnetic tape cartridge. Nov. 26, 1977
109	2	Music. Vanity Fair 77 Side 2 endless magnetic tape cartridge. Nov. 26, 1977
283	32	Music. Vanity Fair reel-to-reel tape. Oversize. 1977
109	3	Notes. 1977
Flat-file	Drawer	

Subseries III.JJJ.4. Publicity

17/5	1	Plans of Rooms. Blueprints. Oversize. Undated
Box	Folder	
109	4	Ribbon. 1977 Includes ribbon swatches.

Subseries III.JJJ.4. Publicity

Box	Folder	
109	5	Fan mail. 1977-1978
109	6	Loan of show. St. Louis. 1978-1979 <i>Note:</i> Oversize materials have been removed to flat file 17, drawer 5, folder 1.
Flat-file		
17/5	1	Loan of show. St. Louis. Oversize. 1978-1979 <i>Note:</i> Oversize materials removed from box 109, folder 6.
Box		
109	7	Photographs. Black and white prints, copy negatives. October 1977
109	8	Photographs. Contact sheets and related materials. 1977
109	9	Photography. Slide list. 1977
109	10	Press. <i>Du Magazine</i> . 1977-1978
Flat-file	Drawer	
17/5	1	Press. <i>Interview Magazine</i> advertisement. Oversize. Jan. 1978
Box	Folder	
109	11	Press articles. 1977-1978
109	12	Press information and photographs. 1977-1978
109	13	Press releases and drafts. 1977

Subseries III.JJJ.5. Catalogue and Merchandise

Box	Folder	
110	1	Catalogue contributor. Jacqueline B. Onassis. 1977
110	2	Correspondence and notes related to the catalogue. 1977-1978
110	3	Drafts of catalogue text. 1977
110	4	Jim Berry. Scarf. 1977
110	5	Research material. 1977

Subseries III.KKK. Diaghilev: Costumes and Designs of the Ballets Russes (November 24, 1978-June 30, 1979)

Historical note

“Diaghilev: Costumes and Designs of the Ballets Russes” featured over one hundred costumes, sculpture, posters, and costume designs created for Serge Diaghilev’s Ballets Russes. It paid tribute to Diaghilev fifty years after his death in 1929. Diaghilev ran the Ballet Russes from its inception in 1909 until shortly before his death, after which the company went through several incarnations, performing under the leadership of Colonel Wassily de Basil and René Blum as the Ballet Russe de Monte Carlo during the 1930s. After a split between de Basil and Blum due to artist differences, de Basil

Subseries III.KKK.1. Administrative

created a new company, The Original Ballet Russe, which was active until World War II. Blum retained The Ballet Russe de Monte Carlo until the company went bankrupt in 1968 and disbanded.

The Ballet Russes, which debuted on May 19, 1909 at the Théâtre du Châtelet in Paris, brought together artists, composers, and choreographers to form a new company in the Modernist spirit. The Ballet Russes caused a sensation after their debut, introducing a new vibrant color palette and Russian influences on music, art, and fashion into the Parisian and eventually international scenes. The company launched future stars such as dancer Vaslav Nijinsky, composer Igor Stravinsky, and featured collaborations with contemporary visual artists including Henri Matisse, Leon Bakst, and Pablo Picasso.

In the exhibition's accompanying catalogue, Special Consultant to The Costume Institute Diana Vreeland described the exhibition as "not essentially a show about the ballet, but rather a show of the vital design and vibrant colors brought to the world by the Ballets Russes in the early years of [the twentieth] century." Original costumes were shown alongside replicas made for later productions. Special attention was given to ensuring that the labels and accompanying checklist of items in the exhibition made clear what era each of the costumes was from and in which production each had been used. The exhibition was made up almost entirely of loans, with the majority of costumes coming from the Victoria & Albert Theatre Museum (now the Theatre and Performance Collections). Other lenders included photographer Bill Cunningham, The Museum of Modern Art, and the Los Angeles County Museum of Art. The only items from the Metropolitan Museum were five costumes from the ballet *L'Oiseau de Feu*. The galleries, perfumed by Diaghilev's favorite scent, Guerlain's Mitsouko, were organized by ballet and included costumes by Juan Gris for the 1929 production of *Les Tentations de la Bergère*, a Sonia Delaunay costume designed for the 1919 production of *Cléopâtre*, and a costume group designed by Matisse for the 1920 production of *Le Chant du Rossignol*.

Subseries III.KKK.1. Administrative

Box	Folder	
110	6	Address book. Donors. 1978
110	7	Attendance figures. 1978-1979
110	8	Budget. 1978-1979 <i>Note: Privileged financial information has been removed from this folder and is restricted according to Museum Archives access policy.</i>
110	9	Contacts. 1978-1979
110	10	Correspondence. Congratulatory notes, telegrams, letters. 1979
110	11	Credit list for catalogue, donors, labels. 1978
110	12	Credits. Undated
110	13	Invitations to opening. November 20, 1978
110	14	Invoices. 1978
110	15	Memos. 1978-1979
110	16	Miscellaneous. Wadsworth Atheneum. 1997-1998
110	17	Monetary gifts. 1978
110	18	Notes. Day to day. Undated
110	19	Petty cash. 1978
111	1	Shippers from Paris and London. 1978
111	2	Sotheby Parke-Bernet & Co. auction. 1978
111	3	Sponsors. 1978

Subseries III.KKK.2. Research and Planning

111	4	Thank you letters. Incoming and outgoing. 1978-1979
111	5	Volunteers and special projects. 1978 <i>Access note:</i> Sensitive staff information has been removed and is restricted according to Archives policy. Restricted materials may be accessed on or after January 1, 2063 at the discretion of Archives staff.
111	6	Vreeland, Diana. Summer 1979 England trip. Cancelled. April-July 1979
111	7	Working folio. Diana Vreeland copy. Undated

Subseries III.KKK.2. Research and Planning

Box	Folder	
111	8	Ballet Russe. History research. Undated
111	9	Ballet scenarios. Undated
111	10	Bibliography. 1978
111	11	Buckle, Richard. Correspondence, memos and draft introduction to catalogue. 1978-1979
111	12	Centre Culturel du Marais catalog. November 1977-March 1978
111	13	Correspondence. Diana Vreeland with Rolf Libermann, Musée du l'Opéra. May-July 1978
111	14	Correspondence. Diana Vreeland, A. Schouvaloff and Victoria and Albert Museum, London. June-July 1978
111	15	Correspondence. Planning and thank yous, Karl Katz and others. 1978
111	16	Costumes, decorative, available but not yet seen and possible additions. 1978
111	17	Decor. Muslin drapes. 1978
111	18	Drummond, John. Correspondence. April-May 1978
111	19	Hats and turbans. Undated
111	20	Haslam, Nicholas. Correspondence. 1978
111	21	Lenders. Artwork for show. 1978-1979
111	22	Lenders. Ekstrom, Parmenia. 1978
111	23	Lenders. Fisher, Jules. 1978-1979
112	1	Lenders. Los Angeles County Museum of Art. Costume lists. 1978
112	2	Lenders. Bernard Nevill, Musée de l'Opéra, Victoria & Albert Theatre Museum. 1978
112	3	Lenders. Paris (including Mrs. Charles Gordon, formerly Nadia Nerini). 1978-1979
112	4	Lenders. Tobin, Robert. 1978-1979
112	5	Lenders. Trejean, Guy. 1978-1979
112	6	Lenders. Victoria and Albert Museum. October-November 1978
112	7	Lenders. Gillian Wakely, David Willis, Bill Cunningham, Robert Tobin, Robin Howard, Castle Howard, Costume Galleries, Sotheby-Parke Bernet, Mrs. Gordon (Nadia Nerina), Los Angeles County Museum of Art. 1978
112	8	Lifar, Serge. Correspondence. Undated

Subseries III.KKK.3. Installation and Design

112	9	Lists and correspondence. Victoria and Albert Museum, George Howard, Castle Howard, Richard Robson, Roy Strong, Robin Howard. 1978
112	10	Lists of artists as designers of costumes. Undated
112	11	Loan request. Museum of the City of New York. April 20, 1978
112	12	Loan request. Roerich Museum. 1978
112	13	Loan request. Wadsworth Athenaem. September-November 1978
112	14	Loan requests. Costume Collection. 1978
112	15	Loan requests. O'Brien, Cavan. 1978
112	16	London Ballet costumes. 1978
112	17	Los Angeles County Museum of Art, Museum of Modern Art. Possible art loans. Undated
112	18	Miscellaneous. Correspondence, notes. 1978-1979 <i>Access note:</i> Folder contains sensitive staff information and has been restricted according to Archives policy.
112	19	Miscellaneous. Memos, correspondence, loan forms and lists. 1978
284	1	Miscellaneous. Costume and art photographs. Undated
112	20	Muslin and pillows (fountain room). 1978
112	21	Photocopies of costumes. Undated
113	1	Photographs. Los Angeles County Museum of Art. Undated
113	2	Research. Background information and chronology. Undated
113	3	Research. Exposition Ballets Russes, Paris 1939 and Ballet scenarios. Undated
113	4	Research. Paris notes. 1978
113	5	Research. Sources. 1978
113	6	Research. Sources. Untapped. 1978
113	7	Research done by Kathryn Wood. Undated
113	8	Sotheby & Co Catalog. Costumes and curtains. July sale. July 1968
113	9	Sotheby & Co Catalog. Costumes and curtains. December sale. December 1969
113	10	Sotheby sales. 1978
113	11	Sources. All together. 1978
113	12	Sources. London, England. Lenders, memo, and correspondence. 1978-1979
113	13	Sources. New York and Stockholm. April-September 1978
114	1	Staff. Hemphill, Chris and Victoria and Albert (Dyer and Dore). 1978-1979
114	2	Vreeland folio sent to P. de Montebello, Mr. Katz. 1978 <i>Note:</i> Contains costume lists of France, England, Los Angeles County Museum of Art and correspondence with Roy Strong, Mr. Schouvoloff, Mr. Robson, Mr. Dwyer, Mr. Howard, Mrs. Naurt.

Subseries III.KKK.3. Installation and Design

Box	Folder	
114	3	Accessories. 1978
114	4	Accessories list. Victoria and Albert Museum costumes. 1978

Subseries III.KKK.4. Publicity

Access note: Folder contains sensitive staff information and has been restricted according to Archives policy.

114	5	Acoustiguide and audio guide. 1978
114	6	Audioguide script. December 1978
114	7	Bamboo for Dieu Bleu and dyers for fabric. 1978
114	8	Ceilings and draperies. Undated
114	9	Chat labels. Undated <i>Note:</i> Oversized material has been removed to box 284, folder 2.
284	2	Chat labels. Oversized labels. Undated <i>Note:</i> Oversized material removed from box 114, folder 9.
114	10	Costume count by ballet. Undated
114	11	Costume count and delivery dates. 1978
114	12	Design of show. 1978
114	13	Dynel hair, Capezio boots and tights. 1977-1978
114	14	Imitation leather for reproduction boots. Undated
114	15	Installation. 1978-1979
114	16	Installation photographs. Undated
115	1	Jewelry. Kenneth Jay Lane checklist. 1978-1979
115	2	Label copy, deinstall and miscellaneous. 1976-1979
115	3	Label copy and labels for costumes. 1978
115	4	Lamé. 1978
115	5	Mannequins. Undated
115	6	Mannequins. Paint conservation and paint samples. October 1978
115	7	Metropolitan Museum objects for show. 1978
115	8	Music. 1978-1979
115	9	Number of costumes by room. October 31, 1978
115	10	Persian horse, fur (fake and real) trim for costumes, falcon and feathers. 1978-1979
115	11	Possible layout. October 1978
115	12	Stockings. Inventory. 1977 <i>Note:</i> Originally labelled "Vanity Fair." This inventory was probably taken after "Vanity Fair" to determine which stockings could be used in "Diaghilev."
115	13	Tiger fabrics and Mitsuko (exhibition scent). 1979
115	14	Turkish lanterns. Undated
115	15	Velvet for draping. 1978
115	16	Wall colors, wolf mask and yarn for Petrouchka wig. September-December 1978

Subseries III.KKK.4. Publicity

Box	Folder	
115	17	Interview requests and Party of the Year invitations. Correspondence. 1978-1979

Subseries III.KKK.5. Catalogue and Merchandise

115	18	Press. Clippings. 1978-1979, 1981 <i>Note:</i> Oversize material has been removed to flat file 17, drawer 5, folder 2.
Flat-file		
17/5	2	Press. Clippings. Oversize. 1979 <i>Note:</i> Oversize material removed from box 115, folder 18.
Box		
116	1	Press. Correspondence. 1979
116	2	Press. Untitled article in French. Undated
116	3	Press. <i>Vogue Magazine</i> . Avedon shoot. 1978
116	4	Press release and Metropolitan Museum publicity. 1978

Subseries III.KKK.5. Catalogue and Merchandise

Box	Folder	
116	5	Books and catalogues in office. 1978-1979
116	6	Catalogue and catalogue colors. 1978
116	7	Credits. 1978-1979
116	8	McDonald, Nesta. 1978-1979
116	9	Vreeland's notes. 1978

Subseries III.LLL. Fashions of the Hapsburg Era: Austria-Hungary (December 11, 1979-August 31, 1980)**Historical note**

“Fashions of the Hapsburg Era: Austria-Hungary” featured military and court costumes, accessories, livery, saddlery, and artwork loaned from Viennese, Austrian, and Hungarian museums, as well as items from the Metropolitan Museum’s curatorial collections. The exhibition, the eighth curated by Special Consultant to The Costume Institute Diana Vreeland, focused on the eighteenth, nineteenth, and twentieth centuries and showcased the unique blend of European and “oriental” influences present in Austro-Hungarian culture. The era of Hapsburg rule extended from the accession of Ferdinand I as King of Bohemia in 1526 to the defeat of the empire at the end of World War I in 1918. The exhibition focused on the empire’s capital, Vienna, while exploring the influences of the countries under Hapsburg rule that, at various times, ranged from the Netherlands to Sicily, and from Spain to Transylvania.

The centerpiece of the exhibition was the 1865 Franz Winterhalter portrait of Empress Elisabeth with diamond stars in her unbound hair lent by the Sisi Museum, Vienna. Highlights included Elisabeth’s court robes, a uniform belonging to the last Emperor Franz Joseph I (1830-1916), and livery, saddlery, and uniforms used by the Spanish Riding School, the epicenter of classical dressage and traditional riding school for Lipizzan horses. While the focus of the exhibition was court and military life, a small section was devoted to clothing created at the Wiener Werkstätte (Vienna’s Workshops). Established in 1903 by artists Josef Hoffmann and Koloman Moser, this community of artists, architects, and designers for twenty years produced building designs, ceramics, metalwork, textiles, and graphic arts under the auspices of Gesamtkunstwerk (total artwork) in which all aspects of a design were consciously designed as part of the whole. Also shown were several gala, evening, and day dresses from the Costume Institute collection.

Subseries III.LLL.1. Administrative

As with other exhibitions under her supervision, Vreeland created atmosphere in the galleries by playing a curated selection of period music by composers including Brahms, Mahler, and Mozart, and liberal application of a signature perfume. Her choice for this show was a lavender scent by Balenciaga, Eau de Balenciaga.

The exhibition was sponsored by The Edith C. Blum Foundation, B. Altman & Company, Henry Bendel, Inc., Bergdorf Goodman, Bloomingdale's, Bonwit Teller, Lord & Taylor Saks Fifth Avenue-Gimbels Foundation, and the Council of Fashion Designers of America.

Subseries III.LLL.1. Administrative

Box	Folder	
116	10	Acknowledgements. May 16, 1979
116	11	Attendance sheets. 1979-1980
116	12	Books. Cables from Helga. 1979
116	13	Budget. 1979 <i>Note:</i> Privileged financial information has been removed from this folder and is restricted according to Museum Archives access policy.
116	14	Congratulations. Notes. 1979
117	1	Correspondence. General. 1978-1979
117	2	Correspondence. General. Hungary. 1979-1980 <i>Access note:</i> Object-related information has been removed from this folder and is restricted according to Museum Archives access policy.
117	3	Correspondence. Karl Katz. 1979
117	4	Correspondence. Original drawing. July 1979
117	5	Correspondence. Federico Pallavicini. 1979
117	6	Correspondence. Vienna and Hungary research trips. 1979
117	7	Correspondence. Diana Vreeland. Notes to consulate and Costume Institute. 1978-1979
117	8	Credits. 1979
117	9	Donators and petty cash/bills. 1979
117	10	Exhibition to travel. 1980
117	11	Film series. 1979
117	12	Invoices and sources of funds. 1979-1980
117	13	Meeting with Phillippe de Montebello and films. 1979
117	14	Names and addresses. 1978
117	15	Opening night (December 3, 1979). 1979
117	16	Poster and title of show. 1979
117	17	Proposal. 1978
117	18	Public information. 1979
117	19	Requisition invoices. 1979
117	20	Research and photographs. Christopher Ross, Tassilo Korab and Josh Greene. 1979-1980

Subseries III.LLL.2. Research and Planning

117	21	Security. 1979
117	22	Shipping dates. 1979
117	23	Thank you letters. Closing. September 1980
117	24	Thank you notes. 1979
118	1	Vienna bills. 1979
118	2	Vienna trip. March 1979
290	37	Volunteers. 1979
		<i>Access note:</i> This folder contains sensitive personnel information and is restricted according to Museum Archives access policy. Restricted personnel documents may be accessed on or after October 31, 2064, at the discretion of Archives staff.
118	3	Volunteer sign in sheets. Undated

Subseries III.LLL.2. Research and Planning

Box	Folder	
118	4	Austrian clothes list. 1979
118	5	Austrian clothes from Metropolitan Museum Costume Institute. 1979
118	6	Austrian-Hungarian History. Research by Tina Radziwill. 1979
118	7	Bibliography. 1979
118	8	Clothes list. Preliminary categories for exhibitions. 1979
118	9	Complete list of costumes and accessories. 1979
118	10	Condition reports. 1979
118	11	Congress of Vienna and aristocracy. Undated
118	12	Correspondence and research. 1979-1980
118	13	Correspondence. Telexes to/from Diana Vreeland in Vienna. 1979
118	14	Costume collections. Hungary. 1979
118	15	Fashion head details. Undated
118	16	Flag. 1979
118	17	General theme. 1979
118	18	Grey gallery. Undated
118	19	Historical background. 1979
118	20	Horse and horse equipment. 1979
118	21	Lenders. Hungarian clothes lists. 1979
118	22	Lenders. Iris Brown antiques. 1979
119	1	Maps. 1979
119	2	Meeting with Phillippe de Montebello and Diana Vreeland and audioguide. 1979-1980
119	3	Museum lists. Undated
119	4	Museums. Correspondence and research. 1978
119	5	Object lists. 1979
119	6	Orders. 1979

Subseries III.LLL.3. Installation and Design

Access note: Documents containing sensitive object information have been removed from this folder and are restricted according to Museum Archives access policy.

119	7	Photographs. Objects and research. Undated
119	8	Research. Austria. 1978
119	9	Research. Hungarian history. Researched by Tina Radziwill. 1979
119	10	Research. Hungary. March 30, 1979
119	11	Research. Hungary. Undated
119	12	Research. The imperial style. 1979-1980
120	1	Research and manuscripts (1 of 2). Undated
120	2	Research and manuscripts (2 of 2). Undated
120	3	Research. Oblensky. 1977
120	4	Research. Viennese history. Undated
120	5	Research. Weiner Werkstatte and gentleman. 1979
120	6	Shoes and boots. 1979
120	7	Sources. 1979
120	8	Sources to be investigated. 1979
120	9	Vienna. Clothes collections. 1979
120	10	Vienna. Costume list. 1979-1980

Access note: Documents containing sensitive object information have been removed from this folder and are restricted according to Museum Archives access policy.

120	11	Vienna. Decor. 1979
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Subseries III.LLL.3. Installation and Design

Box	Folder	
120	12	Audioguide. Undated
120	13	Checklist and label copy. Undated
120	14	Decor. 1979
		<i>Note:</i> Oversize material has been removed to box 284, folder 3.
284	3	Decor. Oversize blueprint. October 30, 1979
		<i>Note:</i> Oversize material removed from box 120, folder 14.
120	15	Exhibition layout. 1979
121	1	Fabrics. 1979
121	2	Gloves. 1979
121	3	Kenneth Jay Lane. 1980
121	4	Mannequins. Undated
121	5	Music. 1979

Subseries III.LLL.4. Publicity

Access note: Folder contains sensitive personnel information and is restricted according to Museum Archives access policy. Restricted personnel documents may be accessed on or after October 31, 2064, at the discretion of Archives staff.

121	6	Perfume. Lavender. Balenciaga. 1979
121	7	Polyester batting and mannequins on loan. 1979
121	8	Vitrines and wallpaper. 1979

Subseries III.LLL.4. Publicity

121	9	Clippings. Vienna, press clippings and Esquire press photos. 1979
121	10	Invitation. Party of the Year. 1979
121	11	Photography and publicity. 1979
121	12	Press duplicates, press release and clippings. 1979
121	13	Press release. 1979
121	14	Publicity and calendar news. 1979-1981

Subseries III.LLL.5. Catalogue

Box	Folder	
121	15	Articles. 1979
121	16	Catalogue essay. Joseph Wechsberg. Undated
121	17	Catalogue notes and research. 1979-1980
121	18	Metropolitan Museum catalogue. 1979
121	19	Paul Mathias article. 1979
121	20	Preface drafts by Stella Blum, correspondence and catalog drafts. 1979

Subseries III.MMM. The Manchu Dragon: Costumes of the Ch'ing Dynasty 1644-1912 (December 6, 1980-August 30, 1981)

Historical note

"The Manchu Dragon: Costumes of the Ch'ing dynasty, 1644-1912" showcased Chinese costume from the period of China's last imperial dynasty. In addition to exhibiting items from the Museum's collection, clothing and objects were also borrowed from private collectors and other museums, including the American Museum of Natural History, the Cooper-Hewitt Museum of Decorative Arts and Design, the Los Angeles County Museum of Art, the Museum of the American China Trade, the Philadelphia Museum of Art, and the Field Museum of Natural History.

The exhibition was selected and organized by Special Consultant to The Costume Institute Diana Vreeland, in association with Curator of the Textile Study Room Jean Mailey and Consultative Chairman of the Department of Far Eastern Art Wen Fong. It focused on life at the royal court and included costumes from the imperial theater, ceremonial and informal robes, and clothing from Buddhist and Taoist temples. The ensembles featured ornate silks, velvets, pearls, and embroidery, with many pieces demonstrating Chinese animal symbolism in their design. Jewelry, headdresses, fans, and nailguards, in addition to furniture, porcelains, screens, and ancestor portraits, were also displayed. During the opening of the exhibition, the galleries were scented with Yves Saint Laurent's perfume Opium.

Subseries III.MMM.1. Administrative

The Ch'ing dynasty was founded in 1644 by the Manchus, a nomadic tribe from the northwest region of China. To avoid the assimilation with Chinese culture that previous nomadic conquerors had experienced, the Manchus preserved their own identity by maintaining their own language and customs in the imperial court. Manchu clothing demonstrated the legacy of a practical, nomadic lifestyle in such forms as slim trousers, boots, and shaved heads, contrasting with the flowing robes, slippers, and knotted hairstyles of previous courtly tradition. However, the materials and embroidery employed in their production demonstrated the opulence and luxury of imperial life.

An exhibition of Chinese costumes had been proposed in 1978 but could not be mounted due to scheduling difficulties. The exhibition's actual timing was considered opportune by Vreeland as it complemented the early 1981 opening of the Museum's Astor Chinese Garden court and the permanent installation of its Sung and Yuan dynasty paintings. The American debut of the Peking Opera Theater of China at the Metropolitan Opera House in August 1980 and "1980 Exhibition of the People's Republic of China" at New York City's Coliseum exhibition hall, together with other similarly themed exhibitions throughout North America, demonstrate the growing American interest in China at this time.

Subseries III.MMM.1. Administrative

121	21	Address book. [1980-1981]
122	1	Attendance figures. December 1980-August 1981
122	2	Budget and requisitions. 1980-1981
122	3	Credit list. November 1980-January 1981
122	4	Curator's talk. December 16, 1980
122	5	Daily folio. 1980-1981
122	6	Fireworks. [1980]
122	7	Funding. [July-September 1980]
122	8	Party of the year. June-December 1980
122	9	Personnel and volunteers. September 1980-June 1981

Note: Oversize material has been removed to box 284, folder 4.

Note: In this folder, redacted copies replace documents with sensitive personnel information. Restricted documents may be accessed on or after November 2065, at the discretion of Archives staff.

284	4	Personnel and volunteers. Oversize. September 1980-June 1981
		<i>Note:</i> Oversize material removed from box 122, folder 9.
122	10	Thank you letters and credits. December 1980
122	11	Working plans. September-December 1980

Subseries III.MMM.2. Research and Planning

Box	Folder	
122	12	Background information. Chinese theatre. [1980]
122	13	Background information. Docent reports. [1980]
122	14	Background information. European influences in Peking. 1980
122	15	Background information. General. [1980]
Flat-file		
17/5	2	Background information. Maps. 1980

Subseries III.MMM.2. Research and Planning

Box		
123	1	Background information. Related exhibitions and events. [1980]
123	2	Background information. Related exhibitions and events. Jordan Marsh (1 of 2). [1980]
123	3	Background information. Related exhibitions and events. Jordan Marsh (2 of 2). [1980] <i>Note:</i> Oversize material removed to box 284, folder 5.
284	5	Background information. Related exhibitions and events. Jordan Marsh (2 of 2). Oversize. [1980] <i>Note:</i> Oversize material removed from box 123, folder 3.
123	4	Lenders. Thank you letters. November 1980-September 1981
123	5	Object selection. Ancestor potraits. [1980]-1981
123	6	Object selection. Arms, armor, and horse equipment. [1980]
123	7	Object selection. Beds. September-October 1980.
123	8	Object selection. Birds. [1980]-September 1981
123	9	Object selection. Carpets and throne covers. [1980]
123	10	Object selection. Headdresses. [1980]
123	11	Object selection. Jewelry. 1980-1981
123	12	Object selection. Lanterns, lamps, and parasols. [1980]
123	13	Object selection. Loans. September-December 1980 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
123	14	Object selection. Museums. 1980
123	15	Object selection. Musical instruments. [1980]
123	16	Object selection. Nailguards. [1980]
123	17	Object selection. Paintings. [1980]
123	18	Object selection. Requests. October 1980
124	1	Object selection. Screens and thrones. [1980]
124	2	Object selection. Sculpture. [1980]
124	3	Object selection. Sources. September-November 1980
124	4	Reference images. Cooper-Hewitt photographs. [1980]
124	5	Reference images. Empress Dowager Tzu Hsi. [1980] <i>Note:</i> Oversize material removed to box 284, folder 6.
284	6	Reference images. Empress Dowager Tzu Hsi. Oversize. [1980] <i>Note:</i> Oversize material has been removed from box 124, folder 5.
124	6	Reference images. Heads. [1980]
124	7	Reference images. Horse. [1980]
124	8	Reference images. Sceptres. [1980]
124	9	Reference images. Tassels. [1980]

Subseries III.MMM.3. Installation and Design

124	10	Reference images. Wills, Leo. September 1980
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Subseries III.MMM.3. Installation and Design

Box	Folder	
124	11	Audio-guide. October 1980-June 1981
124	12	Checklist. September 1980
124	13	Design. Daly, Jeff. [1980]
124	14	Installation. September 1980
124	15	Mailey, Jean. February-September 1981
124	16	Music. 1980-1981
124	17	Textile study room. [1980]
124	18	Vitrines. [1980]

Subseries III.MMM.4. Publicity

Box	Folder	
124	19	Congratulatory notes and letters. December 1980
124	20	Correspondence from public. January-March 1981
124	21	General publicity. September 1980-February 1981 <i>Note: Oversize material has been removed to flat file 17, drawer 5, folder 2.</i>
Flat-file		
17/5	2	General publicity. Oversize. September 1980-February 1981 <i>Note: Oversize material removed from box 124, folder 21.</i>
Box		
124	22	Photography. Barcellona, Marianne. [1980-1981]
124	23	Thank you notes. Vreeland, Diana. September 1980-May 1981

Subseries III.MMM.5. Catalogue and Merchandise

Box	Folder	
125	1	Catalogue. [1980]
125	2	Merchandise. 1980

Subseries III.NNN. An American Choice: The Muriel Kallis Steinberg Newman Collection (May 21-September 27, 1981)

“An American Choice: The Muriel Kallis Steinberg Newman Collection” in The Costume Institute galleries accompanied an exhibition of the same name mounted in the Metropolitan Museum’s Twentieth Century Art department. It was the first public exhibition of Newman’s private collection and celebrated its promised gift to the Museum. Part of the collection was seventy paintings, drawings, and sculptures mainly from the New York School of abstract expressionists including works by Willem de Kooning, Jackson Pollock, and Franz Kline. Director Philippe de Montebello described it as the greatest private collection of abstract expressionists in the world. Valued at the time at between \$12 and \$15

Subseries III.OOO. The Eighteenth-Century Woman (December 16, 1981-Septemb...

million, the works significantly increased the Museum's holdings of twentieth century art. The gift also included thirty examples of art from Oceania, Africa, and the Americas.

Less well-known than her renowned art holdings was Newman's collection of costumes, twenty-five of which she donated to the Costume Institute together with accessories and jewelry. Newman's distinctive and highly personal outfits, most of which she had assembled and worn in the 1960s and 1970s, combined period and ethnic pieces with items from edgy contemporary designers including Zandra Rhodes, Norma Kamali, and Stephen Burrows. The exhibition, which was on show for only three months, was coordinated by Costume Institute Curator Stella Blum. She contributed to the larger exhibition's catalogue, which was edited by Twentieth Century Art Curator William Lieberman and included entries by Research Associate Lisa Messinger as well as Museum of Primitive Art Curator Douglas Newton.

Box	Folder	
125	3	Administrative. Budget. January-April 1981
125	4	Administrative. Exhibition title. March-May 1981
125	5	Research and Planning. Newman biographical information. Clippings. October, December 1980
125	6	Research and Planning. Object selection. Jewelry analysis. December 8, 1980
125	7	Research and Planning. Object selection. Newman gifts to Costume Institute. [1980] <i>Note:</i> Object-specific information has been removed from this folder and is restricted, according to Museum Archives access policy.
125	8	Installation and Design. Checklists, label copy. [1981] <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
Flat-file		
17/5	4	Installation and Design. Floor plan. Oversize. [1981]
Box		
125	9	Publicity. Photographs. Installation and objects. 1980, 1981 <i>Note:</i> Includes black and white photographic prints.
125	10	Publicity. Press release, clippings, MMA calendar. May 1981
125	11	Catalogue. Drafts, correspondence. December 1980-May 1981

Subseries III.OOO. The Eighteenth-Century Woman (December 16, 1981-September 5, 1982)

"The Eighteenth Century Woman" captured the historical era prior to the French Revolution when European upper class women's dress surpassed that of men in its extravagance and splendor, and women had unofficial but influential leadership roles in the arts, politics, and intellectual life. The exhibition showcased costumes and accessories from The Costume Institute's collections, with paintings, sculpture, and decorative arts from the Museum's curatorial departments, and items loaned by institutions including Musée des Arts Decoratif in Paris, the Victoria and Albert Museum in London, Rosenborg Palace in Copenhagen, and Rijksmuseum in Amsterdam. Individual lenders included collectors Baroness Elie de Rothschild and Cora Ginsburg, and historical costume designer Umberto Tirelli.

For her tenth exhibition at the Museum, Special Consultant to the Costume Institute Diana Vreeland ordered from Japan custom-made mannequins specifically proportioned for eighteenth century costumes, which could be coordinated with the

Subseries III.OOO.1. Administrative

Costume Institute's existing mannequin heads, arms, and legs. The galleries were perfumed with a 1980 Guerlain scent, Nahema.

Stephan Jamail assisted Vreeland, while Assistant Curator Paul Ettesvold conducted research in collections in the United States and overseas, coordinated the exhibition, and was principal author of its catalogue.

Also accompanying the exhibition was the book *The Eighteenth Century Woman*, published by Doubleday and edited by Jacqueline Kennedy Onassis, a long-playing record of music that had played during the exhibition, and reproduction cashmere and silk scarves incorporating period prints. In June 1982 ABC broadcast a cable television special on the exhibition, narrated by actress Marisa Berenson. In 1975 she had starred in *Barry Lyndon*, Stanley Kubrick's extravagantly costumed film set in eighteenth century France and England.

The exhibition was sponsored by Merle Norman Cosmetics, which commissioned ten leading designers to create an eighteenth-century inspired Cameo Collection of contemporary garments in honor of the exhibition.

Subseries III.OOO.1. Administrative

Box	Folder	
125	12	Address book. 1981-1982
125	13	Attendance. December 9, 1981-September 5, 1982
125	14	Conservation request. 1981
125	15	Correspondence. Paul Ettesvold. 1980-1981
125	16	Correspondence. General. 1981
125	17	Correspondence. Guerlain. 1981
125	18	Correspondence. Lender thank you letters. 1982
126	1	Correspondence. Memos MMA. 1981
126	2	Correspondence. Notes, Stephen Jamail and others. 1981
126	3	Correspondence. Thank you letters. 1981
126	4	Fan mail. 1981-1982
126	5	Finances. Budget. 1981
126	6	Finances. Expenses. 1981
126	7	Finances. Expenses. Contractual workers. 1981 <i>Note: In this folder, redacted copies replace documents with sensitive personnel information. Restricted documents may be accessed on or after September 2066, at the discretion of Archives staff.</i>
126	8	Finances. Invoices and receipts. 1981
126	9	Finances. Supplies requisitions. 1981
126	10	Party of the Year. 1981
126	11	Sponsorship. 1980-1981 <i>Note: In this folder, redacted copies replace documents with sensitive financial information. Restricted documents may be accessed on or after March 15, 2017, at the discretion of Archives staff.</i>
126	12	Volunteers. Tickets. 1981

Subseries III.OOO.2. Research and Planning

Subseries III.OOO.2. Research and Planning

Box	Folder	
126	13	Background. Arms and armor, muffs. 1981
126	14	Background. Bergery, Bettina. <i>Vogue</i> articles. 1981
126	15	Background. Books from DV library. 1981
126	16	Background. Busts, men's style, miniatures. 1981
126	17	Background. Catherine the Great, India, British influence, Denmark, Sweden. 1981
126	18	Background. Costumes and hairstyles. 1981
127	1	Background. Decoration: sedan chairs, chandeliers, mirrors, bedsteads. 1981
127	2	Background. Macaronis, les incroyables, les merveilleuses. 1981
127	3	Background. Notes, vocabulary. 1981
127	4	Background. Painters and paintings, Versailles. 1981
127	5	Background. Palazzo Pitti. 1981
127	6	Background. Rijksmuseum Amsterdam <i>Bulletin</i> . 1979
127	7	Background. Spain and Portugal. 1981
127	8	Background. <i>The Woman of the Eighteenth Century</i> (1928, 1981); <i>Meet the Ladies</i> (1972) (photocopies). 1981
127	9	Correspondence. DV. 1981
127	10	Loan agreements. 1981
127	11	Loans. Foreign. 1981
127	12	Object selection. American museums. 1981
127	13	Object selection. Archives Nationales, Art Institute of Chicago, Brooklyn Museum, Chicago Historical Society, Cora Ginsburg. 1981
127	14	Object selection. Complete. 1981
128	1	Object selection. Cooper Hewitt Museum. 1981
128	2	Object selection. England. 1981
128	3	Object selection. European collections. 1981
128	4	Object selection. Jewelry, miniatures for vitrines. 1981
128	5	Object selection. Lagerfeld, Karl. 1981
128	6	Object selection. Marie Antoinette corselet. 1981
128	7	Object selection. Men, women, children, theatrical. 1981
128	8	Object selection. Musee des Arts Decoratifs, Musee Carnavalet, Museum of the City of New York, Nordiska Museum, Palais Galliera. 1981
128	9	Object selection. MMA. Costume Institute. 1981
128	10	Object selection. MMA. European Paintings. 1981
128	11	Object selection. MMA. European Sculpture and Decorative Art. 1981
128	12	Object selection. MMA. European Sculpture and Decorative Art. James Parker selections. 1981
128	13	Object selection. MMA. Prints and Drawings. 1981
128	14	Object selection. MMA. Textile study room. 1981

Subseries III.OOO.3. Installation and Design

128	15	Object selection. Milan Municipal Collection. 1981 <i>Note:</i> Includes black and white photographic prints.
128	16	Object selection. National Museum of Costume, Lisbon. 1981 <i>Note:</i> Includes color photographic prints.
129	1	Object selection. Photographs. 1981 <i>Note:</i> Includes black and white photographic prints.
129	2	Object selection. Rijksmuseum, Rosenborg Palace, Eli de Rothschild, Smithsonian Institution, Union Francasie des Art du Costume. 1981
129	3	Object selection. Various. 1981
129	4	Reference images. Fans. 1981
129	5	Reference images. Galerie des Modes. 1981
129	6	Reference images. Trellis, Orangerie, gardens. 1981

Subseries III.OOO.3. Installation and Design

Box	Folder	
129	7	Audioguide. 1981
129	8	Correspondence. Donald Litaker. 1981
129	9	Design notes. 1981
129	10	Labels. 1981
130	1	Mannequins. 1981

Subseries III.OOO.4. Publicity

Box	Folder	
130	2	Press. ABC cable television project. 1981-1982 <i>Note:</i> Object-specific information has been removed from this folder and is restricted according to Museum Archives access policy.
130	3	Press. Clippings. 1981-1982 <i>Note:</i> Oversize material has been removed to flat file 17, drawer 5, folder 2.
Flat-file		
17/5	2	Press. Clippings. Oversize. 1981-1982 <i>Note:</i> Oversize material removed from box 130, folder 3.
Box		
130	4	Press. Correspondence. 1982 <i>Note:</i> Oversize material has been removed to box 284, folder 7.
284	7	Press. Correspondence. Oversize. February 1982 <i>Note:</i> Oversize material removed from box 130, folder 4.
130	5	Press release, photographs. Merle Norman Cosmetics. 1981
130	6	Press releases. Merle Norman Cosmetics Cameo Collection. 1981
130	7	Press releases. Merle Norman Cosmetics, Metropolitan Museum. 1981

Subseries III.OOO.5. Catalogue and Merchandise

130	8	Photographs. 1981 <i>Note:</i> Includes black and white photographic prints.
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Subseries III.OOO.5. Catalogue and Merchandise

Box	Folder	
130	9	Book. Doubleday. Olivier Bernier. 1981
130	10	Book. Doubleday. Notes, correspondence. 1981
130	11	Book Doubleday. Diana Vreeland notes. 1981
130	12	Book. Weidenfeld publishers. 1980
130	13	Catalogue. Correspondence, catalogue. 1981-1982
130	14	Credits. 1981
131	1	Music. LP record. 1981
131	2	Poster. Reference image. 1981

Subseries III.PPP. La Belle Époque (December 21, 1982-September 4, 1983)**Historical note**

“La Belle Époque” focused on the years 1890-1914 when prosperity, technological innovations, and peace led to a cultural groundswell in Europe, known as the “Beautiful Era.” During this period, society focused on the pursuit of pleasure, glorifying artists, musicians, writers, performers, beautiful women, and bons vivants. “La Belle Époque” was the eleventh consecutive exhibition organized by Costume Institute Special Consultant Diana Vreeland and featured approximately one hundred and fifty costumes, drawn in large part from the Costume Institute collection. The exhibition presented objects and clothing from the three styles of the period as defined by Costume Institute Curator Stella Blum: The late Victorian, 1890-1896, was characterized by boned bodices and leg-of-mutton sleeves. The second style of 1897-1910 featured the puffed-out so-called pouter pigeon bosom and bell-shaped skirts incorporating Art Nouveau motifs. The third, beginning in 1910, saw the more fluid, corset-free silhouettes of designers such as Paul Poiret.

A large-scale recreation of the famous Parisian restaurant, Maxim’s, served as the entrance to the exhibition. The exhibition also featured clothing and accessories from famous women of the time including actress Sarah Bernhardt, Queen Alexandra, Queen Victoria, and actress and royal mistress Lily Langtry. One gallery was devoted to colored lithograph posters of the period and the Georges Clairin portrait of Sarah Bernhardt, lent by the Pétit Palais and shown outside France for the first time. The era was further evoked by the scent Vreeland chose for the exhibition, Guerlain’s L’Heure Bleue.

The exhibition was sponsored by Pierre Cardin Management Corporation.

Subseries III.PPP.1. Administrative

Box	Folder	
131	3	Address book. Undated
131	4	Attendance figures. 1982-1983
131	5	Budget and cash gift. 1982
131	6	Budget, contractual assistants and Charles Broderson. 1982-1983
131	7	Catalogue mailing. Letters of thanks. 1982-1983

Subseries III.PPP.2. Research and Planning

131	8	Checklist and additional credits. 1982-1983
131	9	Correspondence. Exhibition opening. 1982
131	10	Correspondence. General. 1982
131	11	Correspondence. Italian and U.S. 1982-1983
131	12	Correspondence. Viewers, lender thank you letters, congratulations. 1983
131	13	Docent papers. 1982
131	14	Exhibition travel request. 1983
Flat-file		
17/5	2	Felt Christmas stocking. Oversize. Undated
Box		
131	15	French correspondence. 1982-1983
132	1	Invoices. 1982-1983
132	2	Moskowitz, Herb. 1982-1983
132	3	Party of the Year, complimentary tickets, invitations, Mary Sykes Cahan. 1982
132	4	Sales. Petty cash. 1982-1983
132	5	Television documentary (ABC) (1 of 2). 1982
132	6	Television documentary (ABC) (2 of 2). 1982-1983
291	3	Volunteers. 1982-1983
		<i>Access note:</i> This folder contains sensitive personnel information and is restricted. Restricted documents may be accessed on or after March 13, 2068, at the discretion of Archives staff.

Subseries III.PPP.2. Research and Planning

Box	Folder	
132	7	Accessories and beaders (Goldman). 1982
132	8	American clothes. 1982
132	9	Aquilina Ross. 1982
291	4	Conservation condition reports. 1982
		<i>Access note:</i> Folder contains sensitive object information and is restricted according to Museum Archives access policy.
132	10	Correspondence. English (British). 1982
132	11	Hairstyles, fur and dogs. 1982
		<i>Note:</i> Oversized material has been removed to box 284, folder 8.
284	8	Hairstyles, fur, and dogs. Oversize. 1982
		<i>Note:</i> Oversized material removed from box 132, folder 11.
132	12	Herald Tribune. Archival material and possible book deal. 1981-1982
		<i>Note:</i> Oversized material has been removed to box 284, folder 9.
284	9	Herald Tribune. Archival material and possible book deal. Oversize. 1981-1982
		<i>Note:</i> Oversized material removed from box 132, folder 12.

Subseries III.PPP.2. Research and Planning

132	13	Italian clothes. Undated
132	14	Lenders. Bill Blass. December 9, 1983
133	1	Lenders. Mrs. William F. Buckley. 1982-1983
133	2	Lenders. Checklist, loan agreements. 1983 <i>Access note:</i> Redacted copies of documents with object information replace originals in this folder. The original documents are restricted according to Museum Archives access policy.
133	3	Lenders. Didier Aaron and Kenneth Jay Lane. 1982 <i>Access note:</i> Redacted copies of documents with object information replace originals in this folder. The original documents are restricted according to Museum Archives access policy.
133	4	Lenders. Directors correspondence. 1982
133	5	Lenders list, costumes not displayed and Paris clothes. 1983 <i>Access note:</i> Redacted copies of documents with object information replace originals in this folder. The original documents are restricted according to Museum Archives access policy.
133	6	Lenders. Loan agreements. 1982
133	7	Lenders. Bernard and Dona Solomon. 1982-1983
133	8	Lenders. Umberto Tirelli. 1982
133	9	Miscellaneous. Correspondence and research. 1981-1983
133	10	Paintings (1 of 2). 1982 <i>Access note:</i> Redacted copies of documents with object information replace originals in this folder. The original documents are restricted according to Museum Archives access policy.
133	11	Paintings (2 of 2). 1982 <i>Access note:</i> Redacted copies of documents with object information replace originals in this folder. The original documents are restricted according to Museum Archives access policy.
133	12	Paintings. Metropolitan Museum of Art. Undated
133	13	Paris photograph. Undated
133	14	Posters. Undated
133	15	Posters. Jack Rennert. 1982-1983
133	16	Reference books. Undated
134	1	Research and correspondence. Jewelry vitrine. 1982
134	2	Research. Newport, personalities, artists in the show and medals and orders. 1982 <i>Access note:</i> Redacted copies of documents with object information replace originals in this folder. The original documents are restricted according to Museum Archives access policy.
134	3	Stella Blum, miscellaneous notes and photographs. 1982-1983
134	4	Vitrines. Jewelry and American Wing. Undated

Subseries III.PPP.3. Installation and Design

Subseries III.PPP.3. Installation and Design

Box	Folder	
134	5	Audioguide. 1982-1983
134	6	Conservation on SEM (Georges Goursat) color lithographs. 1982
134	7	Deinstall and design department. 1982-1983
134	8	Gallery installation shots. Undated
134	9	Install and deinstall. 1982-1983
134	10	Mannequins and art nouveau room furniture. 1982
134	11	Music. 1982-1983
134	12	Palm trees. 1982
134	13	Pierre Pothier (reproduction of Maxim ceiling). Maxim's research. 1982 <i>Note:</i> Oversized material has been removed to flat file 17, drawer 5, folder 2.
Flat-file		
17/5	2	Pierre Pothier (reproduction of Maxim ceiling). Maxim's research. Oversize sketch of celing decoration. 1982 <i>Note:</i> Oversized material removed from box 134, folder 13.
Box		
134	14	Scent, correspondence, memos and research. 1982-1983

Subseries III.PPP.4. Publicity

Box	Folder	
134	15	Press release and publicity. 1981-1983 <i>Note:</i> Oversized material has been removed to box 284, folder 10.
284	10	Press release and publicity. Oversize clippings. 1981-1983 <i>Note:</i> Oversized material removed from box 134, folder 15.

Subseries III.PPP.5. Catalogue and Merchandise

Box	Folder	
134	16	Catalogue documents (Katell Le Bourhis file on catalogue). 1982
135	1	Catalogue. Photographs, credits and Vreeland introduction 1982
135	2	Catalogue. Research, memos and photographs. 1982
135	3	Phillipe Julian. Catalogue. 1982
135	4	Research. Catalogue. 1982

Subseries III.QQQ. Yves Saint Laurent: 25 Years of Design (December 14, 1983-September 2, 1984)

Historical note

“Yves Saint Laurent: 25 Years of Design” marked the anniversary of Saint Laurent’s appointment as head of the House of Dior, at age 21, after the death of Christian Dior in 1957. In 1982 Saint Laurent was considered the most influential

Subseries III.QQQ.1. Administrative

contemporary couturier, noted for his ability to anticipate cultural developments in his designs and to translate haute couture's quality and standards into everyday garments for day and evening wear.

The twelfth exhibition organized by Special Consultant to the Costume Institute Diana Vreeland, it was the first to feature the work of a living designer. It included more than one hundred and fifty couture, ready-to-wear, and theatrical costumes from the Costume Institute's collections as well as items loaned by the House of Saint Laurent, Fashion Institute of Technology, Musée de la Mode et du Costume, and private clients in the United States and Europe. Actress Marisa Berenson, collectors Jane Engelhard and Nan Kempner, and Diana Vreeland were among the individuals who loaned items.

The exhibition's catalogue featured contributions by Saint Laurent's business partner Pierre Bergé, designer Paloma Picasso-Lopez, socialite and style icon Marella Agnelli, photographer Duane Michals, and actress and Saint Laurent muse Catherine Deneuve. During the exhibition's run, the galleries were perfumed with Saint Laurent's recently released Kouros scent for men.

The exhibition was sponsored by Gustave Zumsteg of Abraham, Zurich, a producer of luxury fabrics for Parisian couture houses including Yves Saint Laurent.

Subseries III.QQQ.1. Administrative

Box	Folder	
135	5	Attendance figures. December 1983-August 1984
135	6	Contractual employees. 1983 <i>Note:</i> In this folder, redacted copies replace documents with sensitive personnel information. Restricted documents may be accessed on or after July 2068, at the discretion of Archives staff.
135	7	Correspondence. Fan mail. 1984
135	8	Correspondence. General. 1983
135	9	Correspondence. Katz, Karl. July, September 1983 <i>Note:</i> Re: possible film.
135	10	Correspondence. Le Bourhis, in Paris. [1983]
135	11	Correspondence. Lender thank you letters. 1984
135	12	Correspondence. MMA Registrar. August 1983 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
135	13	Correspondence. Nevill, Bernard. July 1983 <i>Note:</i> Re: fabric designers.
135	14	Correspondence. Requirements for traveling exhibition. 1984
135	15	Correspondence. Vreeland and Saint Laurent. 1971, 1981 <i>Note:</i> One letter is ornamented with sketches by Saint Laurent.
135	16	Correspondence. YSL corporate New York, Paris. 1983
135	17	Correspondence. YSL personal. 1983

Subseries III.QQQ.2. Research and Planning

135	18	Finances. Petty cash. 1983-1984
135	19	Finances. Receipts. 1982-1983
135	20	Folio for Stella Blum. 1983 <i>Note:</i> In this folder, redacted copies replace documents with sensitive financial information. Restricted documents may be accessed on or after July 2018, at the discretion of Archives staff.
135	21	Opening. Correspondence, invitations. December 1983
135	22	Requisitions for supplies. June-September 1983
136	1	Sponsorship. September 1983 <i>Note:</i> In this folder, redacted copies replace documents with privileged financial information. The originals are restricted, according to Museum Archives access policy. Restricted documents may be accessed on or before February 28, 2018 at the discretion of Archives staff.
136	2	Staff. [1983]
136	3	Volunteers. 1983

Subseries III.QQQ.2. Research and Planning

Box	Folder	
136	4	Background. American customers. 1983
136	5	Background. Fabric swatches. 1983
136	6	Background. <i>Joan of Arc</i> . 1983 <i>Note:</i> Photographs and notes re: 1948 RKO film with Ingrid Bergman, the armor for which was crafted at the Metropolitan Museum.
136	7	Background. Saint Laurent biography. [1983]
136	8	Background. Saint Laurent press coverage. 1962-1983 <i>Note:</i> Oversize material has been removed to box 284, folder 11.
284	11	Background. Saint Laurent press coverage. Oversize. 1982-1983 <i>Note:</i> Oversize material removed from box 136, folder 8.
136	9	Correspondence. General 1983
136	10	Lenders. Allen, Barbara; Marisa Berenson, Centenary College, Mary de Rothschild. 1983
136	11	Lenders. Centre Georges Pompidou, Ellsworth Kelly. November 1983
136	12	Lenders. Engelhard, Jane; Fashion Institute of Technology, Genevieve Gillaizeau, Nan Kempner, Mireille Levy. 1983
136	13	Lenders. Lincoln School of Commerce, Mrs. William McCormick Blair, Jr., Paloma Picasso-Lopez, Mary Russell, Marina Schiano, Diana Vreeland. 1983
136	14	Lenders. Museum of Modern Art, Wildenstein Gallery. 1983
136	15	Lenders. Various. 1983
136	16	Lenders. YSL. Accessories. 1983
136	17	Lenders. YSL. Clothing. 1983

Subseries III.QQQ.3. Installation and Design

137	1	Lenders binder. A-F. 1983
137	2	Lenders binder. G-T. 1983
137	3	Lenders binder. U-Z. 1983
137	4	Loan. Josephine Baker poster. Katell Le Bourhis note. August 19, 1983
137	5	Loan lists. 1983
137	6	Object selection. For DV. 1983
137	7	Object selection. Metropolitan Museum. Paintings. [1983]
137	8	Object selection. Metropolitan Museum. 20th Century Art. 1983
137	9	Object selection. Museum of Primitive Art. November 1983
137	10	Object selection. Offers. February, June 1983
137	11	Saint Laurent sketches. 1982

Subseries III.QQQ.3. Installation and Design

Box	Folder	
138	1	Animal models, chandeliers. November 1983
138	2	Checklist. 1983
138	3	Fabric. Abrahm Zurich. 1983
138	4	Mannequins. Mounia. [1983]
138	5	Music. 1983 <i>Note: In this folder, redacted copies replace documents with sensitive personnel information. Restricted documents may be accessed on or after January 2069, at the discretion of Archives staff.</i>
138	6	Perfume. 1982-1983

Subseries III.QQQ.4. Publicity

Box	Folder	
138	7	Photographs. Black and white prints. 1983
138	8	Photography. June-July 1983
138	9	Press. Clippings. 1983 <i>Note: Oversize material has been removed to box 284, folder 12.</i>
284	12	Press. Clippings. Oversize. 1983 <i>Note: Oversize material removed from box 138, folder 9.</i>
138	10	Press. Correspondence and requests. 1983-1984
138	11	Press. Television. 1983
138	12	Press. <i>Vogue</i> article by DV. July-September 1983
138	13	Press release. December 1983

Subseries III.QQQ.5. Catalogue and Merchandise

Box	Folder	
138	14	Distribution. 1983-1984

Subseries III.RRR. Man and the Horse (December 18, 1984-September 1, 1985)

138	15	Drafts. 1983
138	16	Drafts. Agnelli contribution. July 1983
138	17	Drafts, correspondence. 1983
138	18	Poster. 1983
138	19	Proposals. March-July 1983
138	20	Vreeland notes. [1983]

Subseries III.RRR. Man and the Horse (December 18, 1984-September 1, 1985) 1984-1987

Historical note

“Man and the Horse” focused on the splendor of men's and women's clothing for equestrian sports, racing, and hunting and included liveries, servants' and grooms' clothing, driving, hunting, riding, and polo costumes, as well as jockeys' racing silks. The exhibit also featured horse furnishings such as saddles, blankets, bridles, and harnesses, together with carriages, coaches, and small carts.

For the exhibition, Special Consultant to the Costume Institute Diana Vreeland borrowed from a wide range of individuals and organizations, predominantly in the United States and England, with some loans from France and Japan. Lenders included society figures and scions of noble families, museums, equestrian clubs and organizations, and historic houses and estates. Augmenting the exhibition were paintings, prints, sculpture, and decorative items from many of the Museum's curatorial departments, demonstrating the extent to which the horse and rider had been depicted and celebrated in cultures and art worldwide.

The exhibition's catalogue, *Man and the Horse: An Illustrated History of Equestrian Apparel*, included an introduction by Vreeland. The exhibition was sponsored by Polo/Ralph Lauren.

Subseries III.RRR.1. Administrative

Box	Folder	
138	21	Address book and file index book. 1984-1985
139	1	Attendance figures. 1984-1985
139	2	Correspondence. Congratulatory. 1984-1985
139	3	Correspondence. Le Bourhis, Katell (research associate). 1984-1985
139	4	Correspondence. Rocksavage, Earl of. June 24, 1984-March 11, 1985
139	5	Discretionary fund. October-November 1984
139	6	Expenses. 1984-1985
139	7	Expenses. Blow, Simon. 1984
139	8	Expenses. Petty cash. 1984-1985
139	9	Expenses. Travel. 1984
139	10	Fan mail. November 1984
139	11	Funding. Ralph Lauren. February-June 1984
		<i>Note:</i> In this folder, redacted copies replace documents with sensitive financial information. Restricted documents may be accessed on or after June 2019, at the discretion of Archives staff.

Subseries III.RRR.2. Research and Planning

139	12	Letter forms and templates. 1984
139	13	Loan of show. February-March 1984
139	14	Loan of show. April 3-4, 1985
139	15	Party of the Year. Invitations. 1984
291	16	Personnel. Volunteers. 1984 <i>Access note:</i> This folder contains sensitive personnel information and is restricted. Restricted documents may be accessed on or after October 2069, at the discretion of Archives staff.
140	1	Private contacts. 1984
140	2	Private viewing. January 25, 1985
140	3	Scent sponsor. 1984
140	4	Security incident. June 14, 1985
140	5	Thank you letters from Diana Vreeland and Jean Druesedow. 1984-1985
140	6	Thank you letters from Diana Vreeland to museum staff and volunteers (copies). 1984-1985
140	7	Travel. Expense forms. April-May 1984

Subseries III.RRR.2. Research and Planning

Box	Folder	
140	8	Background research. Adair, Kirk. 1984
140	9	Background research. General. 1984
140	10	Background research. Richardson, Frank. 1984
140	11	Background research. Robin Smith Ryland. 1 of 2. 1984
140	12	Background research. Robin Smith Ryland. 2 of 2. 1984
140	13	Background research. Stillman, Chauncey. July 18, 1984
140	14	Background research. Venerie Bouton history. 1984
141	1	Books and sources. 1984
141	2	Carriage information. 1984
141	3	Conservation. October 1984-January 1985
141	4	Exhibition concept and description. 1984-1985
141	5	Fox hunting color I.D.s. 1984
141	6	Hunts and museums. 1984
141	7	Lenders. Beaufort, Duke of; Comtesse Guy de Beaumont, Pierre Berge. June 1984-November 1985
141	8	Lenders. Bernard, Gallery Claude; Beval's Saddlery. August 1984-September 1985
141	9	Lenders. Birks, Beverly; Marquis Casimir de Blacas, Bill Blass, Blue Ridge Farm, Mrs. G.H. Bostwick. June 1984-September 1985
141	10	Lenders. Bottega Veneta, Breeders Cup, Marquis de Brissac, Brooklyn Museum of Art, Mrs. Edward Bucklin. June 1984-September 1985
141	11	Lenders. Buffalo Bill Museum, Captain Tryon Antiques, Chanel, Chrysler Museum, Claiborne Farm, Mrs. Stephen Clark. May 1984-November 1985

Subseries III.RRR.2. Research and Planning

141	12	Lenders. Coleman, Leighton; Colonial Williamsburg Foundation, Mrs. Alan Corey, Mrs. C. Suydam Cutting, Jose Dar. May 1984-January 1986
141	13	Lenders. Derby, Earl of; Duke of Devonshire, Victoiadi Nardo, Alexandra Duer, Col. Durand, Ecole National d'Equitation de Saumur. June 1984-September 1985
141	14	Lenders. Eiser's Riding Equipment, Joe Fargis, Elizabeth Frink, Mrs. Louis S. Gimbel III, Mrs. Isabel T. Gray, Mrs. Peter Guernsey, C.Z. (Mrs. Winston) Guest. July 1984-November 1985
141	15	Lenders. Hatchett's, Mrs. Thatcher Hayes, Hermes, Hickory Tree Stable, Mr. and Mrs. Thomas Hitchcock. February 1984-September 1985
141	16	Lenders. Isham, Marilyn Belden; Thomas Johnson, Jockey Club, H. Kauffman & Sons Saddlery, Nan Kempner, Knoud's, Kyoto Costume Institute. September 1984-September 1985
141	17	Lenders. Lee, Denise; Lady Leigh, Mary Moore, C.G.M. Lloyd-Baker, John Lobb Bootmaker. June 1984-September 1985
141	18	Lenders. Metropolitan Museum of Art departments: American Wing, Ancient Near Eastern Art, Arms and Armor, Costume Institute. May 1984-September 1985
141	19	Lenders. Metropolitan Museum of Art departments: Far Eastern Art, Greek and Roman Art, Islamic Art, Medieval Art, Paintings (European, American, 20th Century), 20th Century Art. June 1984-September 1985
142	1	Lenders. Marlborough, Duchess of; Billy Martin's Western Wear, Mrs. Michael P. McDonough, Francis Meiselman, Paul Mellon Collection, Miller's Harness. March 1984-September 1985, March 1986
142	2	Lenders. Moran, Mrs. J. Maxwell; John A. Morris, Solange de la Motte St. Pierre, J. Allan Murphy, National Museum of racing. March 1984-September 1985
142	3	Lenders. Musee de la Chaussure, Musee de L'Emperi, Musee de L'E.A.A.B.C. de Saumur, Musee de la Mode et du Costume, Musee du Petit Palais, Musee de Chateau de Versailles. May 1984-December 1985
142	4	Lenders. Newport Historical Society, Kimball Sumner Nickerson, Mrs. Jacqueline Kennedy Onassis, Panshanger Collection, Walter Pfeiffer, Cynthia Phipps, Ogden Phipps, Ogden Mills Phipps, Henry Poole 7 Co. March 1984-November 1985
142	5	Lenders. Randoplh, Mrs. A.C.; Mrs Irene de Kwiatkowski Rawlings, Baron Alexis de rede, Frank E. Richardson, M. Robert, Rockefeller family, Count Luis de Romanoes. May 1984-November 1985
142	6	Lenders. Rothschild, Baron Guy de; Royal Academy of Arts, Royal Mews, Charles C. Rumsey. May 1984-November 1985
142	7	Lenders. Safra, Mr. and Mrs. Edmond J.; Col. de St. Andre, Mr. and Mrs. John M. Seabrook, Mrs. James Asa Shield, Mr. and Mrs. Constantine Sidamon-Eristoff, Mrs. John Skeaping. 1980, May 1984-January 1986
142	8	Lenders. Smith, Mrs. Abble; Robin Smith-Ryland, Smithsonian Insitutions, Societe d'Encouragement, Spanish Riding School, Kurth Sprague, Louise Stephaich. June 1984-September 1985, 1986

Subseries III.RRR.2. Research and Planning

142	9	Lenders. Steward, Eva; Museums at Stonybrook, Robert E. Strawbridge, Jr., C. Joseph Stuart, Swaine and Adeney, U.S. Equestrian Team, Valentine Museum. March 1984-March 1986
142	10	Lenders. Waintrob, Welsh & Jeffries, Western Reserve Historical Society, George Weymouth, Charles S. Whitehouse, Mrs. John Hay Whitney, William Wilbur. June 1984-September 1985 <i>Note:</i> see also materials on Elizabeth Frink for additional Waintrob information.
142	11	Lenders. Wildenstein & Co., Lilliam Williams, William Wood-Prince, Elizabeth M. Worrall, Yale Center for British Art, James Young. May 1984-February 1986
142	12	Loans. Correspondence. France (non-lenders). 1984
142	13	Loans. Correspondence and notes. Great Britain. 1984
142	14	Loans. Expects. 1984
143	1	Loans. Freight info. France and Great Britain. 1984
143	2	Loans. Installation horse. Domestic. 1984
143	3	Loans. Lender's list. 1984-1985
143	4	Loans. Memos. 1984-1985
143	5	Loans. Objects. Domestic. Institutions. May - October 1984
143	6	Loans. Objects. Domestic. Private lenders. A-L. 1984-1985
143	7	Loans. Objects. Domestic. Private lenders. M-V and notes. 1984-1985
143	8	Loans. Objects. France. Institutions. 1984
143	9	Loans. Objects. France. Private lenders. 1984-1985
143	10	Loans. Objects. Great Britain. June-November 1984
143	11	Loans. Objects. The Kyoto Costume Institute. October 1984
144	1	Loans. Objects. Metropolitan Museum. 1984
144	2	Loans. Paintings. Domestic. 1984-1985
144	3	Loans. Paintings. Great Britain. June-November 1984
144	4	Loans. Paintings. Petit-Palais. May 1984-January 1985
144	5	Loans. Paintings. Private lenders. November 7, 1984
144	6	Loans. Paintings. Versailles. 1984
144	7	Loans. Rejections. 1984
144	8	Loans. Returned objects. 1985-1987
144	9	Loans. Special cases. Store room 1. 1984
144	10	Notes. American. 1984
144	11	Notes and related materials. England. 1984
144	12	Notes. France. 1984
144	13	Notes and related materials. Germany. 1984
144	14	Notes. Historical dates and people. 1984
144	15	Notes. Spain. April 1984
144	16	Object selection. American Wing. 1984
145	1	Object selection. Arms and Armor. 1984
145	2	Object selection. Costume Institute. Men's riding clothes. 1984

Subseries III.RRR.3. Installation and Design

145	3	Object selection. Costume Insitute. Women's riding clothes. 1984
145	4	Object selection. Horns and bugles. 1984
145	5	Object selection. Metropolitan Museum. Sculptures. 1984
145	6	Object selection. Metropolitan Museum. Tapestries. 1984
145	7	Object selection. Musical Instruments. 1984
145	8	Object selection. Paintings. 1984-1985
145	9	Racing silks inventory. 1984

Subseries III.RRR.3. Installation and Design

Box	Folder	
145	10	Checklists (drafts and final). 1984-1985
145	11	Dressing schedule. 1984
145	12	Installation label and copy tags (duplicate). 1984-1985
145	13	Mannequins. Horses. 1984-1985
145	14	Mannequins. Human. 1984-1985
145	15	Memos and related materials. 1984-1985
145	16	Music. 1984
145	17	Master lists. 1984
146	1	Sculptures and objects inventory. 1984

Subseries III.RRR.4. Publicity

Box	Folder	
146	2	Photography. Installation photograph. Undated
146	3	Press. <i>New York Magazine</i> article. 1984-1985
146	4	Press. <i>New York Times Sunday Magazine</i> . 1984
146	5	Press articles. 1984-1985
146	6	Press contacts and correspondence. 1984-1985
146	7	Press releases. 1984

Subseries III.RRR.5. Catalogue and Merchandise

Box	Folder	
146	8	Catalogue. Images. 1984
146	9	Catalogue. Introduction by Diana Vreeland. 1984
146	10	Correspondence and notes. 1984
146	11	General 1984
146	12	Photographs. Undated
146	13	Postcards. 1985
147	1	Research materials. General. 1984
147	2	Sales figures. 1985

Subseries III.SSS. The Costumes of Royal India (December 20, 1985-August 31, 1986)

Subseries III.SSS.1. Administrative

Historical note

“Costumes of Royal India” exhibited one hundred and fifty complete state and court costumes from twelve of India’s former princely states, and saris from south Indian regions. These were displayed together with fans, turbans, footwear, jewelry, furnishings, and portraits. Most of the items were from the nineteenth and early twentieth centuries. They were loaned from private collections in India, the United States, and Europe, including those of former ruling families, as well as institutions such as the Bata Shoe Museum in Toronto, Canada. The lavish costumes and accessories were set in elaborate and luxurious displays to highlight their opulence. A life-sized model elephant supported an exuberantly decorated and bejeweled howdah, a model peacock was fashioned by milliner and photographer Bill Cunningham, and the galleries’ lighting suggested a moonlit garden. The exhibition’s accompanying soundtrack was traditional Indian music, and the air was scented with a sandalwood perfume specially prepared for the exhibition by Guérlain.

Accompanying the exhibition was *A Second Paradise: Indian Courtly Life 1590-1940* by Naveen Patnaik, published by Doubleday & Co. and edited by Jacqueline Kennedy Onassis. The exhibition was sponsored by The Christian Humann Foundation and Ratti S.p.A, with additional support from Air India and Mr. and Mrs. Vincente Minetti.

Organized by Special Consultant to the Costume Institute Diana Vreeland and consultant Stephan Jamail with the Costume Institute staff, the exhibition formed part of the Festival of India. A joint project of the Government of India and the Indo-U.S. Subcommission on Education and Culture, the Festival included exhibitions, conferences, symposia, performances, and cultural events across the United States during 1985 and 1986. “Costumes of Royal India” was accompanied at The Metropolitan Museum by the exhibition “India!,” a comprehensive overview of the art of India from 1300 to 1900 that included approximately four hundred works in a variety of media.

Collaborators on the exhibition in India included Martand Singh, of the Indian National Trust for Art and Cultural Heritage, who worked with Diana Vreeland beginning in 1980 to identify and make introductions to potential exhibition lenders. The Development Commission of the Handicrafts and Handlooms Exports Corporation of India negotiated in each country for loans from cultural organizations and handled customs clearance and shipping of materials from India to the Costume Institute.

Subseries III.SSS.1. Administrative

Box	Folder	
147	3	Attendance figures. Daily. December 1985-August 1986
147	4	Attendance figures. Weekly. December 1985-August 1986
147	5	Bloomington's India promotion. December 1985-February 1986
147	6	Budget. September 1984, Undated
147	7	Correspondence. Bajpai, Ambassador K. Shankar. March 1984
147	8	Correspondence. Jayakar, Pupul. March 1983-December 1986
147	9	Correspondence. Onassis, Jacqueline. July 1983-February 1984, Undated
147	10	Correspondence. Patnaik, Naveen. May 1980-December 1985; October 9, 1986
147	11	Correspondence. Singh, Martand. 1980-1986
147	12	Correspondence. Various. 1984-1986
147	13	Credits. Volunteers, donors. [1985]
147	14	Exhibition title. February-July 1985
147	15	Expenses. General. May 1985-April 1986

Subseries III.SSS.2. Research and Planning

Access note: Redacted copies of documents with personal identification information replace originals in this folder. Restricted documents may be accessed on or after January 17, 2071 at the discretion of Archives staff.

Access note: Information in this folder related to object conservation is restricted per Museum policy.

147	16	Expenses. Hotel Costs. January, July-December 1985
147	17	Expenses. Travel. Staff. February-July 1985
147	18	Expenses. Visiting Indian curators. September-December 1985
148	1	Fan letters. December 1985-June 1986
148	2	File index book. [1985]
148	3	Finances. Contributions. August-September 1985 <i>Note:</i> Privileged financial information has been removed from this folder and is restricted according to Museum Archives access policy.
148	4	Finances. Funding and sponsorship. April 1984-December 1985 <i>Access note:</i> Documents originating from the current Office of the President are restricted according to Museum policy.
148	5	"India!" exhibition description, scheduling. December 1984, Undated
148	6	Invitations. December 1985
148	7	Memos. January-April 1985
148	8	Party of the Year. Memos, invitations. September-December 1985
148	9	Party of the Year. Performers. November 1985
148	10	Planning meeting. November 5, 1984
148	11	Shipping companies. June, November 1985
148	12	Supplies. July 1985, undated
148	13	Thank you letters. December 1985-January 1986
148	14	Thank you letters. Donors. August-November 1985
148	15	Thank you letters. Staff. December 1985
148	16	Thank you letters. Volunteers. December 1985, February 1986
291	20	Volunteers. 1985-1987 <i>Access note:</i> Folder restricted due to personal identifying information. Folder may be accessed on or after December 31, 2062 at the discretion of Archives staff. <i>Access note:</i> Documents with sensitive personnel information have been removed from this folder.
291	21	Volunteers. Memos for identification cards. 1985 <i>Access note:</i> Folder restricted due to personal identifying information. Folder may be accessed on or after December 31, 2070 at the discretion of Archives staff.

Subseries III.SSS.2. Research and Planning

Box Folder

Subseries III.SSS.2. Research and Planning

148	17	Background information. Furniture. 1985
148	18	Background information. Jewels. [1985] <i>Note:</i> Oversized material has been removed to box 284, folder 13.
284	13	Background information. Jewels. Oversize. [1985] <i>Note:</i> Oversized material removed from box 148, folder 18.
148	19	Background information. Musical instruments, film. 1985
148	20	Background information. Painting during the British period. [1985]
148	21	Background information. Princely states, maps. [1985]
148	22	Background information. Textiles, Watson Library. [1985]
148	23	Book lists, suggestions. 1983-1985 <i>Note:</i> See also Administrative. Correspondence, Onassis, Jacqueline.
148	24	Chronology of Indian history. [1985]
148	25	Correspondence. Adair, Kirk, re Duleep Singh portrait. 1984
148	26	Correspondence. Inchcape & Co. April 1985-March 1986
148	27	Correspondence. Sarabhai, Asha. 1976, 1978
148	28	Correspondence. Sethi, Rajir. 1982-1984
149	1	Festival of India information. 1983-1985
149	2	Framing. July 1985
149	3	Gandhi, Indira. Visit to U.S. July 1982
149	4	Gardens. Lehrman, Jonas research. 1984-1985
149	5	Glossary of clothing terms. [1985]
149	6	Lenders. Bata Shoe Museum. February 1984-January 1985, February 1987
149	7	Lenders. De La Rent, Oscar. March 1985-July 1986
149	8	Lenders. Department of Arms and Armor. April-December 1985
149	9	Lenders. Department of European Paintings. February 1985
149	10	Lenders. Handicrafts and Handlooms Export Corporation of India. January 1985-March 1986
149	11	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Baroda. [1985]
149	12	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Bharani. [1985]
149	13	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Dholpur. [1985]
149	14	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Gwalior [1985]
150	1	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. HHEC. [1985]
150	2	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Hyderabad. [1985]
150	3	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Jaipur. [1985]

Subseries III.SSS.2. Research and Planning

150	4	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Jammu and Kashmir. [1985]
150	5	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Jamnagar. [1985]
150	6	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Jodhpur. [1985]
150	7	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Kota (1 of 2). [1985]
150	8	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Kota (2 of 2). [1985]
150	9	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Nabha. [1985]
150	10	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Patiala. [1985]
150	11	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Q. [1985]
150	12	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Q/ Proj. [1985]
150	13	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Rampur. [1985]
151	1	Lenders. Handicrafts and Handloom Export Corporation of India. Data cards. Travancore. [1985]
151	2	Lenders. Handicrafts and Handloom Export Corporation of India. Record of loans. [1985]
151	3	Lenders. Handicrafts and Handloom Export Corporation of India. Reference images. [1985]
151	4	Lenders. Lane, Kenneth J. 1985, 1986
151	5	Lenders. Lists. [1985], August 1986
151	6	Lenders. Leighton, Fred. March-December 1985, September 1986
151	7	Lenders. Mallet, Col. Sir Edward. July-December 1985
151	8	Lenders. Marque, Jean-Pierre. April 1985-August 1986
151	9	Lenders. H.R.H. Prince Michael of Greece. November-December 1985
151	10	Lenders. Nesle, Inc. April-December 1985
151	11	Lenders. Paintings. [1985]
151	12	Lenders. Pitamber, Sunita. May 1985-January 1986
151	13	Lenders. Ruffin, Mrs. William. July-December 1985
151	14	Lenders. Saidi, Nabil. July-December 1985
151	15	Lenders. Schlumberger, Mme. Pierre (Sao). April 1985-September 1986
151	16	Lenders. Shezaz, N.V. (from the collection of Princess Esra Jah). July 1985-September 1986
151	17	Lenders. Singh, M.K. Brijaj. March-April 1986
151	18	Lenders. Von Hessert, Mrs. Juliane. September-December 1985
151	19	Lenders. Harry Winston. February 1985-May 1986

Subseries III.SSS.2. Research and Planning

151	20	Lenders. Yale Center for British Art. March-December 1985
152	1	Loans. Jewelry. [1985]
152	2	Memos. January-August 1985
152	3	Object selection. Air India Srinigar collection. Includes black and white prints. [1985]
152	4	Object selection. Approved by Singh, Martand. February-March 1985
152	5	Object selection. Arms and Armor. 1985 <i>Note:</i> Includes Polaroid prints.
152	6	Object selection. Cashmere shawls, saris. 1985
152	7	Object selection. Categories. 1984
152	8	Object selection. Conservation reports. [1985] <i>Note:</i> Includes loose pieces from exhibition objects.
152	9	Object selection. Costumes. Spink & Son. 1985
152	10	Object selection. Elephant blanket. March 1985
152	11	Object selection. Furniture. Bergé, Pierre; Duke, Doris; Mallet's. February-May 1985
152	12	Object selection. Jewels. September 1983-November 1985
152	13	Object selection. Jewels. Asprey; DeBeers; Garrard; Ginsburg, Cora. March-April 1985
152	14	Object selection. Jewels. Cartier. 1985
152	15	Object selection. Jewels. Department of Islamic Art. [1985]
153	1	Object selection, Jewels. General, U.S. collections. January-April 1985
153	2	Object selection. Jewels. Lall, Wishnu M. March 1985
153	3	Object selection. Jewels. Modi, Bina; Needlehofer, Hans; Schillinger, Joseph. May 1984-October 1985
153	4	Object selection. Jewels. Rejections. May 1984-September 1985
153	5	Object selection. Jewels. Sotheby's; Van Cleef & Arpel; Villa, Shanti. January-March 1985
153	6	Object selection. Karafylakis, Leonidas. February 1985
153	7	Object selection. Lead soldiers. Includes color print April 1984
153	8	Object selection. Loans rejected. Alphabetical list by donor 1985
153	9	Object selection. Loans rejected. General. 1983, 1985
153	10	Object selection. Memos. January-April 1985
153	11	Object selection. Musical instruments. June 24, 1985
153	12	Object selection. Paintings. February-July 1985
153	13	Object selection. Paintings. Rajmata of Jaipur. March-June 1985
153	14	Object selection. Paintings. Department of Islamic Art. 1985
153	15	Object selection. Paintings. Donor list. April-July 1985
153	16	Object selection. Paintings. Eyre & Hobhouse, H.R.H. Queen Elizabeth II. January-April 1985

Subseries III.SSS.3. Installation and Design

153	17	Object selection. Paintings. Memos and contact information (alpha by lender). March 1985-January 1986
153	18	Object selection. Paintings. Rejected. Alphabetical list by donor. December 1984-November 1985
153	19	Object selection. Paintings. Spink & Son; Robert Fraser Gallery; Villa, Shanti. 1985
153	20	Object selection. Research letters. 1985
154	1	Object selection. Slide lists for "India!" exhibition. [1985]
154	2	Object selection. Verma, Mrs. July 11, 1985
154	3	Osborne House. Brochures. 1980, 1981
154	4	Reference images. Elephants. [1985]
154	5	Reference images. Photocopies. [1985]
154	6	Reference images. Postcards, Victoria & Albert Museum. [1985]
154	7	Reference images. Princess of Berar. 1966
154	8	Reference images. Unidentified installation; model in costume. [1980s]
154	9	Reference sources. 1984-1985

Subseries III.SSS.3. Installation and Design

Box	Folder	
154	10	Acoustiguide. Script, cassette tape. January 1986
154	11	Chandelier design. December 1985-January 1986 <i>Note:</i> Oversize plans have been removed to flat file 17, drawer 5, folder 3.
Flat-file		
17/5	3	Chandelier design. Oversize plans. 1985-1986 <i>Note:</i> Oversize plans removed from box 154, folder 11.
Box		
154	12	Check lists. Draft, final. December 1985
154	13	Dismantlement information. August-September 1986
154	14	Display ideas. February-April 1985
154	15	Egret feathers. August 1985
154	16	Elephant fabrication. 1985
154	17	Framed photographs. July, October 1985
154	18	Kaufman, Donald. Color consultation. February-December 1985
154	19	Labels. September 1985-January 1986
154	20	Mannequins. January-October 1985
154	21	Music. July 1985- January 1986; May 1986
154	22	Peacocks. Cunningham, Bill, correspondence. 1985-1986
154	23	Perfume. 1985
155	1	Registrar, Metropolitan Museum of Art. April-November 1985

Subseries III.SSS.4. Publicity

Subseries III.SSS.5. Catalogue and Merchandise

Flat-file	Folder	
17/5	3	Press. Clippings. Festival of India. 1984-1985
Box		
155	2	Press. Clippings. Magazines. 1986 <i>Note:</i> Oversize material has been removed to flat file, 17, drawer 5, folder 3.
Flat-file		
17/5	3	Press. Clippings. Magazines. Oversize. 1986 <i>Note:</i> Oversize material removed from box 155, folder 2.
17/5	3	Press. Clippings. Newspapers. Oversize. 1984-1986
Box		
155	3	Press. Correspondence. November 1985-May 1986
155	4	Press. <i>FMR</i> article. March-November 1985
155	5	Press. Information and notes. 1984-1985
155	6	Press. <i>Vogue</i> article. June-December 1985

Subseries III.SSS.5. Catalogue and Merchandise

Box	Folder	
155	7	Sales area. 1985

Subseries III.TTT. Dance (December 9, 1986-September 6, 1987)

Historical note

“Dance” featured court and social dance costumes from the eighteenth century to the 1960s, from the collections of The Costume Institute as well as loans from the Musée de la Mode et du Costume and the Yves Saint Laurent Museum in Paris, the Bata Shoe Museum in Toronto, the Museum of the City of New York, Fashion Institute of Technology, and individuals including Fred Astaire and the Duchess of Alba. These were complemented by dance accessories such as fans and hand-coolers, as well as related decorative objects, paintings, and sculpture from the Museum’s curatorial departments.

Seeking to evoke the feelings of excitement, elegance, and romance associated with the grand occasions that call for social dancing, Special Consultant to the Costume Institute Diana Vreeland organized the exhibition both thematically and chronologically. The galleries were arranged to showcase evening coats, the Spanish flamenco tradition, tango and the changing silhouettes of the 1920s, ballgowns of the 1950s, and fancy dress and masquerades. The exhibition’s final gallery featured 1960s dance outfits as examples of the revolutionary and the new.

“Dance” marked the 50th anniversary of The Costume Institute’s founding by the Museum of Costume Art and was the fifteenth, and last, exhibition organized by Diana Vreeland at the Museum. With her vision diminishing, she provided ideas and inspiration from her home office, through memos, phone calls, and letters. The exhibition’s day-to-day administration was supervised at the Museum by Research Associate Katell Le Bourhis and Associate Curator in Charge Jean Drusedow, with assistance from Martha Deese and Vreeland’s secretary Martha Van Buskirk.

The exhibition was sponsored by Shiseido Cosmetics, which produced the fragrance Enchanted Ball especially to perfume the galleries.

Subseries III.TTT.1. Administrative

Subseries III.TTT.1. Administrative

Box	Folder	
155	8	Attendance figures. December 1986-September 1987
155	9	Budget. September 1986
155	10	Contract staff. March-June 1986 <i>Note: In this folder, redacted copies replace documents with sensitive personnel information. Restricted documents may be accessed on or after June 30, 2071, at the discretion of Archives staff.</i>
155	11	Donations in kind. 1986
155	12	Exhibition title. 1985-1986
155	13	Expenses (1 of 2). 1986-1987
155	14	Expenses (2 of 2). By type. 1986-1987
155	15	Expenses. Journal. September 1986-September 1987
155	16	Expenses. Petty cash. November-December 1986
155	17	Fan mail. 1986-1987
155	18	Index to files. [1986]
155	19	Opening gala. 1986
156	1	Registrar. 1986-1987
156	2	Sponsorship. Shiseido. 1986-1987
156	3	Thank you letters. 1986-1987
291	24	Volunteers. Applications and forms. 1986 <i>Note: This folder contains sensitive personnel information and is restricted. Restricted documents may be accessed on or after January 2071, at the discretion of Archives staff.</i>
156	4	Volunteers. Correspondence. 1986-1987
156	5	Volunteers. General. 1986-1987
156	6	Volunteers. Letters sent. No response. September 1986

Subseries III.TTT.2. Research and Planning

Box	Folder	
156	7	Background research. Bibliography. July 17, 1986
156	8	Background research. Cartoon, dance instructions. 1986
284	14	Background research. Court costumes. Men. Oversize. [1986]
156	9	Background research. Films. 1986
156	10	Background research. General. 1986
156	11	Background research. Harlem 1940s-1950s, Bill "Bojangles" Robinson. 1986
156	12	Background research. History of dance. 1986
156	13	Background research. Masquerade. [1986]
156	14	Background research. Paintings. [1986]
156	15	Background research. Shoes. 18th century. [1986]

Subseries III.TTT.2. Research and Planning

156	16	Costumes by gallery. Debutantes and matrons. [1986]
156	17	Costumes by gallery. Evening coats. [1986]
156	18	Costumes by gallery. Masquerade. [1986]
156	19	Costumes by gallery. Minuet, polka, 18th century, early 19th century. [1986]
156	20	Costumes by gallery. 60s. [1986]
157	1	Costumes by gallery. Spanish and Spanish influence. [1986]
157	2	Costumes by gallery. 10s-30s, tango, trot, Charleston, tap. [1986]
157	3	Costumes by gallery. Waltz, 50s. [1986]
157	4	Lenders. A la Vielle Russie, Didier Aaron, Fred Astaire, Duchess of Alba, Albright-Knox Museum Bata Shoe Museum. May-October 1986
157	5	Lenders. Bennette, Nancy P.; Mrs. J. L. Bouve, Billy Boy, John Bright, Mrs. John Bryce 1986
157	6	Lenders. Brooklyn Museum. 1986
157	7	Lenders. Bush, Russell; Butler Institute of American Art, Cooper Hewitt Museum, Corning Museum, Andrea Comel de Socerbran. 1986
157	8	Lenders. de la Renta, Oscar; Stephan de Pietri, B. Alexis de Redé, Baroness Guy de Rothschild, M.H. de Young Memorial Museum. 1986
157	9	Lenders. Essex Club, Josephine Fales, Duchess of Fera. 1986
157	10	Lenders. Flores, Lola; Gordon Grail, Fashion Institute of Technology. 1986
157	11	Lenders. Higgins Ann; Martin Kamer, Timothy Kennedy, Kenneth Jay Lane, Katell Le Bourhis, Prince Rupert zu Lowenstein. 1986-1989
157	12	Lenders. Master list. August 1986
158	1	Lenders. Metropolitan Museum. American Wing, European Paintings, European Sculpture and Decorative Arts, Lehman Collection, Musical Instruments. 1986-1987
158	2	Lenders. Metropolitan Museum. Prints and Photographs, Textile Study Room, Twentieth Century Art. 1986-1987
158	3	Lenders. Musee de la Mode and du Costume, Museum of the City of New York, Nesle Inc., New York Public Library. 1986-1987
158	4	Lenders. Oliver, André; Jacqueline Onassis, Hector Pescual, Petit Palais, Adele Rootstein, Antonio Ruiz, Valerian Rybar, Yves Saint Laurent. 1986-1988 <i>Note: Oversize material has been removed to box 284, folder 15.</i>
284	15	Lenders. Valerian Rybar. Oversize. 1986 <i>Note: Oversize material removed from box 158, folder 4.</i>
158	5	Lenders. San Francisco Museum of Modern Art, Lord Ivar Mountbatten, Archie Motley. 1986-1987
158	6	Lenders. Soldier Shop, Andrew Solomon, Michel Soskine, Mrs. Edmund Taylor. 1986-1987
158	7	Lenders. Williams, Lillian; Diana Vreeland, Walters Art Gallery, Manuela Vargas. 1986 <i>Note: Oversize material has been removed to box 284, folder 16.</i>

Subseries III.TTT.3. Installation and Design

284	16	Lenders. Williams, Lillian. Oversize. 1984-1986 <i>Note:</i> Oversize material removed from box 158, folder 7.
158	8	Loans. Not used. December 1986
158	9	Loans. Problems with returns. 1986-1987
158	10	Object selection. Accessories. 1986
291	25	Object selection. Conservation reports. September-October 1986 <i>Note:</i> This folder contains object-specific information and is restricted, according to Museum Archives access policy.
291	26	Object selection. Conservation requests. September-December 1986 <i>Note:</i> This folder contains object-specific information and is restricted, according to Museum Archives access policy.
158	11	Object selection. Dali backdrop. April, May 1986
158	12	Object selection. Loans refused. 1986
159	1	Object selection. Senna, Julio; SixSept, Umberto Tirelli, Larry Ullman. 1986
159	2	Reference images. Mrs. Byron Foy. 1986
159	3	Vreeland background notes. 1986 <i>Note:</i> Referred to as her "folio" for the exhibition.

Subseries III.TTT.3. Installation and Design

Box	Folder	
159	4	Acoustiguide. 1986
159	5	Backdrop. <i>Le Bal Paré</i> . July 1986
159	6	Checklist. 1986
159	7	Credit lines. August 1, 1986
159	8	Dismantling. October 1987 <i>Note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after September 2072, at the discretion of Archives staff. <i>Note:</i> Privileged Trustee information has been removed from this folder and is restricted according to Museum Archives access policy.
159	9	Gallery layout and design. 1986, 1990
159	10	Label copy. 1987
159	11	Mannequins. Dressing, positions. [1986]
159	12	Music. 1986
159	13	Paintings. By gallery. 1986
159	14	Perfume. April, June 1986
159	15	Poster, banner. [1986]
159	16	Wallpaper. 1986

Subseries III.TTT.4. Publicity

Subseries III.TTT.4. Publicity

Box	Folder	
159	17	Press. Clippings. 1986-1987 <i>Note:</i> In English and Japanese. <i>Note:</i> Oversize material has been removed to box 284, folder 17.
284	17	Press. Clippings. Oversize. 1986-1987 <i>Note:</i> Oversize material removed from box 159, folder 17.
159	18	Press. Requests and correspondence. 1987
159	19	Press. Video dance project. August 1987
159	20	Press. Vreeland article <i>Vanity Fair</i> . [1986]
159	21	Press release, press kit. [December 1986]

Subseries III.TTT.5. Catalogue and Merchandise

Box	Folder	
160	1	Notes, drafts, correspondence, research. 1986
160	2	Shiseido. Merchandising. August 1986

Subseries III.UUU. In Style: Celebrating Fifty Years of The Costume Institute (November 17, 1987-April 17, 1988)

Historical note

“In Style: Celebrating Fifty Years of The Costume Institute” showcased sixty-six costumes from the Costume Institute’s permanent collection that ranged from the late seventeenth century to the 1950s, illustrating the depth and variety of European fashionable dress. Organized by Costume Institute Associate Curator Jean Druesedow, this small, nonthematic exhibition was shown in fewer galleries than the lavish exhibitions designed by Special Consultant to the Costume Institute Diana Vreeland during the preceding fifteen years. The entire fall 1987 issue of the *Metropolitan Museum Bulletin* was devoted to the exhibition, whose working title had been “the Bulletin show.” The exhibition marked the fiftieth anniversary of the founding of the Museum of Costume Art as an independent entity. An exhibition on American style had been planned for this time period, but could not be completed on schedule. During the organization and exhibition of “In Style,” Associate Curator Katell Le Bourhis was already planning the extensive loan exhibition “Age of Napoleon” (Subseries III.XXX), which would open on December 12, 1989.

The opening of “In Style” was marked by a formal afternoon tea celebration. The Party of the Year (Series VIII) in December 1987 was not thematically linked to “In Style” but was instead “A Tribute to Diana Vreeland,” whose last exhibition “Dance” had closed on September 6, 1987.

The exhibition was sponsored by Reliance Group Holdings, Inc.

Box	Folder	
160	3	Administrative. Attendance figures. 1987-1988
160	4	Administrative. Benefactor tea. November 1987
160	5	Administrative. Finance. Budget. October 23, 1987

Subseries III.VVV. From Queen To Empress: Victorian Dress 1837-1877 (Decem...

160	6	Administrative. Finance. Expenses. Notebook. 1987-1988
160	7	Administrative. Finance. Invoices and expenses. September-October 1987
291	28	Administrative. Interns. 1987-1988 <i>Note:</i> This folder contains sensitive personnel information and is restricted. Restricted documents may be accessed on or after October 2073, at the discretion of Archives staff.
160	8	Administrative. Sketching policy. February 29, 1988
160	9	Administrative. Volunteer letters. August 7, 1987
291	29	Administrative. Volunteers. October 1987 <i>Note:</i> This folder contains sensitive personnel information and is restricted. Restricted documents may be accessed on or after October 2072, at the discretion of Archives staff.
160	10	Installation and Design. Gallery design. October 26, 1987
160	11	Installation and Design. Mannequins. September-November 1987
160	12	Installation and Design. Supplies and procedures. November 1987
160	13	Publicity. Photograph. First Lady Nancy Reagan in gallery. January 11, 1988
160	14	Publicity. Press clippings. 1987-1988 <i>Note:</i> Oversize material has been removed to box 284, folder 18.
284	18	Publicity. Press clippings. Oversize. July 24, 1988 <i>Note:</i> Oversize material removed from box 160, folder 14.
160	15	Publicity. Press. <i>Connoisseur</i> article (January 1988). September 1987, January 1988
160	16	Catalogue. <i>Metropolitan Museum Bulletin</i> . Fall 1987
160	17	Catalogue. Notes on costumes. June 18, 1987

Subseries III.VVV. From Queen To Empress: Victorian Dress 1837-1877 (December 15, 1988-April 16, 1989)

Historical note

“From Queen to Empress: Victorian Dress 1837-1877,” organized by Costume Institute curatorial assistant Carolyn Goldthorpe, included more than one hundred examples of men’s, women’s, and children’s costumes, together with accessories, paintings, photographs, and engravings of the period. It charted fashion changes in day and evening wear from the first forty years of Queen Victoria’s sixty-three-year reign. Arranged in the galleries were day and evening wear, costumes reflecting rules of dress such as wedding and mourning clothes, as well as early costumes designed for sport and riding. Also exhibited were different styles of underwear crucial to creating the changing silhouette of women’s fashions during this period, such as corsets, petticoats, crinolines, pantaloons, and bustles. Lenders to the exhibition included the Bath Museum of Costume, Royal Archives at Windsor Castle, Norfolk Castle Museum, and the Exeter Royal Albert Memorial Museum. The Museum of London loaned two of the only twenty extant dresses belonging to Queen Victoria: one worn to open the Great Exhibition in 1851 and one from her state visit to Paris in 1855.

Decorations for the exhibition’s opening night benefit suggested the Royal Pavilion at Brighton, and the menu included traditional British foods including roast beef and Yorkshire pudding.

Subseries III.WWW. Apropos Aprons (June 6-September 3, 1989)

The exhibition was sponsored by John and Laura Pomerantz for the Leslie Fay Companies.

Box	Folder	
160	18	Administrative. Finance. Departmental charges. 1988
160	19	Administrative. Finance. Expenses. Notebook. 1988-1989
160	20	Administrative. Finance. Invoices. 1988
160	21	Administrative. Finance. Petty cash. 1988
161	1	Administrative. Finance. Purchase orders. 1988
161	2	Installation and Design. Acoustiguide cassette. 1988
161	3	Installation and Design. Mannequin supplies. 1988
161	4	Installation and Design. Slide identification. [1988]
161	5	Publicity. Press. Clippings. December 25, 1988 Check strays for additional clippings
161	6	Publicity. Press release. October 1988

Subseries III.WWW. Apropos Aprons (June 6-September 3, 1989)

“Apropos Aprons,” organized by assistant curator Beth Alberty, drew from the Costume Institute’s collections to showcase examples of decorative rather than functional aprons from around the world. These ranged from ancient Egyptian funerary garments to 1960s examples, and included folkloric costume from central Hungary as well as Tibetan embroidery. The exhibition’s sixty pieces, some of which were wall-mounted rather than displayed on mannequins, demonstrated how this ubiquitous flat and unstructured garment formed an excellent graphic field on which to display woven, embroidered, and appliqued ornamentation. Aprons were shown both as domestic protections and items of ceremonial, cultural, and religious significance, with variations including loincloths, pendant sashes, girdles, pinafores, overskirts, and back aprons. Also included in the exhibition were photographs, prints, fashion illustrations, and decorative objects from the Museum’s curatorial departments.

The exhibition was sponsored by Reliance Group Holdings.

161	7	Publicity. Clipping. [June 1989]
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Subseries III.XXX. Age of Napoleon (December 12, 1989-April 15, 1990)

Historical note

“The Age of Napoleon” was a dramatic examination of the evolution of French dress as cultural expression from the eve of the Revolution in 1789 to the end of the first Empire in 1815. The exhibition showcased one hundred and twenty examples of French dress, court costumes, military uniforms, textiles and some one hundred and thirty paintings, jewelry, and decorative art objects. The majority of the objects were loans; approximately seventy-five percent came from Europe and other international lenders (mostly from France) and twenty-five percent from the United States. International lenders included the Kyoto Costume Institute, The Museo Napoleonico (Rome), Muse’e du Louvre (Paris), and the Musée National du Château de Versailles. American lenders included The Art Institute of Chicago, The Brooklyn Museum, and New York jeweler Van Cleef and Arpels.

The exhibition was originally conceived as a collaboration between Costume Institute curator Katell le Bourhis and Pierre Provoyeur, Director of the Musée des Arts de la Mode in Paris. A jointly published catalogue was planned. Due to a lack of organization, inability to meet deadlines and various personnel changes at the Musée des Arts de la Mode, the

Subseries III.XXX.1. Administrative

collaboration ended around 1988. The Musée des Arts de la Mode mounted its own exhibition entitled “L’Etoffe des Heros. 1789-1815: Costumes et Textiles Français de la Revolution A L’Empire” (April 26-July 30, 1989) to which the Metropolitan loaned items.

“The Age of Napoleon” at the Metropolitan Museum was officially part of the commemoration in the United States of the bicentennial of the French Revolution. The American Committee on the French Revolution arranged for bicentennial events nationwide that included visual and performing arts, cinema, festivals, and lectures.

The exhibition was sponsored by Wolfgang K. Flöttl.

Subseries III.XXX.1. Administrative

Box	Folder	
161	8	Attendance. 1987-1989
161	9	Bookshop at exhibition. 1989
161	10	Budget. 1988-1991
161	11	Comite de Developpement et de promotion du Textile et de L'Habillement (DEFI). 1989-1990
291	30	Contract between Musée des Arts de la Mode and Metropolitan Museum. March-July 1988 <i>Access note:</i> Folder contains sensitive personnel information and is restricted according to Museum Archives access policy. Documents may be accessed on or after October 31, 2023, at the discretion of Archives staff.
161	12	Correspondence. Sudre, Marie-Noelle. Undated
161	13	Development. 1987-1989
161	14	Development. Director's letters to prospective sponsors. 1987-1989
161	15	Director's office. February 15, 1989
161	16	Expenses. Ledger. 1987-1990
161	17	Flöttl, Wolfgang K. 1989
161	18	French customs strike. 1989
161	19	French Ministry of Culture. 1989-1990
161	20	Garnier, Guillaume, Musée de la Mode et du Costume Palais Gálliera. 1988-1989
161	21	Index to files. 1989-1990
161	22	Le Bourhis, Katell. Tours of exhibition. 1989-1990
162	1	Le Bourhis, Katell. Travel. France, Europe. 1987-1989
162	2	Le Bourhis, Katell. Travel. France. Reports. 1987-1988
162	3	Le Bourhis, Katell. Travel. Japan. 1989
162	4	Lectures. Members, staff, "Sunday at the Met." 1989-1990
162	5	Majer, Michelle. Research trips. 1988
162	6	Members preview. 1989
162	7	Musée des Arts de la Mode. Correspondence. Cover letter. 1988
162	8	Musée des Arts de la Mode. Correspondence. Joint stationery. 1989
162	9	Musée des Arts de la Mode. Correspondence. Provoyeur, P. 1980-1988

Subseries III.XXX.2. Research and Planning

162	10	Musée des Arts de la Mode. Correspondence. Staff. 1987-1989
162	11	National Endowment for the Arts Grant Application. 1988
162	12	Office of Research and Evaluation exit interviews. 1990
162	13	Party of the Year. December 4, 1989
162	14	Party of the Year. Invitations and comp list. 1989
162	15	Proposal. 1987
162	16	Proposal. Houston, Texas. 1990
162	17	Security, Operations. 1989-1990
162	18	Sony offer to transfer VHS tape. June 2, 1989
163	1	Thank you letters. Lenders, closing. Apr. 16, 1990
163	2	Thank you letters. Lenders, opening attendees. 1989
163	3	Thank You Letters. Special thanks. Undated
163	4	Thank you letters. Volunteers. December 20, 1989
163	5	Visiting VIPs. 1989-1990
163	6	Volunteers. List. 1989
291	31	Volunteers. Temporary help, general. 1988-1989
		<i>Access note:</i> Folder contains sensitive personnel information and has been restricted per Archives access policy. Documents may be accessed on or after October 31, 2073, at the discretion of Archives staff.

Subseries III.XXX.2. Research and Planning

Box	Folder	
163	7	Background research. Accessories. Shawls and shoes. Undated
163	8	Background research. Boston Museum, Dr. Monahan, Abigail Adams Smith Museum and object sources. 1987-1989
163	9	Background research. Canova sculpture, shoes, bayeux tapestry. Undated
163	10	Background research. Children, Les Chouan, American ladies, General Bertrand, clothes and history. 1988
163	11	Background research. "Contredanses de l'epoque revolutionnaire." Undated
163	12	Background research. Decorations and embroideries. Undated
163	13	Background research. General costume. Undated
163	14	Background research. Imperial Fournisseurs. Undated
163	15	Background research. Jewels and headdresses. Undated
163	16	Background research. Josephine, clothing and taste. Undated
164	1	Background research. Josephine (1814) and Napoleon (1811) inventories. Undated
164	2	Background research. King of Rome, Maréchal Lannes, men, jewelry, Asprey. Undated
164	3	Background research. Military. 1989

Subseries III.XXX.2. Research and Planning

Access note: Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after October 31, 2074, at the discretion of Archives staff.

- 164 4 Background research. Mt. Vernon, Dewitt-Wallace, Newport Museum and Mrs. Wrightsman. 1988
- 164 5 Background research. Museums. Clothes and revolution. 1987
- 164 6 Background research. Museums. General sources. 1987
- 164 7 Background research. Napoleon's family. Undated
- 164 8 Background research. Napoleon, his dress, opinions on fashion. Undated
- 164 9 Background research. Nécessaire, paintings, Percier and Fontaine, Prince Napoleon. Undated
- 164 10 Background research. Specialist, hair and heads, ribbon, historic reference and sources in Great Britain. 1987-1988
- 164 11 Background research. Special or ceremonial costumes. Undated
- 164 12 Background research. Sticks, lexicon and anecdotes. Undated
- 164 13 Background research. Timeline, specialist, furniture and objects. 1987
- 164 14 Background research. Uniforms. Military and staff. Undated
- 164 15 Background research. USA specialist, possible volunteer help, New York Public Library prints. 1983-1988

Access note: Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after October 31, 2074, at the discretion of Archives staff.

- 164 16 Background research. Virginia Museum of Fine Arts, Western Reserve Historical Society, Livingston family, HM Luther gallery and North Hampton Historical Society. 1987-1989
 - 164 17 Bibliographies and correspondence. 1987-1989
 - 164 18 Cooper Hewitt. "L'Art de Vivre." April 1988-March 1989
 - 164 19 Correspondence. Napoleonic Society of America. 1989-1991
 - 164 20 Film. 1988
 - 164 21 Frey fabric. Undated
 - 164 22 Galveston, Texas, Fête de France. 1988
 - 164 23 Ideas. Undated
 - 165 1 Immunity from seizure lists. 1989
 - 165 2 Incoming loans. 1989
 - 165 3 Inventory of Costume Institute clothes. Undated
 - 165 4 Lenders. Aaron, Didier. 1989
 - 165 5 Lenders. Aitken, Russell Barnett 1989
 - 292 3 Lenders. Anonymous. 1989-1990
- Access note:* Folder contains sensitive donor information and has been restricted according to Museum Archives access policy.
- 165 6 Lenders. Art Institute of Chicago. 1989-1990

Subseries III.XXX.2. Research and Planning

165	7	Lenders. Ash Lawn-Highland. 1988-1989
165	8	Lenders. Baillescourt, Comtesse de Proyart. 1989-1991
165	9	Lenders. Botlan, Marc. 1989-1990
165	10	Lenders. Brocard. 1987-1990
165	11	Lenders. Brooklyn Museum of Art. 1989
165	12	Lenders. Château-Chinon. 1989
165	13	Lenders. Chaumet. 1988-1989
165	14	Lenders. Comédie Francaise. Paintings and objects. 1988-1989
165	15	Lenders. Cooper-Hewitt Museum. 1988-1989
165	16	Lenders. Dagommer. 1989-1990
165	17	Lenders. Danvers Historical Society. 1989-1990
165	18	Lenders. Dard, Jean-Roch. 1989
165	19	Lenders. de Montebello, Georges. 1989
166	1	Lenders. De Rempich Gallery. 1989
166	2	Lenders. Fondation Napoléon. 1989-1990
166	3	Lenders. <i>FORBES</i> Magazine Collection. 1989-1990
166	4	Lenders. Ginsburg, Cora. Clothing and jewelry. 1989
166	5	Lenders. Greensboro Historical Society. Dolley Madison clothing. 1988-1990
166	6	Lenders. Halard, Francois. 1989
166	7	Lenders. James Monroe Law Office Museum (Monroe, Elizabeth). Clothes and jewelry. 1987-1989
166	8	Lenders. James Monroe Law Office Museum (Monroe, Elizabeth). Photos. Undated
166	9	Lenders. Kamer, Martin. 1989
166	10	Lenders. Kent State University Museum. 1988-1989
166	11	Lenders. Kimbell Art Museum. 1988-1989
166	12	Lenders. Kyoto Costume Institute. 1988-1989
166	13	Lenders. Lattimer, John. 1989
166	14	Lenders. Levine, Nancy and Gilbert. 1989-1990
166	15	Lenders. Los Angeles County Museum of Art. 1988-1989
166	16	Lenders. Lune Gallery. 1989-1990 <i>Note: Oversize material has been removed to box 285, folder 1.</i>
285	1	Lenders. Lune Gallery. Oversize. 1989-1990 <i>Note: Oversize material removed from box 166, folder 16.</i>
166	17	Lenders. Maine Historical Society. 1988-1989
166	18	Lenders. Maryland Historical Society. 1988-1989
167	1	Lenders. Metropolitan Museum. ESDA Department (Draper and Parker). USA objects. 1988-1989
167	2	Lenders. Metropolitan Museum. ESDA Department (Le Corbeiller and Vincent). USA objects . 1988-1989
167	3	Lenders. Metropolitan Museum. Print Study Room. USA prints. 1988-1989

Subseries III.XXX.2. Research and Planning

	167	4	Lenders. Metropolitan Museum. Textile Study Room. USA objects and textiles. 1989
	167	5	Lenders. Mobilier National. Correspondence. 1987-1989
	167	6	Lenders. Mobilier National. Napoleonic silks (wall hangings). French textiles. 1984, 1988-1989 <i>Note:</i> Oversized material removed to flat file 17, drawer 5, folder 3.
Flat-file			
	17/5	3	Lenders. Mobilier National. Napoleonic silks (wall hangings). French textiles. Oversize. <i>Note:</i> Oversized material removed from box 167, folder 6.
Box			
	167	7	Lenders. Mobilier National. Napoleon's tent and furniture. French textiles. 1989 <i>Note:</i> Oversized material removed to flat file 18, drawer 2, folder 1.
Flat-file			
	17/5	3	Lenders. Mobilier National. Napoleon's tent and furniture. French textiles. Oversize. 1989 <i>Note:</i> Oversized material removed from box 167, folder 7.
Box			
	167	8	Lenders. Musée de l'Armée. Military uniforms. 1988-1990
	167	9	Lenders. Musée des Arts Decoratifs. 1989-1990
	167	10	Lenders. Musée des Beaux-Arts, Caen. 1989-1990
	167	11	Lenders. Musée de Bretagne. 1989
	167	12	Lenders. Musée Carnavalet. Paintings and objects. 1988-1990
	167	13	Lenders. Musée historiques des Tissus et Musée des Arts decoratifs de Lyon. Vestments and textiles. 1987-1990
	168	1	Lenders. Musée Hyacinthe Rigaud. 1989
	168	2	Lenders. Musée Jacquemart-André. 1988-1990
	168	3	Lenders. Musée de la Légion d'Honneur et des Ordres de Chevalarie. 1988-1989
	168	4	Lenders. Musee Massena. 1988-1989
	168	5	Lenders. Musée de la Mode et du Costume Palais Galliera. 1988-1990
	168	6	Lenders. Musée National du Château de Fontainbleau. 1988-1989
	168	7	Lenders. Musée du National du Château de Malmaison. 1988-1990 <i>Note:</i> Oversized material removed to flat file 17, drawer 5, folder 3.
Flat-file			
	17/5	3	Lenders. Musée du National du Château de Malmaison. Oversize. 1988-1990 <i>Note:</i> Oversized material removed from box 168, folder 7.
Box			
	168	8	Lenders. Museo Napoleonico. 1989
	168	9	Lenders. Museum of Fine Arts Boston. 1988-1990
	168	10	Lenders. Newark Museum. 1954, 1988-1989

Subseries III.XXX.2. Research and Planning

168	11	Lenders. Petochi, Anna Maria. Jewlery. 1989
168	12	Loan contract copies.
168	13	Loan lists, domestic and foreign. 1989-1990
169	1	Loan requests. Lejeune, Ghislaine and correspondence. 1989
169	2	Loan requests. Matteoni, Dario. 1989
169	3	Loan requests. Metropolitan Museum. Arms and Armor Department. 1988-1989
169	4	Loan requests. Metropolitan Museum. European Paintings. 1989
169	5	Loan requests. Musee des Beaux Arts. 1989
169	6	Loan requests. Musée de l'Empéri. 1988-1989
169	7	Loan requests. Musee Marmottan. 1988-1989
169	8	Loan requests. Musée de Romans. 1988-1989
169	9	Loan requests. Musée de Sens. 1988-1991
169	10	Loan requests. Musée Thiers. 1989
169	11	Loan requests. Museo del Risorgimento. 1988-1990
169	12	Loan requests. Prigent, Roger. 1989
169	13	Loan requests. Roccagiovina, Don Luigi del Gallo di. 1989-1990
169	14	Loan requests. Rostenberg, Leona. 1989
169	15	Loan requests. San Diego Museum of Art. 1988-1989
169	16	Loan requests. Shepherd Gallery. 1989
169	17	Loan requests. Tinterow, Gary. 1988-1989
169	18	Loan requests. L'union Française des Arts du Costume. (1 of 2) 1989-1990 <i>Note: Oversize material has been removed to box 285, folder 2.</i>
285	2	Loan requests. L'union Française des Arts du Costume. (1 of 2). Oversize. <i>Note: Oversize material removed from box 169, folder 18.</i>
169	19	Loan requests. L'union Française des Arts du Costume. (2 of 2). 1987-1990 <i>Note: Oversize material has been removed to box 285, folder 2.</i>
285	2	Loan requests. L'union Française des Arts du Costume. (2 of 2). Oversize. <i>Note: Oversize material removed from box 169, folder 19.</i>
169	20	Loan requests. Valentine Museums. 1988-1989
169	21	Loan requests. Van Cleef & Arpels. 1988-1990
169	22	Loan requests. von Bredow, Annia. 1989-1990
169	23	Loan requests. Versailles. 1988
170	1	Loan requests. Walsh, Mark. 1988-1990
170	2	Loan requests. Williams, Lillian. 1988-1991
170	3	Loan requests and research. Abemanor gallery, Colonial Dames of America, Ronald Flick and Rhode Island School of Design. 1988-1989
170	4	Loan requests and research. Boston Museum of Fine Arts, Houghton Library, Calvin Bullock Collection, Westpoint Museum and Worcester Historical Society. 1989

Subseries III.XXX.2. Research and Planning

170	5	Loan requests and research. Mrs. du Pont, Cincinnati Art Museum and L.A. County Museum of Art. 1988-1989
170	6	Loan requests and research. Fashion Institute of Technology, Christopher Ross and Wallace Collection. 1987-1988
170	7	Loan requests and research. Hermés, Institut de France and Museo Glavco Lombardi. 1988-1989
170	8	Loan requests and research. Marie, Alain, Musée Massena, Maurice Segoura, Duc d' Albufera, Matus, Phillippe Kugel and Fustier. 1988-1989
170	9	Loan requests and research. Musée du Louvre. 1987-1989
170	10	Loan requests and research. Napoleon death mask, Ayala et Cie, Stephane de Tourville, Musée Messéna, Jean-charles de Castelbajac, Auxerre and Musée de Grand ville. 1988-1989
170	11	Loan requests and research. Rhode Island School of Design. Undated
170	12	Loan requests and research. Royal Ontario Museum, Nationalmuseet Denmark. 1988-1989 <i>Note:</i> Oversized material removed to flat file 17, drawer 5, folder 3.
Flat-file	Drawer	
17/5	3	Loan requests and research. Royal Ontario Museum, Nationalmuseet Denmark. Oversize. 1988-1989 <i>Note:</i> Oversize material removed from box 170, folder 12.
Box	Folder	
171	1	Loan requests and research. St. Laurent, Yves; Musée Arts Decoratifs, Baron Francois Gerard, Musée du Louvre-Arts Graphiques. 1989
171	2	Loan requests and research. Victoria & Albert Museum, Musée de l'Horlogerie et de l'Emaillerie, Royal Armory (Sweden), Andrea Thies, Museo Stibbert, Lady Lever Gallery, Sartoria Artigiana Teatrale and Musée des Suisses á l'étranger. 1988-1989
171	3	Metropolitan Museum objects conservation. 1989
171	4	Metropolitan Museum registrar and SL numbers for loans. 1988-1989
171	5	Model, Philippe. Correspondence. 1989
171	6	Musée des Arts de la Mode. Lenders. Williams, Lillian. 1989
171	7	Musée des Arts de la Mode.. Meeting in Paris. October 12, 1987
171	8	Musée des Arts de la Mode. Metropolitan Museum to Musée des Arts de la Mode. Formal paperwork. 1989
171	9	Musée des Arts de la Mode. Metropolitan Museum loan to Musée des Arts de la Mode. Organizational. 1988
171	10	Musée des Arts de la Mode. Organizational. 1986-1988
171	11	Musée des Arts de la Mode. Problems and delays. 1987-1989 <i>Access note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after October 31, 2023, at the discretion of Archives staff.
171	12	Musée des Arts de la Mode. Restoration proposal. 1988

Subseries III.XXX.3. Installation and Design

171	13	Notes on "Recollections of the Private Life of Napoleon." Undated
171	14	Object selection. Costume Institute clothes. 1988-1989
171	15	Object selection. Display of Napoleonic jewelry. 1987
171	16	Object selection. Empire vitrine objects. Undated
171	17	Object selection. MMA research, European paintings, sculpture and textile study room printed cottons. 1988-1989
171	18	Object selection. Museu Textil d'Indumentaria and Musée Fesch. 1988-1989
171	19	Object selection. Seize, Louis, correspondence and object notes. 1988
172	1	Patterson, Elizabeth, research and correspondence. 1988-1990
172	2	Photographs. Boston clothes. Undated
172	3	Photographs. Clothing research. Undated
172	4	Photographs. CI clothes, general. Undated
172	5	Rejects. Mobilier National wall hangings. Undated
172	6	Rejects. Proposed loans and art deco vitrine. 1989
172	7	Rejects. TSR. Undated
172	8	Rejects. Union Centrale Des Arts Décoratifs loans and UFAZ. Undated
172	9	Sale of Versailles after revolution. 1989
172	10	Selection of title. 1988
172	11	Sotheby's and costume auctions. 1988-1989
172	12	Textile conservation. 1989
172	13	Union des Arts Decoratifs. Muller, Florence slides and video. 1989
172	14	Union des Arts Decoratifs. Slide information sheets. Undated
172	15	Unused loans. 1989-1990

Subseries III.XXX.3. Installation and Design

Box	Folder	
172	16	Acoustiguide. 1989
173	1	Cascade Uniform Service. Smocks. 1988-1989
173	2	Contributors, wallpaper. 1989
173	3	Currie, Robert. Exhibition design. 1989-1990
Flat-file		
17/5	3	Currie, Robert. Plan for gallery design. Oversize. Undated
Box		
173	4	de Pietri, Stephen. Exhibition design. 1989
173	5	Dismantling. Chenue. 1990
173	6	Dismantling. Memos to Moskowitz, Herb. 1990
173	7	Dismantling. Notes. 1989-1990
173	8	Dismantling. Staff assistance. 1990
173	9	Dressing. 1989
173	10	Gallery breakdowns and design. 1989
173	11	Installation photographs with labels. Undated

Subseries III.XXX.4. Publicity

173	12	Installation supplies. Expenses and invoices. 1987-1988
173	13	Mannequins. 1987-1989
173	14	Men's shoes. Undated
173	15	Metropolitan Museum. Departments of Buildings and Design. 1989-1990
173	16	Music. 1988-1989
173	17	Negatives. Registration photos. CI clothes. Undated
173	18	Paper maché mannequin hair and mannequin loans. 1989-1990
173	19	Petticoats. 1988
173	20	Possible gallery design. 1988-1989

Subseries III.XXX.4. Publicity

Box	Folder	
173	21	Committee for the Bicentennial of the French Revolution. 1987-1989
173	22	Correspondence. Comments from the public. 1989-1990
174	1	French Revolution exhibition at New York Public Library. February 27, 1989
174	2	Photographs. Black & white. Undated
174	3	Photographs. Presentation. Undated
174	4	Photographs. Transparencies. Undated
174	5	Press. Clippings (originals). 1989
174	6	Press. Information and invitation, Musée des Arts de la Mode. 1989
174	7	Press. Negatives. 1989-1990
174	8	Press releases. 1989
174	9	Press release. International press, slides. 1989-1990
174	10	Press release. Slipper of Queen Marie Antoinette. 1990
174	11	Public information. 1988-1990
174	12	Requests. Press. 1988-1990
174	13	Requests. Press clips. 1988-1990

Subseries III.XXX.5. Catalogue and Merchandise

Box	Folder	
174	14	Adair, Kirk. Work on Brunon text and captions. 1989
174	15	Arizzoli-Clementel, Pierre. Original texts. Undated
175	1	Brunon. Original texts and correspondence. Undated
175	2	Complimentary copies. 1990
175	3	Corrections for second printing. Undated
175	4	Correspondence, memos for photography of Costume Institute, Williams costumes. 1988-1989
175	5	Coural, Chantal. Original text and correspondence. 1989
175	6	Design, graphic suggestions, layout. 1988-1989
175	7	Druesdow, Jean. Forword for Director. 1989
175	8	Flammarion. 1989

Subseries III.YYY. Small Illusions: Children's Costume 1710-1920 (June 20-...

175	9	Le Bourhis, Katell. Original text for preface. Undated
175	10	Le Corbeiller, Clare. Original text and memos. 1989
175	11	Majer, Michele. Original text. Undated
175	12	Metropolitan Museum. Objects reproduction and retail sales. 1989-1990
175	13	Notes and catalogue photos. Undated
175	14	Organization, correspondence, memos. 1987-1989
175	15	Photographic materials. Return. 1990
175	16	Photographic materials. Requests, general requests, photo library and studio. 1988-1989
176	1	Production and sales. 1988-1989
176	2	Remote sales. 1990
176	3	Research. Excentrique illustraions, Gamier's merreilleuse, phrygian bonnets, legion d'honneur, boutonniere, publications, costume parisien, cashmere shawls. Undated
176	4	Research. Napoleonic design, mademoiselle Arrillon, empire diaries, Napoleon's dressing, neckties, tent, decorative arts chronology, caricatures, fashions of the first empire. Undated
176	5	Samoyault, Velvet C. Original text and correspondence. 1989
176	6	Seguy, Phillipe. Chronology, bibliography, lexicon, glossary. Undated
176	7	Seguy, Phillipe. Edited and translated text. 1989
176	8	Seguy, Phillipe. Original text in French and English. Undated
176	9	Seguy, Phillipe. "Marchandes" list and correspondence. 1988-1989
176	10	Translation and rejected writers. 1988-1990
176	11	Writer contracts and correspondence. 1989
176	12	Zieniss, Charles Otto. Original text and correspondence. 1989-1990

Subseries III.YYY. Small Illusions: Children's Costume 1710-1920 (June 20-September 9, 1990)

Historical note

“Small Illusions: Children’s Costume 1710-1920” documented the two-hundred year evolution of society’s attitudes to children as mirrored in their clothing, from miniature versions of adult wear to specifically designed garments. A boy's brocade coat, waistcoat, and knee breeches from the 1750s were exact copies of his father's apparel, while early nineteenth century examples reflected a romantic view of childhood as a period of innocence. Those from later in the century mirrored Victorian formality, and in the period after World War, liberation of both women and children led to activewear specifically designed for children. A predominance of white garments, including christening gowns and children’s summer wear, exemplified the theme of innocence.

The exhibition also featured fancy dress costumes, dolls and other miniatures, silver rattles and teething rings, and portraits of children from the Museum’s curatorial collections.

Curated by Kimberly Fink, this was the Museum’s first exhibition for more than thirty years devoted specifically to fashions for children (see Subseries III.NN. Children' in Style [January 17-April 28, 1957]). The sixty-five examples were displayed on mannequins with coiffures created from curled ribbon.

Subseries III.ZZZ. Théâtre de la Mode (December 8, 1990-April 14, 1991)

The exhibition was supported by Stanley J. Love, one of first United States manufacturers to specialize in children's clothing, and the family's Joseph Love Foundation

Box	Folder	
176	13	Catalogue and Merchandise. Handout. [June 1990]

Subseries III.ZZZ. Théâtre de la Mode (December 8, 1990-April 14, 1991)**Historical note**

“Théâtre de la Mode” recreated an exhibition originally presented in Paris in 1945, in which one hundred and seventy thirty-inch high wire dolls dressed by French couturiers in contemporary fashions were displayed on stage settings designed by artists, stage designers, and decorators of the period. The dolls and clothes had been saved and were restored for the 1990 exhibition. The sets no longer existed and were re-created based on photographs of the original installations.

Conceived of after the 1944 liberation of Paris from Nazi occupation, but before the end of World War II, the original 1945 installation at the Louvre's Pavillon Marsan was a benefit for Entreaide Française, the central French agency coordinating war relief in France. After its opening in Paris, the exhibition traveled in 1945 and 1946 to Barcelona, Stockholm, Copenhagen, London, Leeds, San Francisco, and New York, where it was exhibited at the Whitelaw Reid Mansion on Fifth Avenue.

The dolls' wire bodies were created by Jean Saint-Martin and Eliane Bonabel and their ceramic heads by sculptor Jean Rebull. Theatrical designers including Jean Cocteau and Christian Bérard contributed designs for the dolls' miniature settings. The talents of milliners, hairdressers, shoemakers, glove and bag makers, embroiderers, furriers and jewelers were combined with those of fifty-three couturiers to create accurate reproductions of fashion at a time when these industries were in dire need of support. Before the war, Parisian couture industries had employed an estimated thirty thousand workers, while the allied arts and trades employed close to a million more country-wide. The exhibition aimed to contribute to France's postwar economic recovery and stimulate the fashion, fabric, and related industries, as well as raising funds for war relief. The original exhibition's American tour ended in 1946, and the dolls were stored in San Francisco rather than face an unstable environment in postwar Paris. In 1952 they were donated to the Maryhill Museum of Art in Goldendale, WA, through the generosity of Alma de Bretteville Spreckels, a benefactor of the Museum and of the French Legion of Honor. Maryhill Museum loaned them for the 1990 exhibition, with restoration of the dolls and their clothes undertaken by the Chambre Syndicale de Haute Couture in Paris. Anne Surgers recreated the sets based on the original designs and archival photographs. “Théâtre de la Mode” opened at the Musée des Arts de la Mode in Paris in May 1990, and at The Costume Institute in December of that year.

The exhibition's organizer, Costume Institute Curator Katell Bourhis, believed that the “Théâtre de la Mode” represented one of the finest collections of fashion - albeit in miniature - capturing the moment between wartime occupation and Dior's 1947 “New Look,” as well as encompassing all facets of the fashion industry and theater of that era.

The exhibition was sponsored by Wolfgang K. Flottl.

Subseries III.ZZZ.1. Administrative

Box	Folder	
176	14	Attendance figures. 1990-1991
176	15	Benefit logistics. 1990
176	16	Budget. 1990

Subseries III.ZZZ.1. Administrative

176	17	Budget. Expense ledger. January 1990-May 1991
176	18	Budget. Purchase orders. 1990-1991
176	19	Budget. Overtime hours. 1990
177	1	Budget. Petty cash. 1988-1990
177	2	Budget. Departmental charges. 1990-1991
177	3	Budget. Invoices and requests. 1990-1991
177	4	Budget. Sets. Contract, Metropolitan Museum of Art, Union Centrale des Arts Decoratifs. 1990
177	5	Budget. Sets. Organization of expenses. 1990
177	6	Correspondence. 1986-1988, 1990
177	7	Correspondence. Congratulatory. 1990-1991
177	8	Correspondence. Currie, Bob 1989-1990
177	9	Correspondence. Metropolitan Museum departments. 1990
177	10	Correspondence. Musee des Arts de la Mode. March 1990-March 1991
177	11	Correspondence. Seidner, David, French Cultural Affairs. 1990
177	12	Correspondence. Train, Susan. <i>Vogue</i> magazine. 1986-1988
177	13	Docents. 1991
177	14	Documentary film. 1987-1991
177	15	Expenses. Dolls. 1988-1990
177	16	Expenses. Maryhill Museum contracts, transactions. 1990-1991
177	17	Expenses. Phone. 1990-1991
177	18	Expenses. Shipping. 1990
177	19	Expenses. Travel. 1990
177	20	Expenses. Travel. Paris. 1990
177	21	Expenses. Weinhoff, Maria. 1990
178	1	Files indexes. 1991
178	2	Funding. Development Department. 1989-1990
178	3	Fundraising. 1989-1990
178	4	Invitations. 1990
178	5	Maryhill Museum. Correspondence. 1988-1991
178	6	Maryhill Museum. Legal issues, photography. March 13, 1990
178	7	Maryhill Museum. Viewing and reception (December 10, 1990). 1990
178	8	Meeting, Union Centrale des Arts Decoratifs. 1989-1990
178	9	Opening. Invitations. 1990
178	10	Opening. Comp list. 1990
178	11	Photograph display. 1990-1991
178	12	Preview. Invitations 1990
178	13	Registrar. 1990-1991
178	14	Security incidents. 1990
178	15	Sets. Shipping to New York. 1990
178	16	Sets. Correspondence Surgers, Anne. March, May 1990

Subseries III.ZZZ.2. Research and Planning

178	17	Shipping. Maryhill Museum packing list. 1991
178	18	Shipping list. Dolls. 1990
178	19	Shipping lists. October 1990
178	20	Sponsors. 1990
178	21	Surger, Anne, New York visit. 1990
178	22	Thank you letters. Opening. 1990
178	23	Thank you letters. Volunteers. 1990
178	24	Thank you letters. Lenders. 1991
178	25	Tours of exhibition. 1990-1991

Subseries III.ZZZ.2. Research and Planning

Box	Folder	
179	1	Background information. Historic press clippings. [1988]
179	2	Background information. Presentation. 1986-1989
179	3	Background information. Presentation documentation. Includes black and white prints. 1988, undated.
179	4	Background information. Robert Ricci obituaries. 1988
179	5	Garfinkel, Stanley. Draft chapter. 1990
179	6	Lenders. Bonabel, Mme. Eliane. 1990-1991
179	7	Lenders. Chaumet. 1990-1991
179	8	Lenders. Edition du May. 1990-1991
179	9	Lenders. Floyd, Margaret. 1990-1991
179	10	Lenders. Gasc, Nadine. 1990-1991
179	11	Lenders. House of Balenciaga. 1990-1991
179	12	Lenders. Malclès, Jean-Denis. 1990-1991
179	13	Lenders. Maryhill Museum. 1990-1991
179	14	Lenders. Maryhill Museum, UCAD. 1990
179	15	Lenders. Metropolitan Museum of Art. Photograph orders. November 1990
179	16	Lenders. Musee de la Mode et du Costume. 1990-1991
179	17	Lenders. Musee des Arts de la Mode. 1990-1991
179	18	Lenders. Ostier, André. 1990-1991
179	19	Lenders. Seeberger, Louis Albert. 1990-1991
179	20	Lenders. Signed loan contracts. 1990-1991
179	21	Lenders. Spitzer, Sylvia. 1990-1991
179	22	Maryhill Museum. Inventory. July 1990
179	23	Maryhill Museum. Mannequin checklist. 1990
180	1	Maryhill Museum. Press package. Includes color slides, black and white prints.
180	2	Musee des Arts de la Mode. Opening. 1989
180	3	Musee des Arts de la Mode. Exhibition. 1990
180	4	Project summary. 1988, 1990
180	5	Reference images. Paulin Paris. Undated

Subseries III.ZZZ.3. Installation and Design

Note: Includes black and white photographic prints and negatives.

180	6	Reference images. Original installation. Black and white copy negatives. Undated
180	7	Reference images. Original installation. Photocopies. Undated
180	8	Reference images. Garfinkel archival photographs. Photocopies. 1990
180	9	Reference images. Musée des Arts de la Mode press. Includes color slides. [1989]

Subseries III.ZZZ.3. Installation and Design

Box	Folder	
180	10	Checklists. [1990]
180	11	Giglio, Richard. Design consultant contract. 1990-1991
180	12	Floor plan. 1990 <i>Note:</i> Oversized material has been removed to flat file 17, drawer 5, folder 3.
Flat-file		
17/5	3	Floor plan. Oversized plan. <i>Note:</i> Oversized material removed from box 180, folder 12.
Box		
180	13	Jewelry. Undated
180	14	Mannequins. [1990]
180	15	Material research. Undated
180	16	Musée des Arts de la Mode. Gallery display. 1990
180	17	Music. 1990
180	18	Sets. 1990
180	19	Storage at Metropolitan Museum of Art. Includes color prints. 1990

Subseries III.ZZZ.4. Publicity

Box	Folder	
180	20	Fan mail. 1990-1991
180	21	Lectures. Various. June 1990-March 1991
180	22	Lectures. Metropolitan Museum of Art. 1990-1991
180	23	Photography requests. 1990
181	1	Photography orders. May-December 1990
181	2	Postcards. Text. 1990
181	3	Public information. 1991
181	4	Press clippings. Paris exhibition. 1989-1990
181	5	Press. <i>Connoisseur</i> magazine article. 1990
181	6	Press clippings. Metropolitan Museum exhibition. 1990-1991 <i>Note:</i> Oversized material has been removed to box 285, folder 3.
285	3	Press clippings. Metropolitan Museum exhibition. Oversize. 1990 <i>Note:</i> Oversized material removed from box 181, folder 6.

Subseries III.ZZZ.5. Catalogue and Merchandise

181	7	Press correspondence. 1990-1991
181	8	Press release, press package. 1990

Subseries III.ZZZ.5. Catalogue and Merchandise

Box	Folder	
181	9	Acknowledgments. 1990
181	10	Catalogue orders. 1990-1991
181	11	Correspondence. 1988-1989
181	12	Correspondence. French edition. 1989-1991
181	13	Documentary. Drafts. 1989
181	14	Draft. Bourhis, Katell. 1990
181	15	Draft. Gasc, Nadine. [1988]
181	16	Draft. Lottman, Herbert R. 1988
181	17	Draft. Mountain, Linda Brady. 1990
181	18	Maryhill Museum. Permissions. 1989
181	19	Postcards, poster, video. Correspondence. 1990-1991

Subseries III.AAAA. Fashion and History: A Dialogue (December 7, 1992-March 14, 1993)**Historical note**

“Fashion and History: A Dialogue” showcased more than two hundred pieces from the Institute’s own collections from the 18th through 20th centuries to illustrate trends and parallels between the antique and the modern in fashion design. The exhibition was organized into four major themes: The Evolution of Tweeds, Geometric and Abstract Imagery, The Symbolism of Black and White, and Floral Imagery. Rounding out the exhibition were vitrines showing gloves, hats, shoes, and corsets, and a special focus gallery entitled “Dossier 1708,” which highlighted the beginnings of rococo fashions and displayed a rare, newly acquired 18th century silk mantua. Among the designers represented were Balenciaga, Bonnie Cashin, Chanel, Mariska Karasz, Isaac Mizrahi, Norell, Frank Stella and Jacques Kaplan, Vera Maxwell, and Charles Frederick Worth. Clothing was displayed on one hundred and twenty newly fabricated mannequins, commissioned from Pucci International and Goldsmith, Inc., using supermodel Christy Turlington’s features and era-specific headdresses constructed out of raffia. The exhibition’s opening on December 10, 1992, marked the inauguration of the renamed New Costume Institute, following an extensive re-design and reconstruction of the department’s gallery space. Described as “permanent,” the new galleries were planned to be open to the public year-round, with little to no downtime between exhibitions. The department also intended for the New Costume Institute to place a greater emphasis on conservation, publication, research, and educational activities. At five thousand square feet in size, the new galleries provided less than half the space previously available for exhibitions.

Led by curator Katell Le Bourhis, discussions regarding the exhibition’s thematic direction began among staff members in July 1991. Le Bourhis and museum designer Jeffery Daly co-designed the new galleries. Planning for the exhibition became more complicated when Le Bourhis left the Museum on May 1, 1992, to serve as director of Musée des Arts de la Mode et du Textile at the Louvre Museum. Upon her departure, Assistant Curator Beth Alberty and Associate Conservator Chris Paulocik became responsible for administering The Costume Institute, while Le Bourhis remained in charge of the exhibition, albeit from afar. In an effort to revive the idea of collaboration that she attempted in 1990 during

Subseries III.AAAA. Fashion and History: A Dialogue (December 7, 1992-Marc...

“The Age of Napoleon” exhibition, Le Bourhis also requested that two of her curators from the Musée des Arts de la Mode observe mannequin dressing in November 1992.

Box	Folder	
181	20	Administrative. Budget. January 1991-November 1992
292	5	Administrative. Contract employees. March 1991-November 1992 <i>Note:</i> This folder contains sensitive employment-related information and is restricted. It may be accessed after November 2077, at the discretion of Museum Archives staff.
182	1	Administrative. Le Bourhis, Katell. September 1991-November 1992 <i>Note:</i> Documents containing sensitive employment-related information have been removed from this folder. They may be accessed after November 2077, at the discretion of Museum Archives staff. <i>Note:</i> Documents containing sensitive employment-related information have been removed from this folder.
182	2	Administrative. Meetings. April 1991-November 1992 <i>Note:</i> In chronological order; provides general sequence of events.
182	3	Administrative. Memos. March 1992-December 1992
182	4	Administrative. Party of the year. December 1992
182	5	Administrative. Petty cash. March 1992-December 1992
182	6	Administrative. Visiting curators. October 1992-November 1992
182	7	Administrative. Volunteers. May 1992-September 1992
182	8	Research and Planning. Background information. May 1992
182	9	Research and Planning. Conservation. July 1992-November 1992
182	10	Research and Planning. Lender. Walters Art Gallery. March 1992-June 1992 <i>Note:</i> Redacted copies of documents with object-specific information replace originals in this folder, according to Museum Archives access policy.
182	11	Research and Planning. Object selection. Abstract vitrine, corset vitrine. January 1992-September 1992
182	12	Research and Planning. Object selection. Alternative pieces. 1992
183	1	Research and Planning. Object selection. Black and white vitrine. 1992
183	2	Research and Planning. Object selection. Dossier 1708. November 1991-November 1992 <i>Note:</i> Redacted copies of documents with object-specific information replace originals in this folder, according to Museum Archives access policy.
183	3	Research and Planning. Object selection. Floral vitrine, tweed vitrine. September 1992-October 1992
183	4	Research and Planning. Object selection. Hat vitrine, glove vitrine, shoe vitrine. 1992 <i>Note:</i> Redacted copies of documents with object-specific information replace originals in this folder, according to Museum Archives access policy.
183	5	Research and Planning. Object selection. Lists in progress. April 1992-November 1992
183	6	Installation and Design. Checklists. February 1992-February 1993
183	7	Installation and Design. Construction. March 1992-November 1992

Subseries III.BBBB. Infra-Apparel (April 1-June 20, 1993)

Note: Redacted copies of documents with employment-related information replace originals in this folder. Restricted documents may be accessed after November 2076 at the discretion of Museum Archives staff.

183	8	Installation and Design. Label copy and music. November 1992-December 1992
183	9	Installation and Design. Mannequins. Ordering. April 1992-December 1992
183	10	Installation and Design. Mannequins. Planning. June 1990-December 1992
184	1	Installation and Design. Materials and decor. October 1991-October 1992
184	2	Installation and Design. Sirko, Cindy. April 1992-December 1992 <i>Note:</i> Redacted copies of documents with employment-related information replace originals in this folder. Restricted documents may be accessed after June 2077 at the discretion of Museum Archives staff.
184	3	Publicity. Brochure. September 1992-December 1992
184	4	Publicity. <i>New York</i> magazine supplement. July 1992-November 1992
184	5	Publicity. Press clippings. January 1991-April 1993 <i>Note:</i> Oversized materials have been removed to flat file 17, drawer 5, folder 3.
Flat-file		
17/5	3	Publicity. Press clippings. Oversize. October 1992-December 1992 <i>Note:</i> Oversized material removed from box 184, folder 5.
Box		
184	6	Publicity. Press releases. May 1991-December 1992

Subseries III.BBBB. Infra-Apparel (April 1-June 20, 1993)

Historical note

“Infra-Apparel” was the first Costume Institute exhibition organized by Curator Richard Martin and Assistant Curator Harold Koda, whose appointments had begun in January 1993. It was a historical survey of clothing’s propensity to reveal itself, including trends of underwear becoming visible and both pattern and construction being made apparent rather than hidden. The emigration of intimate apparel to more public contexts was exemplified by loans from contemporary designers including Fendi, Comme des Garçons, Issey Miyake, Thierry Mugler, and Yves Saint Laurent. These were put into historical perspective with items from the Costume Institute’s permanent collection to place clothing in affiliation with modern and post-modern architecture and art history. Notable for the press coverage it received was the bustier designed by Jean Paul Gautier that performer Madonna had worn in concert appearances.

The exhibition was sponsored by Josie Natori, whose designs in the 1980s and 1990s were credited with a resurgence of lingerie-inspired ready-to-wear clothing for both daytime and evening.

Subseries III.BBBB.1. Administrative

Box	Folder	
184	7	Development. Credit lists. 1993
184	8	Exhibition proposal. [1993]
184	9	Finance. Budget and expenses. 1992-1993

Subseries III.BBBB.2. Research and Planning

Note: Privileged financial information has been removed from this folder and is restricted according to Museum Archives access policy. Restricted information will be accessed on or after January 1, 1993, at the discretion of Archives staff.

184 10 Opening. Invitation. February 1993

184 11 Sponsorship. Natori. 1993

Note: Privileged financial information has been removed from this folder and is restricted according to Museum Archives access policy. Restricted documents may be accessed on or after January 14, 2028, at the discretion of Archives staff.

184 12 Staff and volunteers. March 1993

184 13 Thank you letters. March 26, 1993

Subseries III.BBBB.2. Research and Planning

Box	Folder	
184	14	Lenders. Azzedine Alaia. 1993-1997
184	15	Lenders. Geoffrey Beene. January-March 1993
184	16	Lenders. Tav Berry. January 1993
184	17	Lenders. Comme des Garcons. February 1993
184	18	Lenders. Dolce e Gabbana. March 1993
184	19	Lenders. Fashion Institute of Technology. 1993
184	20	Lenders. Fendi. March 1993
184	21	Lenders. Donna Karan. January-March 1993
184	22	Lenders. Calvin Klein. January, March 1993
184	23	Lenders. Madonna. January-September 1993
184	24	Lenders. Martha; Issey Miyake. January 1993-March 1994 <i>Note:</i> Oversize material has been removed to box 285, folder 4.
285	4	Lenders. Martha; Issey Miyake. Oversize. 1993-1994 <i>Note:</i> Oversize material removed from box 184, folder 24.
185	1	Lenders. Natori. March 1993
185	2	Lenders. Martin Margiela. February 1993
185	3	Lenders. Thierry Mugler; Elsa Peretti. January-March 1993
185	4	Lenders. Yves Saint Laurent. January-September 1993
185	5	Lenders. Fernando Sanchez; Giorgio di Sant' Angelo 1993-1994
185	6	Lenders. Ronaldus Shamask, Seth Shapiro. March 1993
185	7	Lenders. Joan Sopher; Blaine trump. February 1993
185	8	Lenders. Valentino. 1993-1994
185	9	Lenders. Various. February-October 1993
185	10	Lenders. Mark Walsh. January-March 1993
185	11	Lenders. Heidi Weisel. 1993
292	14	Loans. Conservation reports. [1993]

Subseries III.BBBB.3. Installation and Design

Note: This folder contains object-specific information and is restricted, according to Museum Archives access policy.

185	12	Object selection. Christian LaCroix. January, October 1993
185	13	Object selection. Olivier Guillemin. March-May 1993
185	14	Object selection. Lists, drafts. March-April 1993
185	15	Object selection. Master list. 1993 <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
185	16	Object selection. Metropolitan Museum items. [1993]
185	17	Object selection. Vivienne Westwood. March 1993
185	18	Research images. Clippings, photograph. 1992, undated

Subseries III.BBBB.3. Installation and Design

Box	Folder	
185	19	Checklist. [1993]
185	20	Gallery layout. February-March 1993
185	21	Labels. Credit lines, promised gifts. February 16, 1993
185	22	Labels. Draft, final. 1993
185	23	Mannequins. 1993
185	24	Music. March 15, 1993
185	25	Supplies. March 1993
186	1	Text panels. [1993]

Subseries III.BBBB.4. Publicity

Box	Folder	
186	2	Object photographs. Black and white prints. [1993]
186	3	Object photography. Correspondence. 1993
186	4	Press. Correspondence. January 1993
186	5	Press. Clippings. March 1993
186	6	Press. Clippings, bound. March 1993 <i>Note:</i> Includes items in English, Italian, Japanese, and German.
186	7	Press. Clippings summaries. 1992-1993
186	8	Press. Radio transcripts. April, June 1993
186	9	Press. Release mailing lists. January 1993
186	10	Press clippings. 1992-1995 <i>Note:</i> Includes items in English, Italian, Japanese, and German.
186	11	Press kit. 1993
186	12	Press materials. 1993
186	13	Press release, background information. February 1993

Subseries III.BBBB.5. Catalogue and Merchandise

Subseries III.BBBB.5. Catalogue and Merchandise

Box	Folder	
186	14	Editorial. 1992-1993 <i>Note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after January 2078, at the discretion of Archives staff.
186	15	Illustrations. 1993
186	16	Mailing list. [1993]
186	17	Photographs, rights. Correspondence. January 1993
186	18	Poster. Correspondence. February 24, 1993

Subseries III.CCCC. Versailles 1973: American Fashion on the World Stage (September 9-November 28, 1993)

Historical note

“Versailles 1973: American Fashion on the World Stage” celebrated the twentieth anniversary of the landmark fashion show in which five American designers were invited to present their work alongside French designers at the Palace of Versailles. At the 1973 Versailles event – described as the “fashion shot-heard-round-the-world” – American designers demonstrated that they could compete with old world European designers. The 1993 exhibition showcased the work of the five American designers whose work appeared at Versailles in 1973: Bill Blass, Stephen Burrows, Halston, Anne Klein, and Oscar de la Renta. The exhibition also included designs by James Galanos, Pauline Trigère, Norman Norell, Claire McCardell, Giorgio di Sant’Angelo, Ralph Lauren, Bob Mackie, Edith Head, Donald Brooks, Patrick Kelly, Arthur McGee, Mary McFadden, and Adrian. The more than one hundred garments displayed included items from The Costume Institute’s collection as well as loans from the Fashion Institute of Technology, Brooke Astor, Bill Blass, Pat Buckley, Oscar de la Renta, Barbara Waldman, and others.

The five French designers who participated in the 1973 show – Yves Saint Laurent, Christian Dior, Hubert de Givenchy, Emanuel Ungaro, and Pierre Cardin – were not represented in the 1993 exhibition.

In addition to reflecting on the work shown at Versailles in 1973, the exhibition explored America’s contributions to fashion through four principal themes that exemplified American style for curators Richard Martin and Harold Koda: pragmatism, sportswear, Hollywood, and melting-pot cultural syncretism. The theme of pragmatism was celebrated in the practicality, adaptability, and simplicity of American style, with clothing that could easily transition from day to night. Sportswear was explored by looking at how elements of athletic wear can be found throughout the American wardrobe. The exhibition also illustrated the influence of Hollywood and the American media on fashion. Finally, the idea that American style has incorporated and been influenced by the fashion of other countries and cultures was explored through the theme of cultural syncretism.

The exhibition was sponsored by Halston Enterprises.

Subseries III.CCCC.1. Administrative

Box	Folder	
292	17	Budget/Expenses. Restricted. 1993

Subseries III.CCCC.2. Research and Planning

Note: This folder contains privileged financial information and is restricted. Restricted materials may be accessed on or after August 2078 at the discretion of Archives staff.

186	19	Development. 1993
187	1	Docents. 1993
187	2	Memos. 1993
187	3	Registrar. 1993

Subseries III.CCCC.2. Research and Planning

Box	Folder	
187	4	Background research. Book references. 1993
187	5	Background research. General. 1993
187	6	Background research. Vogue magazine. 1993
187	7	Lenders. Aguilera, Polly; Brooke Astor. 1993
187	8	Lenders. Blass, Bill. 1993
187	9	Lenders. Buckley, Pat; Mrs. B. Gerald Cantor, Cashmere Cashmere, Mrs. Marquette de Bary. 1993
187	10	Lenders. de la Renta, Oscar. 1993
187	11	Lenders. Dugan, Mr. and Mrs. Bill; Mrs. Ahmet Ertegun, Fashion Institute of Technology. 1993
187	12	Lenders. Franke, Gary and David Kratzer; Mai Hallingby, Gale Hayman Inc. 1993
187	13	Lenders. Jacobs, Roz; Betsy Kaiser, Nan Kempner. 1993-1994
187	14	Lenders. Mac Donald, Mr. and Mrs. Timothy; Hilly Mahoney, Caroline Millbank, Liza Minelli, Judy Peabody. 1993-1994
187	15	Lenders. Rayner, Chesbrough; Annette Reed, Casey Ribicoff, Faye Robson, Chris Royer, Rosina Fucci, Rose Simon. 1993-1994
187	16	Lenders. Waldman, Barbara. 1993-1994
187	17	Lenders. Whitehead, Nancy; Joanne Winship, Lynn Wyatt. 1993-1994
188	1	Object Selection. Beene, Geoffrey. 1993
188	2	Object selection. Blass, Bill. 1993
188	3	Object selection. Burrows, Stephen. 1993
188	4	Object selection. Costume Institute. 1993
188	5	Object selection. de la Renta, Oscar. 1993
188	6	Object selection. di Sant' Angelo, Giorgio. 1993
188	7	Object selection. Halston. 1993
188	8	Object selection. Klein, Anne. 1993

Subseries III.CCCC.3. Installation and Design

Box	Folder	
188	9	Installation. Joell Kunath. June-September 1993
188	10	Labels/Wall Text. 1993

Subseries III.CCCC.4. Publicity

188	11	Mannequins. 1993
188	12	Master list. 1993

Subseries III.CCCC.4. Publicity

Box	Folder	
188	13	Concerts and lectures. 1993
188	14	Clippings. 1993 Note: Oversize material removed to flat file 17, drawer 5, folder 3.
Flat-file		
17/5	3	Clippings. Oversize. April 26, 1992 Note: Oversize material removed from box 188, folder 14.
Box		
188	15	Communications. 1993
188	16	TV and radio press. 1993
188	17	Press kit and invitations. 1993
188	18	Photographs. 1993
188	19	Photography. Correspondence. 1993
188	20	Press releases. 1993

Subseries III.DDDD. Diana Vreeland: Immoderate Style (December 9, 1993-March 20, 1994)

Historical note

“Diana Vreeland: Immoderate Style” celebrated Vreeland as the arbiter of taste and advocate of style she personified during her influential career as Fashion Editor of *Harper’s Bazaar* from 1936-1962, Editor of *Vogue* from 1962-1971, and Special Consultant to the Costume Institute from 1972-1989. The exhibition focused on four compelling themes underlying her seemingly capricious and imperious style, as exemplified in her editorial and exhibition design work as well as her daily life, writings, and friendships. The themes chosen were the construction of history as a proud aristocratic past, the continuing struggle between refined protocols of behavior and wild impulses, exoticism as a reflection of a global and cultural plurality of beauty, and nature as passionate rather than pastoral. The exhibition presented these as if at a party of Vreeland’s eclectic, imaginative circle of friends to suggest the social as well as design aspects of her improbable affinities.

Garments and signature jewelry items owned and worn by Vreeland, and those of her friends in the world of theater, film, fashion, and publishing, were displayed together with costume and other items from The Costume Institute’s collections, and loaned materials. Wall montages displayed photographs of Vreeland as well as spreads from *Harper’s Bazaar* and *Vogue* exemplifying her groundbreaking design and showcasing the models and stars she introduced and championed.

Lenders to the exhibition included performers and artists Leonard Bernstein, Rudolf Nureyev, Diana Ross, Barbra Streisand, and Andy Warhol, and designers Bob Mackie, Issey Miyake, Hanae Mori, Anna Sui, and Gloria Vanderbilt.

A publication of the same title accompanied the exhibition, consisting of a bound pamphlet of essays together with individual tributes to her discriminating vision and extravagance in living from Vreeland’s friends, admirers, and

Subseries III.DDDD.1. Administrative

protégés. The latter individual pages incorporated text, photographs, and reproductions of original drawings and sketches in the form of an elegant and consciously designed scrapbook.

Subseries III.DDDD.1. Administrative

Box	Folder	
188	21	Budget. 1993
188	22	Correspondence. Vreeland family, archives. 1993
188	23	Invitations. Diana Vreeland Circle. 1993
188	24	Memos. 1993-1995 <i>Note: Object-specific information has been removed from this folder and is restricted according to Museum Archives access policy.</i>
188	25	Party of the Year. 1993
188	26	Press preview, opening dinner. December 1993
188	27	Sponsorship. September 1993
188	28	Thank you letters. December 1993

Subseries III.DDDD.2. Research and Planning

Box	Folder	
188	29	Background. Acquisitions, correspondence, clippings. [1993]
188	30	Background. Clippings, quotations, donations. [1993]
189	1	Background. Photographs of Vreeland. 1970s-1980s <i>Note: Includes black and white photographic prints.</i>
189	2	Background. Vreeland correspondents, friends. [1993]
189	3	Background. Vreeland donations to Costume Institute. [1993]
189	4	Background. Vreeland jewelry auction, fashion benefit. 1987, 1993
189	5	Background. "Why Don't You" column transcripts. [1993] <i>Note: Oversize material has been removed to box 285, folder 5.</i>
285	5	Background. "Why Don't You" column transcripts. Oversize. [1993] <i>Note: Oversized material removed from box 189, folder 5.</i>
189	6	Lenders. Bernstein, Leonard, Paul Cavaco, Leslie Chin, Fahion Institute of Technology, Ruth Ford, Cora Ginsburg. 1993
189	7	Lenders. Gunson and Turner, Kenneth Jay Lane, Muriel Karasik, Fred Leighton, William Lipton, Mireille Levy. 1993-1994
189	8	Lenders. Mackie, Bob, Gisele Masson, Issey Miyake, Hanae Mori, Rudolf Nureyev, Alarico Palmieri, Michael Pappadio, Martin Price. 1993-1994
189	9	Lenders. Rayner, Chessy, Diana Ross, Sandy Schreier, Barbra Streisand, Anna Sui. 1993-1995
189	10	Lenders. Vanderbilt, Gloria, Mark Walsh, Andy Warhol, Anders Wester, Daisy Zickerick. 1993-1994

Subseries III.DDDD.3. Installation and Design

189	11	Loan. Louise-Dahl Wolfe. Correspondence with Center for Creative Photography. 1993
189	12	Loans. General. 1993-1994
189	13	Object selection. Givenchy, Anjelica Huston, Lauren Hutton, Jack Nicolson, Andre Leon Talley. 1993
189	14	Object selection. Diana Vreeland. 1993
189	15	Research. "Full Gallop. An evening with Diana Vreeland." Excerpts, Bay St Theatre Production. May 1993 <i>Note: The Museum Archives does not have available a compatible player for this material.</i>

Subseries III.DDDD.3. Installation and Design

Box	Folder	
189	16	Conservation. 1993, 1994 <i>Note: Object-specific information has been removed from this folder and is restricted according to Museum Archives access policy.</i>
190	1	Label copy. 1993
190	2	Mannequins. 1993
190	3	Wall text. 1993

Subseries III.DDDD.4. Publicity

Box	Folder	
190	4	Film, store windows. September, October 1993
190	5	Photographs. Objects, installation. 1993 <i>Note: Includes black and white photographic prints and color slides.</i>
190	6	Photography. Correspondence. 1993
190	7	Press kit. October 1993
190	8	Press. Clippings. 1993 <i>Note: Oversize material has been removed to box 285, folder 6.</i> <i>Note: In English, French, German, Japanese, Portuguese, Spanish.</i>
285	6	Press. Clippings. Oversize. 1993 <i>Note: Oversize material removed from box 190, folder 8.</i>
190	9	Press. Correspondence. 1993
190	10	Vreeland in Metropolitan Museum (cassette tape). [1993]

Subseries III.DDDD.5. Catalogue

Box	Folder	
190	11	Complimentary copies, list. December 1993
190	12	Correspondence. Authors and contributors. 1993
190	13	Draft, layout. 1993

Subseries III.EEEE. Waist Not (March 30-August 21, 1994)

190	14	Essays. Drafts, correspondence. 1993 Includes original artwork by Robert Wilson, Gianni Versace.
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Subseries III.EEEE. Waist Not (March 30-August 21, 1994)**Historical note**

“Waist Not” examined the subjective, variable waistline in the history of fashion and proposed that the waist is the defining element of the fashion silhouette. Themes of the exhibition included waists high and low, nonexistent tight waist, the exaggerated clutch of clothing to the body at the waist or lower rib cage, deceptions of the waist, corset and body structures interior to fashion, and embellishments of the waist.

The exhibition encompassed costumes for men, women, and children drawn chiefly from the collections of The Costume Institute. It was presented in historical sequence, showing design changes in waist and silhouette from the eighteenth to twentieth centuries. Items displayed ranged from an 1830s dress by designer Charles Frederick Worth (1825-1895) with tight corseting at the natural waist, a 1912 evening dress by Parisian couturiers Callot Soeurs on which the waistline had risen higher, truncating the torso and emphasizing the bust, to a 1980s exercise video featuring Jane Fonda exhorting the viewer to trim her tummy area.

The accompanying limited-edition publication *Waist Not: The Migration of the Waist 1800-1960* was a commissioned portfolio of illustrations by Ruben Toledo (1960-) depicting some of the garments in the exhibition. It included text by Costume Institute curators Richard Martin and Harold Koda.

The exhibition was sponsored by Warner’s, a division of Warnaco Inc., one of the oldest lingerie brands in the United States.

Subseries III.EEEE.1. Administrative

Box	Folder	
190	15	Budget. 1993-1994
190	16	Memos, letters of congratulations, thank yous. 1994
190	17	Operations. 1994

Subseries III.EEEE.2. Research and Planning

Box	Folder	
191	1	Development, credit line distribution list, plans for video, sponsor visit. 1993-1994
191	2	Lenders. Blass, F.I.T., Toledo, Walsh, Warnaco. 1994
191	3	Object list. Undated
191	4	Photographs, object descriptions. 1994 <i>Note:</i> Oversize material has been removed to box 285, folder 7.
285	7	Photographs, object descriptions. Oversize. Undated <i>Note:</i> Oversized material removed from box 191, folder 4.
191	5	Slide identification. 1994

Subseries III.EEEE.3. Installation and Design

Subseries III.EEEE.3. Installation and Design

Box	Folder	
191	6	Conservation. 1994
191	7	Design. 1994
191	8	Installation. Joell, installers. 1993-1994
191	9	Label copy, introductory panel. 1994
191	10	Wall copy, panel texts. 1994

Subseries III.EEEE.4. Publicity

Box	Folder	
191	11	Broadcasting. 1994
191	12	Clippings, <i>Met Matters</i> . 1994 <i>Note:</i> Oversize material has been removed to box 285, folder 8.
285	8	Clippings, <i>Met Matters</i> . Oversize. <i>Note:</i> Oversized material removed from box 191, folder 12.
191	13	Photographs. 1994
191	14	Press kit, press releases, invitee list for preview. 1994

Subseries III.EEEE.5. Catalogue

Box	Folder	
191	15	Book. Draft. 1994
191	16	Catalogue. Draft. 1994

Subseries III.FFFF. Mme Grès (September 13-November 27, 1994)

Historical note

“Madame Grès” focused on the work of one of the most important and uncompromising designers of the twentieth-century. It included over eighty costumes, mostly from The Costume Institute collection. Several gowns were lent by decorator and socialite Chesbrough Rayner, fashion icon and collector Nan Kempner, and socialite and wife of designer Oscar de la Renta, Annette de la Renta.

Madame Grès (1903-1993) was best known for her sculptural draped and pleated evening gowns that evocatively suggested the dress of Ancient Greece. Grès began her design career in 1934 under the name Alix Barton Couture, from 1937 to 1941 was known as Alix, and in 1942 took the business name Maison Grès. Grès practiced her particular method of draping on a living model, face to face, in contrast to most modern dress design that evolves through a flat pattern. In Grès’s designs, panels of fabric were maintained whole, with delicate pleats formed by hand and later sewn into place. Grès spent the majority of her career producing couture pieces, only launching a ready-to-wear line in 1980. She is counted among the world-class women designers who radically altered fashion in the 1920s and 1930s, including Gabrielle Chanel (1883-1971) and Madeleine Vionnet (1876-1975).

Costume Institute Curator in Charge Richard Martin, who organized the exhibition together with Associate Curator Harold Koda, believed during the planning and throughout the run of the exhibition that Madame Grès was still alive. She

Subseries III.GGGG. Orientalism: Visions of the East in Western Dress (Dec...

is referred to in the present tense in all the exhibition materials and the press surrounding the exhibition. Only in 1994 was it revealed in an article by the Associated Press that Madame Grès had died in November 1993; her death had been concealed, by her daughter, Anne Grès, for unclear reasons.

Yagi Tsusho Ltd., which had purchased name rights to the company in 1988, sponsored the exhibition along with Yagi Tsusho (America) Inc., and Grès S.A.R.L., France.

Box	Folder	
192	1	Administrative. Budget. 1994
192	2	Administrative. Correspondence. Letters to lenders. 1994
192	3	Administrative. Docents. 1994
192	4	Administrative. Donors, sponsor lists. 1994
192	5	Research and Planning. Editorial. Drafts, catalogue, labels, brochure. 1994
192	6	Research and Planning. Lenders. Blanchard, Bowes, Brooklyn Museum, de Young Memorial Museum. 1994
192	7	Research and Planning. Lenders. Ertegun, Fashion Institute of Technology, Gordon, Hearst. 1994
192	8	Research and Planning. Lenders. Kempner, Pastor, Raynor. 1994
192	9	Research and Planning. Miscellaneous. Correspondence, research. 1980-1994
192	10	Research and Planning. Object descriptions. 1994
192	11	Research and Planning. Object images with fabric swatches. Undated
192	12	Research and Planning. Object lists. 1994
192	13	Research and Planning. Object list. Photographs (1 of 2). Undated
193	1	Research and Planning. Object lists. Photographs (2 of 2). Undated
193	2	Research and Planning. Research. Photocopied articles (1930s, 1940s). 1994
193	3	Installation and Design. Conservation. 1994
193	4	Installation and Design. Label copy. 1994
193	5	Installation and Design. Photographs. Slides of objects. 1994
193	6	Publicity. Clippings. 1994
193	7	Publicity. Photographs. Press. 1994
193	8	Publicity. Press kit, press releases. 1994 <i>Note: Oversize material has been removed to box 285, folder 9.</i>
285	9	Publicity. Press kit, press releases. Oversize. 1994 <i>Note: Oversized material removed from box 193, folder 8.</i>
193	9	Catalogue and Merchandise. Catalogue draft. 1994

Subseries III.GGGG. Orientalism: Visions of the East in Western Dress (December 8, 1994-March 19, 1995)

“Orientalism: Visions of the East in Western Dress” positioned wardrobe as a nonverbal place of cultural exchange and examined the cultural phenomenon of the West’s fascination with, adaptation, and absorption of Eastern dress from the eighteenth century to the present. For two hundred years, Eastern textile and dress had provided a perceived relaxation

Subseries III.GGGG.1. Administrative

from the imposed standards of Western dress through differences in tailoring and expectations of personal expression. The exhibition explored the cultural constructions of East and West, and the exoticism implied in the term "Orientalism."

Eighty costumes, predominantly from The Costume Institute's collections, were displayed, augmented by Western designers' Asian-influenced garments. Lenders included Giorgio Armani, Oscar de la Renta, and Yves Saint Laurent. All garments were Western, and were organized by the five geographical areas that influenced them: China, India, Near and Middle East, Japan, Southeast Asia.

In conjunction with the exhibition, curator Richard Martin spoke on "Orienting the Wardrobe: Eastern Influences in Western Art," in the Grace Rainey Rogers Auditorium on Sunday January 8, 1995. The Museum's Education Department produced a fifteen-minute video, "An Imaginary East," that was screened in the Museum's Uris orientation theater.

Subseries III.GGGG.1. Administrative

Box	Folder	
193	10	Budget. September-December 1994
193	11	Communications Department. Correspondence, checklists, photographs. 1994 <i>Note:</i> Includes color photographic slides.
193	12	Development Department. Sponsorship, invitations. 1993-1994 <i>Note:</i> Documents with sensitive financial information have been removed from this folder. Restricted documents may be accessed on or after September 2029, at the discretion of Archives staff. <i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.
193	13	Fan mail. 1994-1995
193	14	Invitation, press preview. December 1994
193	15	Memos. 1994

Subseries III.GGGG.2. Research and Planning

Box	Folder	
194	1	Background. Accessories. [1994]
194	2	Background. Bibliographies, events. [1994]
194	3	Background. Metropolitan Museum. Decorative Arts. [1994]
194	4	Background. Metropolitan Museum. Paintings. [1994]
194	5	Background. Metropolitan Museum. Prints and Drawings. [1994]
194	6	Background. Periodicals. 1920s (photocopies). [1994] <i>Note:</i> Oversize material has been removed to box 285, folder 10.
285	10	Background. Periodicals. 1920s (photocopies). Oversize. [1994] <i>Note:</i> Oversize material removed from box 194, folder 6.
194	7	Background. Periodicals. 1970s-1980s (photocopies). [1994] <i>Note:</i> Oversize material has been removed to box 285, folder 11.

Subseries III.GGGG.3. Installation and Design

285	11	Background. Periodicals. 1970s-1980s (photocopies). Oversize. [1994] <i>Note:</i> Oversize material removed from box 194, folder 7.
194	8	Background. Periodicals and books (photocopies). [1994]
194	9	Background. Vocabulary. [1994]
194	10	Lenders. Apfel, Iris; Giorgio Armani, Emilie de Brigard, Brooklyn Museum, de Young Museum, Dolce e Gabbana, Romeo Gigli, Gottex Industries. 1994-1995
194	11	Lenders. Kamer, Martin; Nan Kempner, Kyoto Costume Institute, Eleanor Lambert, Ralph Lauren, Issey Miyake, Hanae Mori, Anthony Muto 1994-1995
194	12	Lenders. Moda and Co., Tod Oldham, Oscar de la Renta, Yves Saint Laurent, Ron Shanask, Valentino, Gianni Versace, Wheaton International. 1994-1995
194	13	Loans. Various. November 1994
195	1	Object selection. Costume Institute. 1994
195	2	Object selection. Various. 1994

Subseries III.GGGG.3. Installation and Design

Box	Folder	
195	3	Conservation. September 1994 <i>Note:</i> In this folder, redacted copies replace documents with sensitive personnel information. Restricted documents may be accessed on or after September 30, 2079, at the discretion of Archives staff.
195	4	Label copy. 1994
195	5	Mannequins. Hair. October, November 1994

Subseries III.GGGG.4. Publicity

Box	Folder	
195	6	Lectures and presentations. January 1995
195	7	Photographs. 1994 <i>Note:</i> Includes black and white photographic prints and internegatives.
195	8	Press kits. 1994
195	9	Press. Clippings. 1994 <i>Note:</i> Oversize material has been removed to box 285, folder 12.
285	12	Press. Clippings. Oversize. 1994 <i>Note:</i> Oversize material removed from box 195, folder 9.
195	10	Press. Clippings. Bound volume. 1994-1995
195	11	Press. Correspondence. <i>Antiques Magazine</i> . September, November 1994
195	12	Press. Radio and television. Transcripts. December 1994, January 1995
195	13	Press release. Drafts, final. 1994
195	14	Video. Script, memos. October 1994
195	15	Writing, appearances by Richard Martin. 1995

Subseries III.GGGG.5. Catalogue and Merchandise

Subseries III.GGGG.5. Catalogue and Merchandise

Box	Folder	
285	13	Catalogue. Proofs. Oversize. 1994
195	16	Drafts, correspondence, photography requests. 1994 <i>Note:</i> Includes black and white photographic prints.
195	17	Drafts, photographs, Harold Koda file. 1994 <i>Note:</i> Oversize material has been removed to box 285, folder 14.
285	14	Drafts, photographs, Harold Koda file. Oversize. 1994 <i>Note:</i> Oversize material removed from box 195, folder 17.
195	18	Poster. Design. November 1994
195	19	Signatures, unbound. 1994

Subseries III.HHHH. Bloom: Fashion's Spring Gardens (April 1- August 20, 1995)

Historical note

“Bloom: Fashion's Spring Gardens” examined the traditional use of flowers in fashion as a metaphor for feminine beauty. More than eighty mannequins displayed garments dating from the seventeenth century to the present, drawn primarily from The Costume Institute’s collection. They highlighted the lavish and exotic botany ornamenting eighteenth century dress, the free and often symbolic use of flowers in early nineteenth century design, the Victorian stylization of floral forms, and the science of flowers in the twentieth century, while emphasizing ideals of beauty throughout these historical periods. Contemporary designers represented in the exhibition included Balenciaga, Dior, Perry Ellis, Givenchy, Charles James, Lanvin, Norell, Yves Saint Laurent, and Elsa Schiaparelli.

The galleries were arranged thematically rather than chronologically, with areas devoted to botanical taxonomy, a winter garden of lush tropical vegetation, composite flowers as works of art, a formal rose garden, a fleurs du mal garden of black and sinister flowers, and costume demonstrating the metamorphosis of women into actual flowers.

In conjunction with the exhibition, Curator Richard Martin presented a lecture, “Bloom: Extraordinary Dress of Garden Variety,” in the Museum’s Grace Rainey Rogers Auditorium on May 28, 1995.

Subseries III.HHHH.1. Administrative

Box	Folder	
195	20	Budget. January-March 1995
195	21	Communications Department. January, February 1995
196	1	Correspondence. General. April 11, 1995
292	23	Sponsorship. 1994-1995 <i>Note:</i> This folder contains privileged financial information and is restricted, according to Museum Archives access policy. Documents may be accessed on or after February 2013, at the discretion of Archives staff.

Subseries III.HHHH.2. Research and Planning

Subseries III.HHHH.2. Research and Planning

Box	Folder	
196	2	Background. Bibliographies. [1995]
196	3	Background. <i>Godey's Ladys' Book</i> [1995]
196	4	Background. Yves Saint Laurent. 1988-1995
196	5	Lenders. Academy Costume, Carey Adina, Iris Apfel, Bill Blass, Amy Fine Collins, Jasper Conran, Dyke-man Young, Fashion Institute of Technology, Cora Ginsburg, Susan Gutfreund, Mai Hallingby. 1995
196	6	Lenders. Hamnett, Katherin; Eric Javits, Martin Kainer, Nan Kempner, Christian Lacroix, Judith Leiber, Adelle Lutz, Richard Martin. 1995
196	7	Lenders. Mizrahi, Isaac, Hanae Mori, New York Botanical garden, Laura O'Brien, Jean Patou, James Purcell. 1995
196	8	Lenders. Ricci, Nina; Yves Saint Laurent, Mrs. Slifka, Smithsonian Institution, Steppin' Out, Vivienne Tam. 1995
196	9	Lenders. Tatsumo, Koji, Versace, Jayne Wrightsman. 1995
196	10	Loans. Various. 1995
196	11	Object selection. Costume Institute. [1995]
196	12	Object selection. Thierry Mugler. February, March 1995
196	13	Research images. 1995

Subseries III.HHHH.3. Installation and Design

Box	Folder	
196	14	Foliage, mannequins. January 1995
285	15	Gallery. Plan view, elevation. Oversize. January 195
196	15	Label copy. 1995
196	16	Set up, take down. 1994-1995
196	17	Wall text. March 1995

Subseries III.HHHH.4. Publicity

Box	Folder	
196	18	Press release. 1995
196	19	Press. Clippings. April-September 1995 <i>Note:</i> Oversized material has been removed to flat file 17, drawer 5, folder 3.
Flat-file		
17/5	3	Press. Clippings. Oversize. 1995 <i>Note:</i> Oversize material removed from box 196, folder 19.
Box		
196	20	Press. Clippings. Bound. April-August 1995
196	21	Press. Correspondence. 1994-1995
196	22	Lecture by Richard Martin. March-June 1995

Subseries III.HHHH.5. Catalogue and Merchandise

196	23	Photographs. 1995 Includes color slides and black and white photographic prints.
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Subseries III.HHHH.5. Catalogue and Merchandise

Box	Folder	
196	24	Editorial Department. Correspondence, draft. December 1994
196	25	Photographs. 1995 <i>Note:</i> Oversize material has been removed to box 285, folder 16. <i>Note:</i> Includes black and white photographic prints.
285	16	Photographs. Oversize. 1995 <i>Note:</i> Oversized material removed from box 196, folder 25.
197	1	Proofs, correspondence. 1995
197	2	Publications and merchandise for sale. March, April 1995

Subseries III.III. Swords into Ploughshares: Military Dress and the Civilian Wardrobe (September 7- November 26, 1995)

Historical note

“Swords into Ploughshares: Military Dress and the Civilian Wardrobe” traced the impact of military attire on fashion, as uniforms evolved from eighteenth century aristocrats’ self-chosen brightly colored tunics to regulation khaki-clad armies in the twentieth century. It demonstrated the pervasive influence of military uniforms on everyday dress and couture as an example of fashion emerging from function. This included the incorporation of ceremonial components of military dress, such as insignias, epaulets, stripings, brass buttons, braids, and badges.

The one hundred costumes included such daily staple garments as trench coats, safari jackets, sailor-collared dresses, regimental tartan patterns, and pea jackets, as well as aviator sunglasses. These were displayed together with their diverse influences, including Samurai, Highland, and Zoave uniforms. Loans from contemporary designers including Dolce e Gabbana, Calvin Klein, Ralph Lauren, Isaac Mizrahi, Prada, Anna Sui, and Versace augmented historical items from The Costume Institute’s collections.

Subseries III.III.1. Administrative

Box	Folder	
197	3	Budget. May-August 1995
197	4	Correspondence. General. 1995-1996
292	24	Sponsorship. January-July 1995 <i>Note:</i> This folder contains sensitive financial information and is restricted according to Museum Archives policy. Restricted documents may be accessed on or after June 2030, at the discretion of Archives staff.

Subseries III.III.2. Research and Planning

Box	Folder
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Subseries III.III.3. Installation and Design

197	5	Lenders. Beatles, Geoffrey Beene, Bill Blass, Burberry's, De Castel Bajac, Chanel, Comme des Garçons. 1995
197	6	Lenders. Museum of the Confederacy, Jeffrey Costello, Peter Dervis, Dolce e Gabbana, Dwight D. Eisenhower Library, Carol Faiella 1995
197	7	Lenders. Fashion Institute of Technology, Anne Hearst, Barry Kieselstein-Cord, Calvin Klein, Michiko Koshino, Joelle Kunath, Byron Lars. 1995
197	8	Lenders. Lauren, Ralph; Susan Lauren, Rebecca Marier, Issey Miyake, Isaac Mizrahi, Bill Muir. 1995
197	9	Lenders. Pastor, Patricia; Prada, Christopher Ross. 1995
197	10	Lenders. Saint Laurent Yves; Sandy Schreier, Lelah Sewell, Anna Sui, Richard Tyler. 1995
197	11	Lenders. Valentino, Gianni Versace, West Point Museum, Vivienne Westwood. 1995
198	1	Object selection. Footwear. 1995
198	2	Object selection. Metropolitan Museum. 1995 <i>Note: In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy.</i>
198	3	Object selection. Victoria and Albert Museum. 1995
198	4	Research images. 1995

Subseries III.III.3. Installation and Design

Box	Folder	
198	5	Credit lines. 1995
198	6	Label copy. 1995
198	7	Mannequins. November 1995
198	8	Music list. 1995
198	9	Netting. 1995

Subseries III.III.4. Publicity

Box	Folder	
198	10	Martin lecture. May, June 1995
198	11	Press release. Draft. 1995
198	12	Press. Correspondence. May-August 1995
198	13	Press kits, invitations, handouts. 1995
198	14	Photographs. 1995
198	15	Press. Clippings. 1995

Subseries III.III.5. Catalogue and Merchandise

Box	Folder	
198	16	Draft text. 1995
198	17	Merchandise list, prices. August, September 1995

Subseries III.JJJJ. Haute Couture (December 7, 1995-March 24, 1996)

198 18 Illustrations. Photocopies. July 1995

Subseries III.JJJJ. Haute Couture (December 7, 1995-March 24, 1996)

Historical note

“Haute Couture” celebrated fashion’s greatest designers by examining the specific qualities and properties of haute couture as exemplified from the House of Worth in the 1870s to late twentieth century practitioners. It focused on couture’s history and virtuoso techniques, including detailing and tailoring, embroidery, featherwork, lace, millinery, costume jewelry, and accessories. The exhibition emphasized the primacy of quality, artisanry, and connoisseurship in haute couture as crucial factors in its role as both presenting fashion’s ideal form and setting standards for its future through continued innovation.

Among the designers represented in items from the Costume Institute’s collections, as well as loans from individuals and design houses, were Charles Frederick Worth, Paul Poiret, Madeline Vionnet, Gabrielle Chanel, Jean Lanvin, Elsa Schiaparelli, Pierre Balmain, and Hubert de Givenchy.

Mainbocher’s wedding dress designed for Wallis Simpson’s 1937 marriage to the Duke of Windsor, Chanel’s little black dress, examples of Dior’s 1947 New Look, and Balenciaga’s chemise were highlights of the exhibition.

The Party of the Year, held at the Museum the evening before the exhibition’s opening, was the first to be co-chaired by *Vogue* editor Anna Wintour, socialite Clarissa Bronfman, and Board of Trustees Vice Director Annette de la Renta. From 1978 to 1994 the event had been chaired by honorary trustee Patricia Buckley.

The exhibition was sponsored by Karl Lagerfeld for Chanel and Gianni Versace.

Subseries III.JJJJ.1. Administrative

Box	Folder	
198	19	Correspondence. Fan mail. December 1995, January 1996
198	20	Correspondence. Memos. 1995-1996
198	21	Correspondence. Thank you letters. December 1995
198	22	Events. Cocktail reception (September 12, 1995). Guest list. September 1995
198	23	Events. Horace Goldsmith Foundation visit (December 12, 1995). October, November 1995
198	24	Party of the Year. Correspondence. November, December 1995
198	25	Party of the Year. Invitation draft, statements. October 1995
198	26	Proposal. Photography exhibition. June 1995
292	26	Sponsorship. August 1995-February 1996
		<i>Note:</i> This folder contains sensitive financial information and is restricted according to Museum Archives policy. Restricted documents may be accessed on or after June 2030 at the discretion of Archives staff.

Subseries III.JJJJ.2. Research and Planning

Box	Folder	
198	27	Background research. 1995

Subseries III.JJJJ.3. Installation and Design

198	28	Lenders. Apfel, Iris; Mercedes Bass (Mrs. Sid), Hamish Bowles, Oscar de la Renta, Chicago Historical Society. 1995
198	29	Lenders. Chanel, Cora Ginsburg, Nam Kempner (Mrs. Thomas), Christian Lacroix, Guy Laroche, Mary Levkoff. 1995
198	30	Lenders. Levy, Mireille; Hanao Mori, Josie Natori, MMA Photography Department, Sandy Schreier, Yves Saint Laurent, Dominique Sirop. 1995
198	31	Versace, <i>Vogue</i> Magazine. 1995

Subseries III.JJJJ.3. Installation and Design

Box	Folder	
198	32	Audiovisual set up. October 1995
198	33	Correspondence. Toledo, Reuben. November 1995
198	34	Text panels. November 1995

Subseries III.JJJJ.4. Publicity box 199

Box	Folder	
199	1	Martin, Richard. Lectures. October, November 1995
199	2	Photographs. 1995 <i>Note:</i> Includes black and white photographic prints and color slides.
285	17	Press packet. Oversize. 1995
199	3	Press release, invitations. 1995
199	4	Press. Clippings. 1995 <i>Note:</i> Oversize material has been removed to flat file 17, drawer 5, folder 2.
Flat-file		
17/5	2	Press. Clippings. Oversize. 1995-1996 <i>Note:</i> Oversize material removed from box 199, folder 4.
Box		
199	5	Press. Correspondence. May-August 1995
199	6	Saks Fifth Avenue window display. November 1995

Subseries III.JJJJ.5. Catalogue and Merchandise

Box	Folder	
199	7	Credits. November 1995
199	8	Draft text, unbound signatures. 1995 <i>Note:</i> Oversize material has been removed to box 285, folder 18.
285	18	Draft text, unbound signatures. Oversized. 1995 <i>Note:</i> Oversize material removed from box 199, folder 8.
199	9	Merchandise list, prices. August, September 1995
199	10	Poster, permissions. November 1995

Subseries III.KKKK. Bare Witness: Clothing and Nudity (April 2-August 18, 1996)**Historical note**

“Bare Witness” examined costume in its dual role as both concealer and revealer of the female body. It explored the changing history of fashion and body perception in the eighteenth to twentieth centuries with insight into shifting erogenous zones and evolving cultural values. The exhibition paid particular attention to fashion’s windows onto the body: the exposure of shoulders, baring of midriffs, discreet baring of the torso and upper back through small apertures, and the controversial exposure of the lower back, breasts, and leg.

Each of the exhibition’s five sections was devoted to a particular area of the body and the costumes that revealed and/or concealed it. The largest gallery showed the history of décolletage, with a section devoted to the leg and its exposure and concealment via changing hemlines. Another gallery observed the plunging and provocative back, especially in the 1910s and 1920s, in garments often incorporating the most demure and covered front. The final Salomé gallery was given over to veils, transparent garments, and gossamer drapery. Highlights of the exhibition included a Madeleine Vionnet (1876-1975) midriff-baring, rhinestone-beaded chiffon gown, the infamous 1964 Rudi Gernreich topless bathing suit, and the Serendipity denim micro-miniskirt worn by performer Cher in 1969.

Drawn mainly from the collections of the Costume Institute, the exhibition was curated by Costume Institute Curator in Charge Richard Martin and Associate Curator Harold Koda.

Box	Folder	
200	1	Administrative. Miscellaneous.
200	2	Research and Planning. Lenders. Bachman, Beene, Demeumeester, Dolce & Gabbana, Dykeman, Ebelstein. 1995-1996
200	3	Research and Planning. Lenders. Gigli, Gucci, Hermes, Kamer, Karan, Martin. 1996
200	4	Research and Planning. Lenders. McQueen, Mizrahi, Mugler, Oldham, Yves St. Laurent. 1996
200	5	Research and Planning. Lenders. Sant'Angelo, Shamask, Tilley, Valentine, Versace. 1996
200	6	Research and Planning. Slide identification list. 1996
200	7	Installation and Design. Drafts. Wall texts, catalogue, labels. Undated
201	1	Publicity. Clippings. 1995-1996 <i>Note:</i> Oversize material has been removed to box 285, folder 19.
285	19	Publicity. Clippings. Oversize. <i>Note:</i> Oversized material removed from box 201, folder 1.
201	2	Publicity. Photographs. Press. 1996
201	3	Publicity. Press kit, releases, catalogue. 1996
201	4	Publicity. Press. Television, radio, transcripts. 1996

Subseries III.LLLL. Two by Two (September 10-November 24, 1996)

“Two by Two” was the first Costume Institute exhibition to offer a history of apparel with equal attention to men and women. The exhibition, drawn exclusively from The Costume Institute’s collections, examined gender and fashion

Subseries III.MMMM. Christian Dior (December 12, 1996- March 23, 1997)

history through the pairing of men's and women's clothing in a historical survey from the eighteenth century through the 1990s. The exhibition belied the traditional view that menswear and womenswear are distinct and separate, positing instead neither gender likeness nor difference. Highlights of the fifty couples displayed on one hundred mannequins included an eighteenth century couple in court dress and evening outfits of the 1930s worn and donated by the Duke and Duchess of Windsor.

The exhibition's eighteenth century menswear typified dress at its most decorated and flamboyant, when male court costume rivalled female adornment. In the nineteenth-century, menswear assumed a more uniform industrial palette of black, gray, and navy, while women's clothing reflected more frequent and greater changes in taste and fashion. In the 1830s, men's silhouettes and women's costume shapes were analogous: waists were raised and hips widened. Later in the century, the solid forms of men's cosmopolitan and business attire formed a counterpart to women's silhouettes. In the twentieth century, men's and women's apparel converged at moments of unisex idealism, and diverged in other instances displaying archetypal concepts of masculinity and femininity.

The exhibition was organized by Costume Institute Curator in Charge Richard Martin and Associate Curator Harold Koda and sponsored by the Italian luxury fashion house Ermenegildo Zegna Corporation.

Box	Folder	
201	5	Administrative. Miscellaneous. Correspondence, research, sponsors. 1996 <i>Access note:</i> Sensitive donor and object information has been removed from this file, according to Museum Archives access policy.
201	6	Research and Planning. Catalogue draft, wall text, labels. 1996
201	7	Research and Planning. Lenders. Dykeman, Feingold, Marine Corps Museum. 1996
201	8	Research and Planning. Mailing list. Undated
201	9	Installation and Design. Object list. Undated
201	10	Publicity. Clippings, broadcast transcript. 1996 <i>Note:</i> Oversize material has been removed to box 285, folder 20.
285	20	Publicity. Clippings, broadcast transcript. Oversize. <i>Note:</i> Oversized material removed from box 201, folder 10.
201	11	Publicity. Photographs. Couples from 1760s, 1830s, 1930s, 1960s. 1996
201	12	Publicity. Press kit, releases, brochure. 1996
201	13	Publicity. Slide identification lists. 1996

Subseries III.MMMM. Christian Dior (December 12, 1996- March 23, 1997)**Historical note**

"Christian Dior," a retrospective exhibition of more than eighty pieces, showcased the contributions of one of the century's great fashion designers in the crucial years of post-war artistic re-establishment and the renaissance of couture design after World War II. The exhibition's chronology began in 1947, the year that introduced Dior's New Look, and closed with the designer's sudden death in 1957.

Christian Dior (1905-1957) began his design career in 1937, when he was hired by fashion designer Robert Piguet, for whom he created three collections before being called up for military service. After leaving the army in 1942, Dior was hired by the fashion house of Lucien Lelong. Dior founded his eponymous house in 1946 and almost immediately made

Subseries III.NNNN. The Four Seasons (April 8-August 17, 1997)

his mark with his first collection, presented on February 12, 1947. Known as Corolle, it was rechristened the New Look by *Harper's Bazaar* editor-in-chief Carmel Snow. With its constricted waist, full hips, voluminous skirt, and emphasis on the bust, the New Look was a departure from the spare wartime silhouette necessitated by rationing.

Highlights of the exhibition included the 1947 Bar suit that was most closely identified with the New Look's dramatic changes: rounded unpadding shoulders, a severely corseted wasp-waist, padded hips, and voluminous skirt to the ankle. Also included were the 1949 organza and tulle evening gowns Venus and Junon. Their lavish embroidery represented the extraordinary postwar recovery of couture typified by the work of artisanal trades that form the industry's backbone.

Although drawn primarily from the collections of The Costume Institute, the exhibition also included loans from The Brooklyn Museum, The Fashion Institute of Technology, and the Archives Christian Dior.

The exhibition was sponsored by Christian Dior and LVMH-Moët Hennessy Louis Vuitton.

Box	Folder	
201	14	Administrative. Comments. 1996-1997
201	15	Administrative. Developement. 1995-1997
201	16	Administrative. Miscellaneous, correspondence, sponsorship, research. 1996-1997
202	1	Research and Planning. Lenders. Bath, Berlin, Bowles, Brandolini, Brooklyn, Cunningham. 1996-1997
202	2	Research and Planning. Lenders. Dior Archive, Fashion Institute of Technology, Pastor, Rosselini. 1996-1997
202	3	Research and Planning. Lenders. San Francisco, Sigal, Scholz. 1996-1997
202	4	Research and Planning. Photographs. Slide identifications. 1996-1997
202	5	Publicity. Clippings. 1996-1997
		<i>Note:</i> Oversized material has been removed to flat file 17, drawer 5, folder 3.
Flat-file		
17/5	3	Publicity. Clippings. Oversize.
		<i>Note:</i> Oversized material removed from box 202, folder 5.
Box		
202	6	Publicity. Exhibition text. 1996-1998
202	7	Publicity. Photographs. Christian Dior. 1997
202	8	Publicity. Publications. 1995-1997
202	9	Publicity. Press kits. 1996-1997
202	10	Publicity. Television, radio transcripts. 1996

Subseries III.NNNN. The Four Seasons (April 8-August 17, 1997)**Historical note**

"The Four Seasons," explored the influence on fashion of changes in climate, social life, recreation, and the habit of dressing through more than eighty costumes drawn from the Costume Institute's collection.

Spanning the eighteenth to twentieth centuries, the exhibition in the Costume Institute's five galleries was arranged by season rather than chronologically. Among the highlights were an 1860s Latvian white eiderdown jacket in the Winter

Subseries III.OOOO. Wordrobe (September 9, 1997-November 23, 1997)

gallery, a 1905 French whitework embroidery and Valenciennes lace-trimmed linen afternoon ensemble in the Spring gallery, a 1942 Claire McCardell cotton plaid playsuit in the Summer gallery, and an 1890s English man's wool tweed sporting suit in the Autumn gallery.

The fifth gallery's concept was a fifth season, represented by clothing that can be worn all year round. It included fabrics and colors once strictly limited to a particular season, including cashmere, lightweight wool, nylon, spandex, and polyester incorporated into garments such as a sleeveless cashmere sweater for summer and a synthetic blend winter suit. This gallery also explored how color palettes such as summer pastels that were once limited seasonally are now evident in fashion year-round.

Curated by Costume Institute Curator in Charge Richard Martin, the exhibition was accompanied by an illustrated color booklet showing costumes from the exhibition together with selected seasonal images from the Metropolitan Museum's curatorial collections, including Jackson Pollock's *Autumn Rhythm* and Claude Monet's *Terrace at Sainte-Adresse* (now called *Garden at Sainte-Adresse*).

Box	Folder	
202	11	Administrative. Miscellaneous. Correspondence, funding. 1996-1997 <i>Access note:</i> Sensitive object information has been removed from this file, according to Museum Archives access policy.
203	1	Research and Planning. Lenders. Comme des Garçons, Fashion Institute of Technology, Ginsburg. 1997
203	2	Research and Planning. Lenders. Karan, Lauren, Oldham, Versace. 1997
203	3	Research and Planning. Slide identification list. 1997
203	4	Publicity. Clippings. 1997 <i>Note:</i> Oversize material has been removed to box 285, folder 21.
285	21	Publicity. Clippings Oversize. 1997 <i>Note:</i> Oversized material removed from box 203, folder 4.
203	5	Publicity. Photographs. Undated
203	6	Publicity. Press releases, invitations, brochures. 1997
203	7	Catalogue. Draft. 1997

Subseries III.OOOO. Wordrobe (September 9, 1997-November 23, 1997)**Historical note**

"Wordrobe" explored the intersecting worlds of word and wardrobe, organized around the principles of rhetoric and meaning. The exhibition concentrated on costume in the twentieth-century and examined the way in which letters, numbers, and words are incorporated into wearable items.

The exhibition was organized into four sections. Message and Moralism focused on the use of intelligible phrases, story-telling, and the conveying of meaning. Featured in this section were a 1996 Evans and Wong Debutante's slip dress of black Ultrasuede, hand-cut to delineate text from Emily Post's 1922 *Do's and Don'ts for the Debutante* and eighteenth century busks, or stays, containing love notes that fit into corsets, as well as nineteenth century monogrammed garters. The use of language as an incoherent or jumbled system, not expressing meaning but encouraging literal freedom, was examined in the Babel section. This included a 1994 graffiti-printed men's ensemble designed by Jean

Subseries III.PPPP. Gianni Versace (December 11, 1997-March 22, 1998)

Paul Gaultier and a 1930s necktie designed by Elsa Schiaparelli with a print featuring her own press clippings. The Calligraphy section revealed the beauty of letters and numbers, simulating handwriting and graphic forms, and included 1990s Mary McFadden designs inspired by medieval Irish illuminated manuscripts. The final section, Blasphemy, examined expressions of rudeness and dissent and included graffiti, Dada and Surrealist art, commercial labels, logos, and monograms.

The majority of the items in the exhibition were from the collections of The Costume Institute and many were gifts or loans from the personal collection of Costume Institute Curator in Charge Richard Martin, who organized the exhibition.

Box	Folder	
203	8	Administrative. Miscellaneous, correspondence, objects. 1997
203	9	Research and Planning. Lenders. Castelbajac, Cianciolo, Giannelli, Golden, Horn, Jacobs. 1997
203	10	Research and Planning. Lenders. Kamali, McFadden, Martin, Moschino, Rubenstein. 1997
203	11	Research and Planning. Photographs. Identification lists. Undated
203	12	Publicity. Clippings. 1980-1997 <i>Note:</i> Oversize material has been removed to box 285, folder 22.
285	22	Publicity. Clippings. Oversize. 1997 <i>Note:</i> Oversized material removed from box 203, folder 12.
203	13	Publicity. Photographs, installation views. Undated
203	14	Publicity. Press kits, brochures, press release. 1997
203	15	Publicity. Press. Television, radio. 1997
203	16	Catalogue, Draft. 1997

Subseries III.PPPP. Gianni Versace (December 11, 1997-March 22, 1998)**Historical note**

“Gianni Versace” celebrated the major themes of the designer’s lifetime of work in high fashion. Organized soon after his July 1997 murder, it replaced a previously announced exhibition to have been titled “Fashion’s History.” Costume Institute Curator in Charge Richard Martin, who organized the exhibition, felt there was a special relationship between The Costume Institute and the late designer as he had included Versace’s designs in his first exhibition at the Museum “Infra-Apparel” (Subseries III.BBBB, April 1-June 20, 1993) and almost every exhibition following. Martin also noted that that Versace had taken inspiration for his 1997 final couture show in Paris from the Metropolitan Museum’s exhibition “Glory of Byzantium” (March 11-July 6, 1997). Versace had also been a sponsor of “Haute Couture” (Subseries III.JJJJ, December 7, 1995-March 24, 1996).

The exhibition was presented in the Costume Institute’s five galleries and began with a mini-retrospective of the designer’s major themes, including prints, word incorporations, the *Time* magazine 1995 cover white suit worn by supermodel Claudia Schiffer, and the infamous safety-pin dress worn by actress Elizabeth Hurley.

Versace and Art traced his inspirations from Warhol and modern abstract art, while Versace and History followed the designer’s appreciation and appropriation of Greek and Roman classicism, Byzantine crosses, madonnas, eighteenth century court-style silhouettes, the Vienna Secession art movement, as well as designers Madeleine Vionnet and Mme Grès. The fourth gallery presented garments made from new materials, such as metal mesh, plastic and leather, and

Subseries III.QQQQ. American Ingenuity (April 3-August 16, 1998)

included the 1992 bondage collection. The fifth and final gallery, Versace: The Dream, featured clothing for theater and fashion.

The exhibition was sponsored by Condé Nast, The David H. Koch Charitable Foundation, Fairchild Publications, and VH1.

Box	Folder	
204	1	Administrative. Correspondence. Exhibition in Italy. 1998
204	2	Administrative. Correspondence. Markus Ebner, Patrizia Cucco. 1997
204	3	Administrative. Party of the Year. Sponsorship. 1997-1998 <i>Access note:</i> Sensitive donor and object information has been removed from this file, according to Museum Archives access policy.
204	4	Research and Planning. Lenders. Versace (Milan, New York). 1997-1998
204	5	Publicity. Clippings. 1997
204	6	Publicity. Clippings, articles. 1997-1998 <i>Note:</i> Oversized material has been removed to flat file 17, drawer 5, folder 3.
 Flat-file		
17/5	3	Publicity. Clippings, articles. Oversize. <i>Note:</i> Oversized material removed from box 204, folder 6.
 Box		
204	7	Publicity. Slide identification list. 1997
204	8	Publicity. Photographs. Undated
204	9	Publicity. Photographs. Party of the year. Undated
204	10	Publicity. Press. Clippings, party of the year. 1997
205	1	Publicity. Press. Interviews, television, radio. 1997
205	2	Publicity. Press kits, releases, invitations. 1997-1998
205	3	Publicity. Transcripts, television, radio. 1997
205	4	Catalogue. Draft. 1997-1998
205	5	Catalogue. Draft, brochure. 1997-1998

Subseries III.QQQQ. American Ingenuity (April 3-August 16, 1998)

Historical note

“American Ingenuity” celebrated the pragmatism and inventiveness of American sportswear as represented by pioneering women sportswear designers, including Claire McCardell, Bonnie Cashin, Anne Klein, Vera Maxwell, and Elizabeth Hawes, who established a nonchalant, easy-fitting style unprecedented in fashion history. The exhibition explored the themes of wrapping, pockets, easy-care materials, adaptations from menswear, wardrobe building, and layering. It examined what Costume Institute Curator in Charge Richard Martin believed was a uniquely American mindset of economy, simplicity, invention, and democracy. This style, ascendant from the 1930s to the beginning of the 1970s, was chiefly defined on New York City’s Seventh Avenue and focused on ready-to-wear and affordable fashion rather than the more grandiose style of the traditional fashion authority of French couture. The exhibition focused on female design

Subseries III.RRRR. The Ceaseless Century: Three Hundred Years of Eighteen...

pioneers but also included such male designers as Tom Brigance, Bill Blass, and Halston, who followed in the wake, and continued applying the principles, of their female predecessors.

Box	Folder	
205	6	Research and Planning. Lenders. Beene, Collins, Martin, Robinson. 1997-1998
205	7	Research and Planning. Miscellaneous. Memos, correspondence. 1997-1998 <i>Note:</i> Object-related information has been removed from this file and is restricted, according to Museum Archives access policy.
205	8	Publicity. Clippings. 1998-1999 <i>Note:</i> Oversized material has been removed to flat file 17, drawer 5, folder 4.
Flat-file		
17/5	4	Publicity. Clippings. Oversize. <i>Note:</i> Oversized material removed from box 205, folder 8.
Box		
205	9	Publicity. Photographs. Undated
205	10	Publicity. Press kits, releases and brochures. 1997-1998
205	11	Catalogue. Draft. 1998

Subseries III.RRRR. The Ceaseless Century: Three Hundred Years of Eighteenth-Century Costume (September 9-November 29, 1998)

Historical note

“The Ceaseless Century: Three Hundred Years of Eighteenth Century Fashion” demonstrated the extraordinary influence of eighteenth century fashion over the three hundred years from 1700 to the 1990s and explored the persistence of eighteenth century style and its many revivals.

The exhibition was drawn from The Costume Institute’s collections and shown in its five galleries, in the first of which eighteenth century garments were juxtaposed with their later revivals. The second gallery displayed fabric for an eighteenth century dress that had been embroidered but never cut into its pattern pieces as well as an analytical look at the boning and construction of a 1940s Christian Dior dress. A grouping of eighteenth century dresses from the Museum’s extensive collection, made up the third gallery. In the fourth gallery, dresses from the 1880s and 1890s showed the forms of one hundred years earlier and demonstrated the polonaise, a coat-like outer dress worn over a skirt, as an equivalent to the bustle. The fifth gallery featured twentieth century dresses influenced by eighteenth century style, including pieces by Christian Dior, Gabrielle Chanel, Jean Paul Gaultier, Jeanne Lanvin, Christian Lacroix, and Vivienne Westwood.

Box	Folder	
205	12	Administrative. Miscellaneous. Correspondence, lecture notes, attendance. 1998-1999
205	13	Research and Planning. Lenders. Chanel, Chloe. 1998
206	1	Research and Planning. Lenders. Gaultier, Kamer, Lacroix. 1998
206	2	Research and Planning. Lenders. Smith, Theyskens, Versace. 1998-1999
206	3	Installation and Design. Check list, wall text. 1998
206	4	Publicity. Clippings. 1998 <i>Note:</i> Oversize material has been removed to box 285, folder 23.

Subseries III.SSSS. Cubism and Fashion (December 10, 1998-March 14, 1999)

285	23	Publicity. Clippings. Oversize. <i>Note: Oversized material removed from box 206, folder 4.</i>
206	5	Publicity. Photographs. 1998
206	6	Publicity. Press releases, press kits. 1998

Subseries III.SSSS. Cubism and Fashion (December 10, 1998-March 14, 1999)

Historical note

“Cubism and Fashion” demonstrated how the fundamental traits of Cubist art have been translated into fashion through the display of more than forty objects from the beginnings of Cubism in 1908 through the twentieth century. It explored the essential changes in fashion between 1908 and about 1925, proposing that Cubism, which transformed art so radically during that period, was also a prime contributor to fashion’s modern forms. The clothing on display echoed Cubist themes, such as planes, geometrical patterns, indeterminate forms, and collage. Drawn mostly from The Costume Institute’s collections, the garments exhibited ranged from a Madeleine Vionnet ivory silk panné velvet wedding dress to an evening wrap coat with an Art Deco skyscraper design. They illustrated fashion’s recognition of Cubism’s new way of seeing the world.

The exhibition was organized by Costume Institute Curator in Charge Richard Martin and sponsored by Prada.

Box	Folder	
206	7	Administrative. Correspondence, memos, clippings. 1998-1999
206	8	Administrative. Attendance. 1999
206	9	Administrative. Party of the Year. Development. 1998
206	10	Research and Planning. Lenders. Beene, Collins, Kamer, Luther. 1998-1999
206	11	Research and Planning. Lenders. Roth, Versace, Yves St. Laurent. 1998
206	12	Publicity. Clippings. 1998-1999 <i>Note: Oversize material has been removed to flat file 17, drawer 5, folder 4.</i>
Flat-file		
17/5	4	Publicity. Clippings. Oversize. <i>Note: Oversized material removed from box 206, folder 12.</i>
Box		
206	13	Publicity. Photographs. Press. Undated
206	14	Publicity. Press release, press kits, invitations. 1998
206	15	Publicity. Press. Slides identification. 1998
206	16	Publicity. Television, radio transcripts. 1998
207	1	Catalogue. Draft. Undated

Subseries III.TTTT. Our New Clothes: Acquisitions of the 1990s (April 6-August 22, 1999)

“Our New Clothes: Acquisitions of the 1990s” was the first exhibition of recent acquisitions to be held at the Costume Institute since “Recent Accessions” (Subseries III.SS, April 2-October 2, 1961). Similar exhibitions by The Costume Institute’s precursor, the Museum of Costume Art (see Historical Note) in the 1930s and 1940s had included “Exhibition

Subseries III.UUUU. Costume and Character in the Age of Ingres (September ...

of Dresses worn by Well-Known Women of Europe and America” (Subseries III.J, May 1-31, 1940) and “Russian Costumes and Recent Gifts of Asiatic Origin (Subseries III.T, October 1943)

The exhibition was organized around themes including American Heroes, which highlighted designers such as Geoffrey Beene, Calvin Klein, and Giorgio di Sant’Angelo. Two galleries were devoted to a concise history of masterworks of costume, all of which were acquired by The Costume Institute in the 1990s. The fifth gallery featured white dresses, from the clean lines of the early nineteenth century neoclassical era through Victorian summer lace garments to pristine white designs by twentieth century designers. The exhibition also included three centuries of menswear.

The exhibition was sponsored by retailer Barneys New York.

Box	Folder	
207	2	Administrative. Miscellaneous. Funding, checklists, correspondence. 1999
207	3	Research and Planning. Condition reports. 1993
207	4	Installation and Design. Gallery lay-out, mannequins. Undated
207	5	Publicity. Clippings. 1999
		<i>Note:</i> Oversized material has been removed to flat file 17, drawer 5, folder 4.
Flat-file		
17/5	4	Publicity. Clippings. Oversize.
		<i>Note:</i> Oversized material removed from box 207, folder 5.
Box		
207	6	Publicity. Press releases, press kits, invitations. 1999
207	7	Catalogue. Cover mock-up. Undated

Subseries III.UUUU. Costume and Character in the Age of Ingres (September 9-November 21, 1999)**Historical note**

“Costume and Character in the Age of Ingres” exhibited items from the Costume Institute’s collections showing the evolution of fashion change in the nineteenth century’s first sixty years as exemplified in the paintings of Jean-August Dominique Ingres (1780-1867), which are notable for their emphasis on luxurious fabrics, attention to detail, and passion for color. The exhibition was The Costume Institute’s first to be presented in combination with a major paintings loan exhibition taking place simultaneously: “Portraits by Ingres: Image of an Epoch,” curated by the Museum’s Engelhard Curator of 19th Century European painting Gary Tinterow.

The exhibition examined dress from the period in distinct thematic sections. Undress elaborated on the undergarments that gave structure to the period’s changing look and included chemises, corsets, and crinolines. Evolving Silhouette showed those external changes in garments ranging from early-century amorphous cotton dresses to the later decades’ grandest crinoline-supported shapes. Daywear included garments that met nineteenth century rules for what to wear at certain times of day, and included informal printed cotton day dresses worn at home or for outdoor excursions juxtaposed with more formal wool and silk examples worn to receive visitors or make social calls. Outerwear demonstrated how these garments’ function denoted their wearers’ social station, and were often as colorful and ornate as what they covered up. The Opulent Evenings section highlighted the chronology of dresses worn for dinners, balls, and evenings at the opera that ranged from the filmy empire style of 1806 to late-century styles exemplifying the excesses of Napoleon III’s Second Empire.

Subseries III.VVVV. Rock Style (December 9, 1999-March 19, 2000)

The exhibition was sponsored by Yves Saint Laurent.

Box	Folder	
207	8	Administrative. Miscellaneous, correspondence, funding. 1999 <i>Access note:</i> Redacted copies of documents with sensitive object information replace originals in this folder. The originals are restricted according to Museum Archives access policy.
207	9	Research and Planning. Gallery themes, purchase list. 1999
207	10	Research and Planning. Lenders. Ginsburg, Lauren. 1999
207	11	Research and Planning. Object list. 1999
207	12	Research and Planning. Slide identification list. 1999
207	13	Publicity. Clippings. 1999 <i>Note:</i> Oversized material has been removed to flat file 17, drawer 5, folder 4.
Flat-file		
17/5	4	Publicity. Clippings. Oversize. 1999 <i>Note:</i> Oversized material removed from box 207, folder 13.
Box		
207	14	Publicity. Photographs. Press. Undated
207	15	Publicity. Press kits, news releases, brochures, invites. 1999

Subseries III.VVVV. Rock Style (December 9, 1999-March 19, 2000)**Historical note**

“Rock Style” was a collaboration between The Metropolitan Museum of Art and the Rock and Roll Hall of Fame Museum in Cleveland that spotlighted rock and roll performers and their influence on fashion. The exhibition featured the clothing and accessories of more than forty major rock artists and was organized into five sections. Poets and Dreamers featured the unique mix and match style of performers such as Mama Cass, Marvin Gaye, and Tori Amos. Icons paid tribute to the original performers of rock and roll and included Elvis Presley’s 1957 gold lame suit and the jackets worn by the Beatles on the cover of their 1967 album “Sgt. Pepper’s Lonely Hearts Club Band.” Brilliant Disguise was devoted to such superstars as Michael Jackson, Grace Jones, and Bono. Rebels examined how what was once rebellious in fashion and attitude became mainstream, and included clothing worn by Alice Cooper, Rod Stewart, and Courtney Love. The final section, High Style, showed clothes worn by Diana Ross, Whitney Houston, and Sean “Puffy” Combs by designers such as Dolce and Gabbana and illustrated the interplay and interdependent relationships between the media and popular culture.

The exhibition originated in New York at the Metropolitan Museum before traveling to the Rock and Roll Hall of Fame Museum in Cleveland and the Barbican Centre in London. Costume Institute Director Richard Martin conceived of the exhibition but died in November 1999 before it was fully realized. Prior to his death Martin recommended that Myra Walker, director of the Texas Fashion Collection at the University of North Texas in Denton, assume his curatorial duties. Walker took over supervision of the exhibition, including selecting garments, overseeing installation, and writing wall and label text.

Subseries III.VVVV.1. Administrative

The exhibition was sponsored by Tommy Hilfiger Inc., with additional funding from Condé Nast and The Estée Lauder Companies Inc. Tommy Hilfiger also cowrote the accompanying exhibition catalogue *Rock Style* with music critic and *Rolling Stone* editor Anthony DeCurtis.

Subseries III.VVVV.1. Administrative

Box	Folder	
207	16	Contracts. Participant agreement. February 19, 2007
207	17	Contracts, correspondence, title discussion (1 of 2). 1998
208	1	Contracts, correspondence, title discussion (2 of 2). 1999-2000
208	2	Contracts. Missy McHugh's file. 1999
208	3	Contracts. Miscellaneous. 2000
208	4	Correspondence. Thank yous. 1999-2000
208	5	Expense reports. 1999-2000 <i>Access note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after October 27, 2084, at the discretion of Archives staff.
208	6	Expenses, purchasing card. 1999-2000
208	7	Invoices. 1999
208	8	McHugh, Missy. Miscellaneous. 1999-2000
208	9	Memos, planning meetings. 1999-2000
208	10	Michelle's file. Things to do. 1999
209	1	Names and addresses for invitations. 1999-2000
209	2	Object lists with financial data. 2000
209	3	Party of the Year. 1999
209	4	Photoshoot. 1999-2000
209	5	Shipping lists. Out. 2000

Subseries III.VVVV.2. Research and Planning

Box	Folder	
209	6	Barbican Centre. Agreement, memos, correspondence. 1999
209	7	Barbican Centre. Loans, show traveling. 2000
209	8	Correspondence. Garment request letters, performers, designers. 1999
209	9	Credits. Richard Avedon prints, posters. 1999-2000
209	10	Dreamchaser Productions. Video. 1999
209	11	Exhibition checklists. 1999
209	12	Lenders. AC/DC items: Young, Angus. 1999
209	13	Lenders. Aerosmith items (Steven Tyler): Tallarico, Steven. 1999-2000
209	14	Lenders. Aerosmith items (Steven Tyler): Tommy Hilfiger U.S.A. Inc. 1999
209	15	Lenders. Tori Amos items: Amos, Tori. 1999
209	16	Lenders. Bata Shoe Museum. 1999
209	17	Lenders. The Beatles items: Avedon, Richard. 1999-2000

Subseries III.VVVV.2. Research and Planning

209	18	Lenders. The Beatles items: Pete Siegel. 1999-2000
209	19	Lenders. Beck items: O'Brien, Shauna. 1999
210	1	Lenders. Björk items: Chalayan, Hussein. 1999-2000
210	2	Lenders. Björk items: Helgardottir, Andrea. 1998-1999
210	3	Lenders. Björk items: Maison Martin Margiela. 1999
210	4	Lenders. David Bowie items: Hard Rock Memobrobilia Collection. 1999-2000
210	5	Lenders. David Bowie items: Isolar. 1999
210	6	Lenders. Mary J. Blige items: Dolce and Gabbana. 1999
210	7	Lenders. Blondie items: Harry, Deborah. 1999
210	8	Lenders. James Brown items: Brown, James. 1999
210	9	Lenders. James Brown items: Rock and Roll Hall of Fame and Museum. 1999
210	10	Lenders. Busta Rhymes items: Busta Rhymes. 1999
210	11	Lenders. David Byrne items: Todo Mundo. 1999-2000
210	12	Lenders. Mama Cass items: Rock and Roll Hall of Fame and Museum. 1999
210	13	Lenders. Ray Charles items: Stewart, Terry. 1999
210	14	Lenders. Cher items: Dolce & Gabbana. Undated
210	15	Lenders. Cher items: Mackie, Bob. 1999
210	16	Lenders. Cirona, Stephen (Tommy Hilfiger Inc). 1999-2000
210	17	Lenders. Alice Cooper items: Nelson, Brian. 1999
210	18	Lenders. Sean "Puffy" Combs items: Chrome Hearts. 1999
210	19	Lenders. Sean "Puffy" Combs items: Dolce & Gabbana. 1999-2000
210	20	Lenders. Devo items: Mothersbaugh, Mark. 1999-2000 <i>Note: Oversized material has been removed to box 285, folder 24.</i>
285	24	Lenders. Devo items: Mothersbaugh, Mark. Oversized copy Search and Destroy No. 3. Undated <i>Note: Oversized material removed from box 210, folder 20.</i>
210	21	Lenders. Donovan items: Leitch, Donovan P. 1999-2000
210	22	Lenders. Dolce and Gabbana. 1999
211	1	Lenders. Dusenbery, Karen. 1999
211	2	Lenders. Earth, Wire & Fire items: Rock and Roll Hall of Fame and Museum. 1999
211	3	Lenders. Aretha Franklin items: Scaasi, Arnold. 1999
211	4	Lenders. Hard Rock Cafe Memorabilia Collection. 1999-2000
211	5	Lenders. George Harrison items: Angels Costumiers. 1999-2000
211	6	Lenders. Jimi Hendrix items: Experience Music Project. 1999
211	7	Lenders. Jimi Hendrix items: Hard Rock Memorabilia Collection. 1999-2000
211	8	Lenders. Lauryn Hill items: Bardagiannis, Vasoula, Robert Lee Morris, Sky Shoes. 1999-2000
211	9	Lenders. Lauryn Hill items: Hardy, John. 1999-2000
211	10	Lenders. Lauryn Hill items: Levi Strauss & Co. 1999-2000
211	11	Lenders. Whitney Houston items: Dolce and Gabbana. 1999

Subseries III.VVVV.2. Research and Planning

211	12	Lenders. Whitney Houston items: Houston, Donna. 1999-2000
211	13	Lenders. Whitney Houston items: The Walt Disney Company. 1999-2000
211	14	Lenders. Iron Maiden items: Mercurdis, Merck. 1999
211	15	Lenders. Janet Jackson items: Scott, Lindsay. 1999-2000
211	16	Lenders. Michael Jackson items: Tausei, Evvy. 1999
211	17	Lenders. Mick Jagger items: Marathon Music. 1999
211	18	Lenders. Elton John items: Cucco, Patrizia, Gianni Versace. 1999-2000
211	19	Lenders. Elton John items: Hard Rock Cafe Memorabilia collection. 1999-2000
212	1	Lenders. Grace Jones items: Pelosi, John. 1999-2000
212	2	Lenders. Grace Jones, Madonna items: Keith Haring Foundation. 1999-2000
212	3	Lenders. Grace Jones items: Robert Mapplethorpe Foundation. 1999-2000
212	4	Lenders. Janis Joplin items: Hard Rock Memorabilia Collection. 1999-2000
212	5	Lenders. Khan, Derek. 1999 <i>Note: Oversized material has been removed to box 285, folder 25.</i>
285	25	Lenders. Khan, Derek. Oversize copy of <i>Women's Wear Daily</i> . November 11, 1999 <i>Note: Oversized material removed from box 212, folder 5.</i>
212	6	Lenders. KISS items: KISS. 1999
212	7	Lenders. Kosinki, Ed. 1999
212	8	Lenders. Lenny Kravitz items: Furin, Craig. 1999-2000
212	9	Lenders. Lenny Kravitz items: Salaun, Selima. 1999-2000
212	10	Lenders. LaCrasia Gloves. 2000-2001
212	11	Lenders. John Lennon items: Ono, Yoko. 1999-2000
212	12	Lenders. Courtney Love items: Huggins, Erin, Jen Jenkins. 1999-2000
212	13	Lenders. Paul McCartney items: Jones, Shelag. 1999
212	14	Lenders. Madonna items: Dolce and Gabbana. 1999-2000
212	15	Lenders. Madonna items: Lutz, Darlene. 1999
212	16	Lenders. Madonna items: Lutz, Darlene, Hard Rock Cafe. 1999
213	1	Lenders. Marilyn Manson items: Ciulla, Tony. 1999
213	2	Lenders. Monica items: Chanel. 1999
213	3	Lenders. Keith Moon items: Rock and Roll Hall of Fame and Museum. 1999
213	4	Lenders. Jim Morrison items: Hard Rock Cafe. 1999-2000
213	5	Lenders. Motown Museum (Esther Gordy Edwards). 1999-2000
213	6	Lenders. Stevie Nicks items: Louis, Sheryl. 1999
213	7	Lenders. Robert Palmer items: Rock and Roll Hall of Fame and Museum. 1999
213	8	Lenders. P Funk. Garry Shider items: Pacifier Productions. 1999-2000
213	9	Lenders. P Funk. Bootsy Collins and George Clinton items: Rock and Roll Hall of Fame and Museum. 1999
213	10	Lenders. Michelle Phillips items: Rock and Roll Hall of Fame. 1999
213	11	Lenders. Elvis Presley items: Nightstar International. 1999

Subseries III.VVVV.2. Research and Planning

213	12	Lenders. Elvis Presley items: Howell, Greg. 2000
213	13	Lenders. Judas Priest items: Andrews, Jayne. 1999-2000
213	14	Lenders. Prince items: Paisley Park Enterprises Inc. 1999
213	15	Lenders. U2 items: Principle Management. 1999-2000
213	16	Lenders. Lou Reed items: Groubert, Beth. 1999
213	17	Lenders. Keith Richards items: Hilfiger, Tommy. 1999
213	18	Lenders. Keith Richards items: Richards, Keith. 1999-2000
214	1	Lenders. Rock and Roll Hall of Fame and Museum. 1999-2000
214	2	Lenders. Axl Rose items: Sprouse, Stephen. 1999
214	3	Lenders. Diana Ross items: Lenox, Cathy. 1999
214	4	Lenders. Johnny Rotten items: Alderslade, Natasha, Vivienne Westwood. 1999
214	5	Lenders. Salt n' Peppa items: James, Cheryl. 1999-2000
214	6	Lenders. Salt n' Peppa items: Dolce & Gabbana
214	7	Lenders. Sebastien, John. 1999
214	8	Lenders. Britney Spears items: Tommy Hilfiger USA Inc. 1999-2000
214	9	Lenders. The Supremes items: Sutton, Donna. 2000
214	10	Lenders. Victoria and Albert Museum. 1999
214	11	Lenders. Tina Turner items: Armani. 1999-2000
214	12	Lenders. Tina Turner items: Greene, C.D. 1999-2000
214	13	Lenders. Tina Turner items: Scott, Lindsay. 1999
214	14	Lenders. Tina Turner items: Gift of Versace. 1999
214	15	Lenders. Tina Turner items: Yeardye, Tamara. 1999-2000
214	16	Lenders. TLC items: Diggins, Bill. 1999
214	17	Lenders. TLC items: Mijares, Julieanna. 1999-2000
214	18	Lenders. Slash items: Mahr, Tom. 1999
214	19	Lenders. Patti Smith items: Smith, Patti. 1999
214	20	Lenders. Spice Girls items: Spice Girls Ltd. 1999-2000
214	21	Lenders. Ringo Starr items: Starkey, Richard. 1999
214	22	Lenders. Michael Stipe items: Lutz, Adelle. 1999-2000
214	23	Lenders. Rod Stewart items: Rock and Roll Hall of Fame and Museum. 1999
215	1	Lenders. Sly Stone items: Stone, Sly. 1999-2001
215	2	Lenders. Donna Summer items: Wise, Tammy. 1999-2000
215	3	Lenders. Sid Vicious items: Palladin, Patti. 1999-2000
215	4	Lenders. Gene Vincent items: Lund, Larry G. 1999
215	5	Lenders. Gianni Versace S.p.A. Fashion sketches by Theierry Perez. 1999-2000
215	6	Lenders. Stevie Wonder items: Wonder, Stevie. 1999
215	7	Lenders. Bernie Worrel items: Henke, James D. 1999
215	8	Lenders. Queen items: Beach, Jim. 1999
215	9	Loans. Momart. 1999-2000
215	10	Loans. Unrealized. 1999
215	11	Miscellaneous. Peter Guralnick. 1999-2000

Subseries III.VVVV.3. Installation and Design

215	12	Miscellaneous. Object selection requests. 1999
215	13	Notes. VIP (Very Important People). 1999 <i>Access note:</i> Documents with sensitive legal information have been removed from this folder and are restricted according to Museum Archives access policy.
215	14	Object list. 1999
215	15	Old lists. 1999
215	16	Research. 1999
215	17	Research. Label information, Brilliant Disguise, Rebels, Dream chasers, David Peck. 1999 <i>Access note:</i> Documents with sensitive object information have been removed from this folder and are restricted according to Museum Archives access policy.
215	18	Research. Label information, Poets and Dreamers, Icons, High Style. 1999 <i>Access note:</i> Documents with sensitive object information have been removed from this folder and are restricted according to Museum Archives access policy.

Subseries III.VVVV.3. Installation and Design

Box	Folder	
215	19	Draft wall text, mannequin list. 1999
215	20	Exhibition checklist, label copy. 2000
216	1	Exhibition labels (reproduction). 1999-2000
216	2	Mannequin order, Pucci mannequins, Arma containers. 1999-2000
216	3	Non-Metropolitan Museum installation photographs, mannequin photographs. Undated
216	4	Prop lists, mannequin information. 2000

Subseries III.VVVV.4. Publicity

Box	Folder	
216	5	Press (1 of 2). 1999
216	6	Press (2 of 2). 1999-2000 <i>Access note:</i> Documents with sensitive financial information have been removed from this folder and are restricted according to Museum Archives access policy.
216	7	Press. Articles, press kits. 1999

Subseries III.VVVV.5. Merchandise

Box	Folder	
216	8	Merchandise. Memos, correspondence. 1999

Subseries III.WWWW. Jacqueline Kennedy: The White House Years - Selections from the John F. Kennedy Library and Museum (May 1-July 29, 2000)

Subseries III.WWWW.1. Administrative

“Jacqueline Kennedy: The White House Years - Selections from the John F. Kennedy Library and Museum” featured over eighty original costumes and accessories all sourced from the collection of the John F. Kennedy Library and Museum in Boston. Marking the 40th anniversary of Jacqueline Kennedy’s assumption of the role of First Lady, the exhibition focused on her global fashion influence through items she wore during John F. Kennedy’s 1960 presidential campaign as well as her formal White House wardrobe for state dinners, political entertaining, and cultural events. Accompanying the garments were related photographs, film and audio clips, magazines, and other ephemera. Iconic outfits included the fawn coat and pillbox hat she wore for her husband’s 1961 inauguration, the black dress for her Vatican audience with Pope John XXIII in 1962, and the red dress she wore that year for a televised tour of the White House.

Hamish Bowles, the exhibition’s guest curator and *Vogue*’s European Editor-at-large, re-created White House rooms in portions of the Museum’s special exhibition galleries to highlight Jacqueline Kennedy’s important work in the refurbishment and restoration of the White House during her tenure as First Lady. One of her goals had been to return the public rooms of the White House to historical accuracy and grandeur, which she accomplished through restoration and through loans of art works from institutions including the Metropolitan Museum. Another of her missions was to patronize and promote American fashion and designers. Highlighted in the exhibition were wardrobe sketches and correspondence with frequent collaborators including designer Oleg Cassini and former *Vogue* editor and Costume Institute Special Consultant Diana Vreeland.

The exhibition was extremely popular, visited by more than 500,000 people at the Museum. It later traveled to the Corcoran Gallery in Washington D.C., before returning to the John F. Kennedy Library and Museum in Boston.

Subseries III.WWWW.1. Administrative

Box	Folder	
216	9	Approvals. October 2000
216	10	Bergdorf Goodman. Window displays. April 5, 2001
216	11	Budget. 2001
216	12	Complimentary catalogs and dance tickets. 2001
216	13	Conde Nast agreement. 2001
292	37	Contracts. 2000 <i>Access note:</i> This folder contains sensitive legal correspondence and is restricted according to Museum Archives access policy.
216	14	Correspondence. Press, thank yous etc. 2000-2002
217	1	Correspondence. Public. 2001
217	2	Correspondence. Regarding exhibition, Paris and Washington D.C. 2001
217	3	Correspondence. Sorelle Fontana regarding attribution. 2001
217	4	Door counts. 2001
217	5	Expenses. 2000-2001
217	6	Final contracts. 2001
292	38	Fund for the Met. May 4, 2001 <i>Access note:</i> This folder contains sensitive donor information and is restricted according to Museum Archives access policy.
217	7	Invitation guest lists. 2001

Subseries III.WWWW.2. Research and Planning

217	8	Lectures. 2000
217	9	L'Oréal sponsorship. Correspondence. 2001
217	10	Lowe, Jacques. Photography for exhibition. January 29, 2001
217	11	Master exhibition agreement. January 2, 2001
217	12	Merchandising. 2001
292	39	Party of the Year. Invitations. 2001 <i>Access note:</i> This folder contains sensitive donor information and is restricted according to Museum Archives access policy.
217	13	Party of the Year. Photographs. undated
293	1	Permission forms. 2000-2001 <i>Access note:</i> Folder contains sensitive legal correspondence and is restricted according to Museum Archives access policy.
217	14	Photography bills. 2001
217	15	Schedule and summary. 2001
217	16	Sponsors. 2001
293	2	Storto, Daniel. Recommendation. March 21, 2003 <i>Access note:</i> This folder contains sensitive personnel information and is restricted according to Museum Archives access policy.
217	17	Tours. 2001
217	18	<i>Vogue</i> correspondence. April 30, 2001
217	19	Web captions. 2001
217	20	Wigs. Kumi Sakurai. Invoices. 2001

Subseries III.WWWW.2. Research and Planning

Box	Folder	
218	1	Attribution. Givenchy. 2000
293	3	Cassini, Oleg, Correspondence. 2001 <i>Access note:</i> This folder contains sensitive legal correspondence and is restricted according to Museum Archives access policy.
218	2	Conservation issues. 2000-2001
218	3	John F. Kennedy Library related materials. 2001
218	4	John F. Kennedy Library object lists. 2000
218	5	John F. Kennedy Library object conservation and loan lists. 2001
218	6	Lenders. Blahnik, Manolo. 2001
218	7	Lenders. Carson, Chapin (loan cancelled). 2001
218	8	Lenders. Cassini, Oleg. 2000-2001
218	9	Lenders. Maison Gerard Darel (loan cancelled). 2001
218	10	Lenders. Fischer, Roy. 2001
218	11	Lenders. Karabell, Irwin. 2001
218	12	Lenders. John F. Kennedy Foundation. 2000-2001

Subseries III.WWWW.2. Research and Planning

218	13	Lenders. John F. Kennedy Library. James Wagner. 2000-2001
218	14	Lenders. John F. Kennedy Library (1 of 2). 2000-2001
218	15	Lenders. John F. Kennedy Library (2 of 2). 2000
218	16	Lenders. John F. Kennedy Library. Draft loan contract. 2001
219	1	Lenders. John F. Kennedy Library. Oral history interview with Letitia Baldrige Hollensteiner. April 24, 1964
219	2	Lenders. John F. Kennedy Library. Slides and photograph attribution. undated
219	3	Lenders. John F. Kennedy Library. Book list. undated
219	4	Lenders. Kylberg, Richard (loan cancelled). 2001
219	5	Lenders. Loans, condition reports and deinstall. 2000-2001
219	6	Lenders. Mackey, Marianne. 2000-2001
219	7	Lenders. Mellon, Mrs. Paul. October 10, 2000
219	8	Lenders. Mendel, J. 2001
219	9	Lenders. National Museum of American History. Smithsonian Institution. 2000-2001
219	10	Lenders. Noey, Chris. Pablo Casals White House Concert. 2001
219	11	Lenders. O'Connor, Marianne. 2000-2001
219	12	Lenders. Painting loans. February 2001-March 2001
219	13	Lenders. Pucci. 2000-2001
219	14	Lenders. Pillsbury, Nancy. Minaudiere. 2001
219	15	Lenders. Smith, Dr. C. Daniel and Mrs. Smith. 2001
219	16	Lenders. Rudelle, Pierre-Marie. 2000-2001
219	17	Lenders. Schlossberg, Caroline Kennedy (1 of 2). 2000-2001
219	18	Lenders. Schlossberg, Caroline Kennedy (2 of 2). 2000-2001
220	1	Lenders. Schlossberg, Caroline Kennedy. Object selection and loans. 2000-2001
220	2	Lenders. Sothebys. 2001
220	3	Loans. 2000-2001
220	4	Loan request. Mrs. Rachel Lambert Mellon. September 2000-November 2000
220	5	Miscellaneous. Loan forms, install and deinstall lists and correspondence (1 of 2). 2001
220	6	Miscellaneous. Loan forms, install and deinstall lists and correspondence (2 of 2). 2001
220	7	National Museum of American History. 2000
220	8	Non-accessioned library material. Black and white photos of Joe Eula sketches. August 7, 2000
293	6	Object list and Hamish Bowles hard drive copy disk. 2001 <i>Access note:</i> Computer disk is restricted due to format. The disk contains an object list from the John F. Kennedy Library.
293	7	Research and correspondence regarding Diana Vreeland letters. 2000 <i>Access note:</i> Folder contains sensitive legal correspondence and is restricted according to Museum Archives access policy.

Subseries III.WWWW.3. Installation and Design

220	9	Research. Correspondence. 2000-2001
220	10	Smithsonian loans. 2000
220	11	Travel. Hamish Bowles and Myra Walker. 2000
220	12	Slides of costumes included in exhibition. May 9, 2001
220	13	Smithsonian Institution. 2000

Subseries III.WWWW.3. Installation and Design

Box	Folder	
221	1	Conservation reports and review. November 2000
221	2	Design and gallery set-up. December 2000 <i>Note:</i> Oversized material has been removed to box 285, folder 26.
285	26	Design and gallery set-up. Oversized gallery plans and vitrine blue prints. January 2001-February 2001 <i>Note:</i> Oversized material removed from box 221, folder 2.
221	3	Exhibition design. 2000-2001 <i>Note:</i> Oversized material has been removed to box 285, folder 27.
285	27	Exhibition design. Oversized gallery designs. 2000 <i>Note:</i> Oversized material removed from box 221, folder 3.
221	4	Exhibition labels. Correspondence, drafts and memos. 2000-2001
221	5	Gallery videos. undated
221	6	Gloves. Daniel Storto. 2001
221	7	Label copy. 2001
221	8	List of case materials and catalogue drafts. 2000
221	9	Mannequins. 2000-2001
221	10	Photography in house and sent out. 2000-2001
221	11	Photography credit and caption information. 2000-2001
221	12	Research and drafts for labels. 2001
221	13	Wigs. Copies of materials sent to Kumi Sakurai. 2001
221	14	Wigs. Correspondence and memos. 2001
221	15	Wigs. Kumi Sakurai travel. 2001

Subseries III.WWWW.4. Publicity

Box	Folder	
221	16	Press. Articles. 1994, 2000
222	1	Press. Cocoran Gallery. 2001-2002 <i>Access note:</i> Documents containing sensitive personnel information have been removed and are restricted according to Museum Archives access policy.
222	2	Press. Daily clippings. April 2001
222	3	Press (1 of 4). 2000-2001
222	4	Press (2 of 4). 2001

Subseries III.WWWW.5. Catalogue and Merchandise

222	5	Press (3 of 4). 2001
222	6	Press (4 of 4). 2001
222	7	Press. Photographs (1 of 2). Undated
222	8	Press. Photographs (2 of 2). Undated
222	9	Press release and press kit. 2000-2001
222	10	Press release and memos. 2000
222	11	Slides. 2001
222	12	Style and E television shows. 2001

Subseries III.WWWW.5. Catalogue and Merchandise

Box	Folder	
223	1	Acknowledgements. 2000-2001
223	2	Arthur M. Schlesinger Jr. essay. 2000
223	3	Catalogue drafts and research. 2001
223	4	Catalogue entries submitted to editorial. 2000
223	5	Catalogue errata and correspondence with Morton Myles. 2001
223	6	Correspondence. Betty Eng. 2000
223	7	Draft Hamish Bowles catalogue introduction. Correspondence with Susan Train and research. 2000

Subseries III.XXXX. Curios and Treasures: The Costume Institute (August 8, 2000-April 29, 2001)

“Curios and Treasures” featured sixty-five costumes and accessories from the Costume Institute’s holdings. Curated by Myra Walker, Acting Associate Curator, the exhibition spanned over five hundred years and presented items that had never, or rarely, been previously exhibited. Highlights included a group of gowns designed by early twentieth century fabric pioneer Mariano Fortuny, a dress from Liberty & Co. bought by nineteenth century industrialist Andrew Carnegie for his wife to celebrate her having survived typhoid fever, and three rare men’s doublets from the seventeenth century.

Walker, former director of the Texas Fashion Collection at the University of North Texas in Denton, had previously brought to completion the Costume Institute exhibition “Rock Style” (see Subseries III.WWWW, December 9, 1999-March 19, 2000) after the November 1999 death of its originating curator Richard Martin.

Box	Folder	
223	8	Administrative. Door counts. 2001
223	9	Research and Planning. Object checklist. 2000-2001
223	10	Publicity. Clippings. 2000 <i>Note: Oversize material has been removed to box 285, folder 28.</i>
285	28	Publicity. Clippings. Oversize. <i>Note: Oversized material removed from box 223, folder 10.</i>
223	11	Publicity. Photographs. Slide identification list. 2000

Subseries III.YYYY. Extreme Beauty: The Body Transformed (December 6, 2001-March 17, 2002)

Subseries III.ZZZZ. Adrian: American Glamour (May 14-August 18, 2002)

“Extreme Beauty: The Body Transformed” explored some of the most extreme methods used in fashion to conform to changing concepts of the physical ideal over time and in different cultures. Zones of the body including the neck, shoulders, bust, waist, hips, and feet have historically been constricted, padded, truncated, or extended through a variety of techniques. The more than one hundred costumes and accessories in the exhibition ranged from a sixteenth-century iron corset to twentieth-century designer Thierry Mugler's notorious "Motorcycle" bustier. These were augmented by anthropological and ethnographic examples from the Museum's curatorial collections, and by paintings, prints, and drawings, including caricatures by James Gillray (1756-1815), George Cruikshank (1792-1878), Honoré Daumier (1808-1879), and Horace Vernet (1789-1863).

The exhibition began with the neck and shoulders, showing objects including traditional brass neck rings worn in Africa and Asia by the Masai and Burmese people, as well as the neck-extending styles of France's Second Empire (1852-1870) and the Edwardian (1901-1910) eras in Europe and America. Modern creations included work by contemporary designers John Galliano for Christian Dior and Yves Saint Laurent. The second gallery focused on methods to enhance or diminish the bust, displaying early conical brassieres and Madonna's infamous pink satin bustier designed by Jean-Paul Gaultier and worn during her "Blonde Ambition" tour in 1990. The waist was the focus of the third gallery, documenting the waist suppression effected by a sixteenth-century iron corset and ethnographic examples including bark girdles worn by men in New Guinea. The fourth gallery held an array of panniers, bustles, hip pads, and crinoline hoops, all examples of the hidden constructions used to widen or narrow the hip area. The final gallery was devoted to legs and feet and featured raised clogs worn by Japanese geishas, twenty-inch-high chopines worn by Venetian women in the seventeenth century, and platform footwear designed in the modern era by Salvatore Ferragamo

“Extreme Beauty” was the first full-scale exhibition mounted by Harold Koda after his return to the Metropolitan Museum in 2000 as Curator in Charge of The Costume Institute (see also Biographical Note, Series II.H). As Associate Curator from 1993 to 1997, Koda was a colleague and collaborator of Richard Martin, Curator in Charge of the Costume Institute from 1993 to 1999. Koda and Martin had also worked together previously as curators at the costume collection of the Fashion Institute of Technology

Box	Folder	
223	12	Publicity. Clippings. 2001-2002 <i>Note:</i> Oversized material has been removed to flat file 17, drawer 5, folder 4.
Flat-file		
17/5	4	Publicity. Clippings. Oversized. <i>Note:</i> Oversized material removed from box 223, folder 12.

Subseries III.ZZZZ. Adrian: American Glamour (May 14-August 18, 2002)

“Adrian: American Glamour” celebrated the Hollywood designer, Gilbert Adrian, known simply as Adrian. Adrian epitomized the magic of Hollywood glamour and created a unique and quintessentially American style, especially during the 1930s and 1940s. Born in Connecticut in 1903, he began his career as a designer for Broadway musicals and in 1925 moved from New York City to Los Angeles to work in film until 1941, most notably at MGM. In his work during the Great Depression, Adrian created unforgettable fashions for the big screen that combined an appreciation for detail in Parisian couture with a distinctive American sensibility. Among his most memorable designs are the bias-cut silk gowns that became Jean Harlow's signature look and Joan Crawford's broad-shouldered and narrow-waisted power suits that pioneered a revolution in the way American women dressed.

The exhibition featured a selection of more than one hundred designs, including clothing worn by actresses Greta Garbo, Joan Crawford, Jean Harlow, and Katherine Hepburn, and costumes Adrian designed for the films *Mata Hari* and *The*

Subseries III.AAAAA. Blithe Spirit: The Windsor Set (November 1, 2002 - Fe...

Philadelphia Story. Drawn from the collections of The Costume Institute, the Brooklyn Museum, and the Los Angeles County Museum of Art, among others, the exhibition presented a comprehensive look at Adrian's lifetime of work as an artist, costume designer, and American couturier.

Also included in the exhibition were examples of Adrian's fashion design work from the years 1942 to 1952, when he had a custom salon in Beverly Hills and launched a ready-to-wear line.

The exhibition was curated by costume designer Jane Trapnell Marino, with the support of Harold Koda, Curator in Charge of The Costume Institute.

Box	Folder	
223	13	Publicity. Party of the Year. Invitations. 2002

Subseries III.AAAAA. Blithe Spirit: The Windsor Set (November 1, 2002 - February 9, 2003)

"Blithe Spirit: The Windsor Set" focused on the circle of American and English café society women surrounding Wallis Warfield Simpson, later the Duchess of Windsor, and King Edward VIII, later the Duke of Windsor, during the five-year period 1935 to 1940 that was a last gasp of glamour before the outbreak of World War II.

The exhibition's eighty items focused on interior designer and hostess Elsie, Lady Mendl, socialite Baroness Eugene de Rothschild, and the Duchess of Windsor herself. The exhibition was among the first at the Costume Institute to include furniture to highlight the influence of fashion on the overall stylish living of the time. A highlight of the exhibition was the Duchess's Wallis blue Mainbocher wedding dress, from The Costume Institute's collection. Some suits worn by the Duke early in his marriage were also included. Photographs by celebrity documenters Horst P. Horst, Cecil Beaton, and Man Ray and drawings by Salvador Dali and Jean Cocteau complemented the clothing displayed.

Drawn almost exclusively from The Costume Institute's holdings, the exhibition included a group of gowns designed by Chanel, Lanvin, Vionnet, and Schiaparelli and originally shown in "Exhibition of Dresses Worn by Well-Known Women of Europe and America" (Subseries III.J, May 1-31, 1940), sometimes referred to as "Paris Openings: 1932-1940." That exhibition had been organized by Lady Mendl and chaired by the Duchess of Windsor to benefit French War Charities. The dresses were subsequently donated to The Costume Institute in 1946.

The Windsor Set had long been of interest to Costume Institute curators. Its nostalgic evocation of lost grandeur, the sacrifice of duty for love, and a rapacious eye for couture, fashion and extravagant jewelry had particularly appealed to Costume Institute Special Consultant Diana Vreeland, who had once counted Simpson among her 1930s boutique's customers (see Biographical note, Series II.D). Costume Institute Curator Katell le Bourhis had also researched the topic extensively and considered a similar exhibition in the 1980s that did not come to fruition (see Biographical Note, Series II.E)

The exhibition was curated by Associate Curator of The Costume Institute Andrew Bolton, with the support of Curator in Charge Harold Koda.

Box	Folder	
224	1	Publicity. Clippings. 2002
224	2	Catalogue. Draft. 2002-2003

Subseries III.BBBBB. Goddess (May 1-August 3, 2003)

Subseries III.CCCCC. Bravehearts: Men in Skirts (November 4, 2003-February...

“Goddess” exhibited over two hundred items that explored the unbroken line of classicism in clothing in the nineteenth and twentieth centuries. Organized into five parts, the exhibition began with the explicit classicism of the Directoire (1795-1799) and Empire (1804-1820) periods. Sheer mull dresses from the Napoleonic era (1799-1815) were shown alongside twentieth-century gowns designed by Madeleine Vionnet and Paul Poiret that reflected the revival of Directoire style, as well as contemporary interpretations of the theme from Alexander McQueen and Nicolas Ghesquière. The second gallery presented designs inspired by traditional ancient Grecian garments such as the loose-fitting chiton gown, the peplos gown that is folded over at top to form a double covering above the waist and pinned at the shoulder, and the rectangular himation worn as a mantle or completely wrapping the body. These were contrasted with modern designs from Ann Demeulemeester and Isabel Toledo. The third gallery explored the ways in which the traditional silhouettes of the chiton, peplos, and himation were modified and individualized by waist cinches and harnesses in the Greek era and interpreted in modern times by Halston, Prada, and Hussein Chalayan. This gallery also featured the Grecian-inspired dance costumes worn by modern dance pioneer Isadora Duncan. The fourth gallery focused on drapery, and the final section focused on ornamental details and embellishment including dresses by Christian Dior and Gianni Versace that incorporated images of the Olympian goddesses Hera, Athena, and Aphrodite.

Although the exhibition did not include Greek and Roman objects from the Museum’s curatorial collections, the press preview was held in the Greek and Roman galleries.

Organized by Curator in Charge of The Costume Institute Harold Koda, the exhibition was sponsored by Gucci.

Box	Folder	
224	3	Publicity. Clippings. 2002-2003 <i>Note:</i> Oversize material has been removed to box 285, folder 29.
285	29	Publicity. Clippings. Oversize. <i>Note:</i> Oversized material removed from box 224, folder 3.

Subseries III.CCCCC. Bravehearts: Men in Skirts (November 4, 2003-February 8, 2004)

“Bravehearts: Men in Skirts” examined designers and their customers who have appropriated the skirt as a means of injecting novelty into male fashion, transgressing moral and social codes, and redefining ideal masculinities. In an unprecedented survey of men in skirts in historical and cross-cultural contexts, the exhibition featured more than one hundred items drawn from The Costume Institute’s permanent collection, augmented by loans from cultural institutions and fashion houses in Europe and America.

The exhibition included a visual and theoretical presentation of gender-specific clothing through contemporary clothing from designers including Vivienne Westwood, Jean Paul Gaultier, and Roberto Cavalli. Its accompanying survey of skirted garments traditionally worn by men in Asia, Africa, and Oceania highlighted the lack of a natural link between an item of clothing and masculinity and femininity.

The exhibition’s curator, Andrew Bolton, had organized a smaller version of the exhibition while he was a curator at the Victoria and Albert Museum, where it was shown in 2001 as “Men in Skirts.” When Bolton came to the Metropolitan Museum in 2002 as Costume Institute Associate Curator, he was already at work on the monograph that accompanied the Costume Institute’s exhibition.

The exhibition was sponsored by Jean Paul Gaultier.

Box	Folder	
224	4	Publicity. Clippings. 2003

Subseries III.DDDDD. Dangerous Liaisons: Fashion and Furniture in the 18th...

Note: Oversized material has been removed to flat file 17, drawer 5, folder 4.

Flat-file

17/5

4

Publicity. Clippings. Oversized.

Note: Oversized material removed from box 224, folder 4.

Subseries III.DDDDD. Dangerous Liaisons: Fashion and Furniture in the 18th Century (April 29-September 6, 2004)

“Dangerous Liaisons: Fashion and Furniture in the 18th Century” presented seven narrative tableaux using specially made linen-covered mannequins posed in the Museum’s Wrightsman Galleries of eighteenth century French period furniture and decorative arts. Inspired by Jean-François de Bastide’s erotic novella *The Little House*, the stories were linked by the theme of seduction. Artist and opera designer Patrick Kinmonth collaborated with Costume Institute curators Harold Koda and Andrew Bolton on the exhibition’s meshing of costume, narrative, and furniture.

The tableaux included a portrait artist painting a reclining model who is observing her husband flirt with her friend across the room, an aristocratic lady having the finishing touches put to her balloon-themed wig under the gaze of a male onlooker, a ballroom scene, a young wife receiving more than just music instruction from a teacher much younger than her grey-haired husband, and a couple whose passionate embrace has knocked a porcelain vase to the floor.

The eighteenth century was a popular theme and inspiration for Costume Institute exhibitions over time, which had included “The Eighteenth Century Woman” (Subseries III.OOO, December 16, 1981-September 5, 1982) organized by Special Consultant to The Costume Institute Diana Vreeland, and “The Ceaseless Century: Three Hundred Years of Eighteenth-Century Costume” (Subseries III.RRRR, September 9-November 29, 1998).

Box	Folder	
224	5	Administrative. Correspondence. Award letter. 2004
224	6	Publicity. Clippings. 2004 <i>Note:</i> Oversize material has been removed to box 285, folder 30.
285	30	Publicity. Clippings. Oversize. <i>Note:</i> Oversized material removed from box 224, folder 6.
224	7	Publicity. Press release. Brochure. 2003-2004
224	8	Publicity. Television and radio transcripts. 2004

Subseries III.EEEEE. WILD: Fashion Untamed (December 7, 2004-March 13, 2005)

“Wild: Fashion Untamed” presented a historical and cross-cultural examination of our obsession with animalism as expressed through clothing. The exhibition’s more than one hundred costumes and accessories showed the practical, spiritual, psychosexual, and socioeconomic underpinnings of animal-themed clothing’s decorative possibilities.

It examined how animal physical and sexual characteristics have come to define ideals of femininity, including the concept of woman as huntress. The animal skin designs from Alexander McQueen and Yohji Yamamoto drew on nineteenth-century representations of the so-called beautiful savage to construct images of modern Amazons. The exhibition also included the peacock gown commissioned from Charles Worth by Vicereine of India Lady Curzon and worn at the 1903 Delhi durbar celebrating the coronation of King Edward VII, feather clothing from Papua New Guinea,

Subseries III.FFFFF. Chanel (May 5-August 7, 2005)

together with modern showgirl costumes as well as contemporary works by Roberto Cavalli, Ann Demeulemeester, and Ric Owens.

The exhibition examined the ethics of wearing fur and other animal products through an analysis of advertising campaigns by organizations including People for the Ethical Treatment of Animals in the United States and Lynx Animal Welfare trust in the United Kingdom. It was sponsored by Roberto Cavalli with additional support by John and Laura Pomerantz.

Box	Folder	
224	9	Administrative. Correspondence. Anti-fur response form letter. Undated
224	10	Publicity. Clippings. 2004-2005 <i>Note: Oversized material has been removed to box 285, folder 31.</i>
285	31	Publicity. Clippings. Oversize. <i>Note: Oversized material removed from box 224, folder 10.</i>

Subseries III.FFFFF. Chanel (May 5-August 7, 2005)

“Chanel” comprised more than fifty designs and accessories from the collections of The Costume Institute, the Chanel Archives, and the Victoria and Albert Museum by Coco Chanel (1883–1971), one of the twentieth century’s most influential designers. With her transgressive borrowings from sportswear, menswear, and military uniforms for couture women’s fashions, Chanel established the canon of modern dress. These include the chemise dress, the little black dress, the two- or three-piece suit, beach and evening pajamas, and coordinated spring ensembles. The exhibition examined the House of Chanel’s history thematically, revealing ideas and elements of her biography as expressed in her work using period examples juxtaposed with contemporary designs by Karl Lagerfeld, who joined the House of Chanel in 1983 and was seen as revitalizing its spirit and identity.

Also included were items from Chanel's inspirations, including lingerie and underwear, as well as such signature accessories as quilted bags, two-tone pumps, gilt chain belts, pearl necklaces, and crystal Maltese and Byzantine crosses. The exhibition also focused on the iconography of the Chanel style that has included bows, stars, camellias, and lion heads.

Creative consultant Olivier Saillard organized the exhibition into groups of mannequins in architectural modules, augmented with artist Marie Maillard’s video wallpaper projections.

Box	Folder	
224	11	Administrative. Expenses. 2000
224	12	Research and Planning. Correspondence. Contracts. 1998-1999
224	13	Research and Planning. Research material for docents. 2005
224	14	Publicity. Clippings. 2005 <i>Note: Oversized material has been removed to flat file 17, drawer 5, folder 4.</i>
Flat-file		
17/5	4	Publicity. Clippings. Oversize. <i>Note: Oversized material removed from box 224, folder 14.</i>
Box		
224	15	Publicity. Photographs. Undated

Subseries III.GGGGG. Rara Avis: Selections from the Iris Barrel Apfel Collection (September 13, 2005-January 22, 2006)

“Rara Avis: Selections from the Iris Barrel Apfel Collection” exhibited a selection of eighty objects that were all promised gifts to The Metropolitan Museum of Art from the personal collection of Iris Barrel Apfel. A collector and personality in the worlds of fashion, textiles, and interior design, Apfel cultivated a witty and exuberantly idiosyncratic personal style. Cofounder, with her husband Carl, of Old World Weavers, an international textile manufacturing company, Apfel was also a collector and authority on antique fabrics.

Apfel’s ensembles were fully accessorized as she wore them, signaling a new phase in the Costume Institute’s exhibiting of accessories such as hats, shoes, and costume jewelry. Previous exhibitions had shown clothing and accessories as discrete entities in separate cases or even galleries. With this exhibition they were shown together to represent more wholly her personal style, involving the mixing of high and low fashion in such combinations as haute couture with flea market finds, or nineteenth-century ecclesiastical vestments with Dolce & Gabbana trousers.

Organized by Stéphane Houy-Towner, Research Associate, with the support of Costume Institute Curator in Charge Harold Koda, the exhibition, with the title “Rare Bird of Fashion: The Irreverent Iris Apfel,” was also shown at the Norton Museum of Art in West Palm Beach, Florida, with a slightly different group of objects. It was accompanied by a book of the same title by Eric Boman and an introduction by Koda.

Box	Folder	
224	16	Research and Planning. Wall text, gallery contents, check lists, label copy. 2005-2006
224	17	Publicity. Clippings. 2005-2008
224	18	Publicity. Press release. 2005-2006

Subseries III.HHHHH. Anglomania: Tradition and Transgression in British Fashion (May 3-September 4, 2006)

“Anglomania: Tradition and Transgression in British Fashion” presented works by contemporary British designers in the Metropolitan Museum’s Annie Laurie Aitken English period rooms. Conceived as a pendant to the 2004 exhibition “Dangerous Liaisons: Fashion and Furniture in the 18th Century” (Subseries III.EEEEE), the exhibition examined ideals, stereotypes, and representations of Englishness by juxtaposing historical costume with late twentieth and early twenty-first-century fashions. Through the lens of fashion, “Anglomania” examined such aspects of English culture as class, sport, royalty, eccentricity, the English gentleman, and the English country garden that have fuelled European and American imaginations.

Costume Institute Associate Curator Andrew Bolton, with the support of Costume Institute Curator in Charge Harold Koda, placed eighteenth and nineteenth century costumes alongside the work of modern designers including Christopher Bailey, Hussein Chalayan, John Galliano, Stella McCartney, Alexander McQueen, Paul Smith, and Vivienne Westwood. They also included the work of milliners Stephen Jones and Philip Treacy, shoe designer Manolo Blahnik, jewelers Simon Costin and Shaun Leane, and tailors Anderson & Sheppard Ltd., Richard Anderson, Ozwald Boateng, Timothy Everest, H. Huntsman & Sons Richard James, Kilgour, and Henry Poole & Co.

As in “Dangerous Liaisons,” the costumes were organized as a series of thematic vignettes to reflect the history, function, and decoration of the Museum’s English period rooms. The mid-eighteenth century Kirtlington Park Room’s exuberant plasterwork of fruit and flowers was mirrored in a series of eighteenth century Spitalfields silk dresses, a group of Philip

Subseries III.IIIII. Nan Kempner: American Chic (December 12, 2006-March 4...

Treacy orchid-inspired hats, and a Hussein Chalayan topiary-like dress constructed of hundreds of nylon rosettes. In the Elizabethan Room, Vivienne Westwood's work explored themes of empire and monarchy in garments based on a portrait of Queen Elizabeth I from Hardwick Hall together with a 1987 homage to Queen Elizabeth II, both of which united ideals of royalty and femininity. The mid-eighteenth century Lansdowne Room contrasted the country gentleman with punks and dandies as an expression of England's impulse toward sartorial rebellion. Bespoke suits by Savile Row tailors such as Huntsman, Henry Poole & Co., and Sheppard were placed alongside bondage suits by Malcolm McLaren and Vivienne Westwood.

Patrick Kinmonth and Antonio Monfreda served as the exhibition's Creative Consultants. The faces and wigs of the exhibition's mannequins were designed and styled by Julien d'Ys and Tamaris. The exhibition was sponsored by Burberry with additional support by Condé Nast.

Box	Folder	
224	19	Publicity. Clippings. 2006-2007
224	20	Publicity. Press kit. 2006
224	21	Catalogue. Draft. Brochure, <i>Met Matters</i> article. 2006

Subseries III.IIIII. Nan Kempner: American Chic (December 12, 2006-March 4, 2007)

"Nan Kempner: American Chic" showcased the personal collection of socialite, hostess, charity fundraiser, and member of the Best Dressed List's Hall of fame Nan (Mrs. Thomas) Kempner (1930-2005). The seventy-five garments displayed, which represented only a fraction of her vast wardrobe, included haute couture and ready-to-wear garments and accessories from twentieth century designers including Balmain, Halston, Valentino, Ralph Lauren, Yves Saint Laurent and Karl Lagerfeld for Chanel.

Opened a year after her death, the exhibition began with a gallery recreating her closet, organized by color and exemplifying her signature style of rigorously refined haute couture easily mixed with informal American sportswear. Because the tall and famously slim Mrs. Kempner purchased and wore designers' original sample sizes, her everyday personal wardrobe conformed to her couturiers' original concepts and proportions, with only minimal - if any - alteration. However, she would also recombine pieces differently than worn on the runway and without regard for designer provenance. Her taste was decidedly Francophile but she infused the French concept of fashionable stylishness, so-called chic, with her own distinctly American inflection.

Tailored suits comprised the largest category of ensembles in the Kempner collection. Also exhibited were items from her leisure wardrobe that contrasted high-spirited inventiveness with sleek sophistication. Her life of travel to Gstaad, Venice, and other jet set locations gave her the opportunity to wear vivid and exotic jewelry, hats, and beach accessories, which were displayed alongside glamorous evening dresses, and crisp tailored designs by Yves Saint Laurent.

Box	Folder	
224	22	Publicity. Clippings. 2006

Catalogue. Draft. Wall text, label copy. 2007**Subseries III.JJJJJ. Poiret: King of Fashion (May 9-August 5, 2007)**

"Poiret: King of Fashion" focused on fashion's first modernist, Paul Poiret (1879-1944), who is credited with redesigning the twentieth century woman's shape from the previous century's corsets and bustles to a more natural silhouette. In

Subseries III.KKKKK. blog.mode: addressing fashion (December 18, 2007-Apr...

the years preceding World War I, he effectively replaced modest colors and hourglass figures with saturated hues and a draped simplicity that recalled ancient Greek and Roman forms, combined with both Directoire innocence and seraglio mystery.

Organized by Costume Institute Curator Andrew Bolton and Curator in Charge Harold Koda, the exhibition featured fifty Poiret designs displayed on mannequins with blank features resembling figures by Brancusi or Modigliani. They were placed against painted silk backdrops of the Parisian parks, theaters, and exotic living rooms where they would have been worn. Digital animations in the exhibition detailed Poiret's designs, projected on scrims to display both the underlying structure and the real garment behind.

A contemporary of Picasso and Stravinsky, Poiret established his own fashion house in 1903 after having designed for Jacques Doucet and the House of Worth. With a talent for self-publicity, marketing, and branding, Poiret and his wife Denise, who was his muse and design model, hosted legendary parties at home and in nightclubs with themes that promoted his current collections. His designs extended from fashion to furniture, décor, and fragrance, and he collected the works of contemporary artists. After World War I, Chanel's sleek homogeneity and androgynous silhouette overtook Poiret's exoticism and in 1929 he ceased couture production, providing some ready- to-wear designs for Parisian department store Printemps and Liberty of London.

The exhibition was sponsored by Balenciaga.

Box	Folder	
224	24	Publicity. Clippings. 2007 <i>Note:</i> In English and Italian. <i>Note:</i> Oversize material has been removed to box 285, folder 32.
285	32	Publicity. Clippings. Oversize. <i>Note:</i> Oversized material removed from box 224, folder 24.
224	25	Publicity. Press release. 2007

Subseries III.KKKKK. blog.mode: addressing fashion (December 18, 2007-April 13, 2008)

“blog.mode: addressing fashion” exhibited items acquired by The Costume Institute over the previous seven years that had not been previously displayed. It invited visitors to comment on them through a blog accessible at a so-called blogbar of ten public computers in the galleries, as well as remotely through exhibition photographs posted on the Museum's website.

The items displayed ranged from a 1730s man's suit to pieces created in 2008, and included works by twentieth and twenty-first century designers Adrian, Azzadine Alaia, Comme des Garçons, Chanel, Christian Dior, John Galliano, Rudi Gernreich, Donna Karan, Helmut Lang, and Yohji Yamamoto.

Exhibited chronologically, each item represented change: in the way fashion is produced, in the relationship between fashion and popular culture, or as a step in a designer's evolution. Because fashion is personal and more often and readily subject to discussion than paintings or sculpture, curator Andrew Bolton and curator in charge Harold Koda selected items that raised questions, and invited visitors to participate in a worldwide discussion about the living art. Their aim was to encourage real-time debate and more critical readings of fashion by the public.

Subseries III.LLLLL. Proposed Exhibitions

The comments, together with responses from Bolton and Koda, formed part of the living history of the objects displayed. They were collected and published in a catalogue distributed by Yale University Press after the exhibition closed, at which time the exhibition's website was closed to comments.

The exhibition was made possible by Manolo Blahnik.

Box	Folder	
224	26	Research and Planning. Object selection. Undated
224	27	Publicity. Clippings. 2007-2008 <i>Note:</i> Oversized material has been removed to flat file 17, drawer 5, folder 4.
Flat-file		
17/5	4	Publicity. Clippings. Oversize. <i>Note:</i> Oversized material removed from box 224, folder 27.

Subseries III.LLLLL. Proposed Exhibitions 1952-1999

Scope and Contents note

The series is comprised of folders drawn from various curators' files on ideas for future exhibitions that were not realized. They provide insight into the generation of ideas for exhibitions and the accompanying preliminary research for them.

Box	Folder	
225	1	Exhibition ideas. African costumes. May 1968
225	2	Exhibition ideas. Art Nouveau. 1967
225	3	Exhibition ideas. Costume Institute Zoo: Animals and Dress. 1998-1999 This material may have been used in the later exhibition "Wild: Fashion Untamed" (December 7, 2004-March 13, 2005).
225	4	Exhibition ideas. Embroidery. November-December 1964
225	5	Exhibition ideas. Horsemen of the Americas. 1952, 1962
225	6	Exhibition ideas. Neoclassical taste. [1950s-1960s]
225	7	Exhibition ideas. Various (1 of 2). 1956-1976
225	8	Exhibition ideas. Various (2 of 2). 1959, 1969, undated
225	9	The Metropolitan Museum of Art. Eve's Leaves. 1970-1971 <i>Note:</i> Other suggested titles for this proposed exhibition included "They Got it from Eve," "Female Provocative," and "The Deadly Fascinators." Sponsorship for the proposed exhibition was discussed with Estee Lauder, Inc.
225	10	The Metropolitan Museum of Art. Glories of Great Britain and the Empire. Correspondence. 1980
225	11	The Metropolitan Museum of Art. Glories of Great Britain and the Empire. Correspondence pre-trip. 1980-1981
225	12	The Metropolitan Museum of Art. Glories of Great Britain and the Empire. Meeting with de Montebello (July 31, 1980). 1980

Series IV. Finance

225	13	The Metropolitan Museum of Art. Glories of Great Britain and the Empire. Solicitation letters. Sidney Lazard. 1980
225	14	The Metropolitan Museum of Art. The World of Wool. March 1970-February 1971 <i>Note:</i> Includes black and white photographic prints. <i>Note:</i> "The World of Wool" was to be sponsored by The Wool Board.
225	15	New York University. Street and Stage. 1974

Series IV. Finance

Scope and Contents note

The series includes information on the finances of the Museum of Costume Art and Costume Institute at the Metropolitan Museum, including budgets, expenditures, contributions and purchases.

Box	Folder	
226	1	Advances, memos. 1945-1946
226	2	Bamberger, Matilda. Estate. Proceeds from jewelry sale. 1952
226	3	Bequests. 1959-1964
226	4	Budget and expenditures. 1979-1981 <i>Note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after January 2066, at the discretion of Archives staff.
226	5	Contributions. Building fund. 1957-1965
226	6	Contributions. Crowley, Alice Lewisohn, 1940-1972
226	7	Contributions. Fashion Institute of Technology/Education Foundation for the Apparel Industry. June 1948
226	8	Contributions, In memory of Dorothy Shaver. July 1959
226	9	Correspondence. General. 1946-1947
226	10	Curator's Fund. Appropriations and income from Irene Lewisohn bequest. 1950-1979
286	1	Curator's Fund. Oversize ledger sheets. 1950-1959, 1968-1972
293	10	Curator's Fund. Purchases (1 of 4). 1950-1956 <i>Note:</i> This folder contains privileged financial information and is restricted, according to Museum Archives policy.
293	11	Curator's Fund. Purchases (2 of 4). 1957-1960 <i>Note:</i> This folder contains privileged financial information and is restricted, according to Museum Archives policy.
293	12	Curator's Fund. Purchases (3 of 4). 1961-1962 <i>Note:</i> This folder contains privileged financial information and is restricted, according to Museum Archives policy.

Series IV. Finance

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| 293 | 13 | Curator's Fund. Purchases (4 of 4). 1963-1964
<i>Note:</i> This folder contains privileged financial information and is restricted, according to Museum Archives policy. |
| 293 | 14 | Dyer, Elisha, gift. February-April 1974
<i>Note:</i> This folder contains object-specific information and is restricted, according to Museum Archives access policy. |
| 226 | 11 | Expenditures. 1944-1958 |
| 294 | 1 | Financial reports. 1940
<i>Note:</i> This folder contains privileged financial information and is restricted, according to Museum Archives policy. |
| 294 | 2 | Financial statements. 1957-1960
<i>Note:</i> This folder contains privileged financial information and is restricted, according to Museum Archives policy. |
| 226 | 12 | Financial statements. Accompanying memos. 1946-1959 |
| 226 | 13 | Financial statements and accountants' reports. June 30, 1954 |
| 226 | 14 | Financial summaries. 1957 |
| 226 | 15 | Income, assets. 1952, 1955, 1958 |
| 226 | 16 | Income and expenditures. Memos (1 of 2). 1948-1951
<i>Note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after January 2036, at the discretion of Archives staff. |
| 226 | 17 | Income and expenditures. Memos (2 of 2). 1952-1956
<i>Note:</i> Includes Polaire Weissman's June 10, 1952 four-year expansion plan for The Costume Institute, prepared at the request of Dorothy Shaver.

<i>Note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after January 2040, at the discretion of Archives staff. |
| 294 | 5 | Investments. 1957
<i>Note:</i> This folder contains privileged financial information and is restricted, according to Museum Archives policy. |
| 286 | 2 | Ledger. Cash disbursements and journal. July 1950-June 30, 1955 |
| 227 | 1 | Ledger. Disbursements. 1939-1942 |
| 286 | 3 | Ledger. Operating account. Receipts and disbursements. July 1945-June 1950 |
| 294 | 6 | Lewisohn bequest fund. Appropriations and expenditures. 1969-1971
<i>Note:</i> This folder contains object-specific information and is restricted, according to Museum Archives access policy. |
| 227 | 2 | Lewisohn bequest fund. Income. 1945-1960 |
| 294 | 7 | Lewisohn bequest fund. Income and appropriations. 1961-1969 |

Series V. Library

Note: This folder contains object-specific information and is restricted, according to Museum Archives access policy.

227	3	Lewisohn, Irene. Estate of. 1943-1960 <i>Note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after June 2038, at the discretion of Archives staff.
227	4	Lewisohn, Irene. Estate of. Annual grant. 1961-1970
227	5	Merger-related documents. 1945-1947
227	6	Purchases. Rules and regulations. 1958, 1968-1970
227	7	Reports. To Dorothy Shaver on monies received (1 of 2). July 1944-November 1945
227	8	Reports. To Dorothy Shaver on monies received (2 of 2). 1950-1955 <i>Note:</i> Documents with sensitive personnel information have been removed from this folder. Restricted documents may be accessed on or after January 2040, at the discretion of Archives staff.
227	9	Rockefeller Foundation, Funding for Aline Bernstein book. 1940-1941
227	10	Special gifts. Records. 1939-1940
227	11	Tax correspondence. 1944-1962
227	12	Tax-exempt certificate. May 27, 1937
227	13	Tax-exempt status. 1937-1952

Series V. Library 1936-1971, 1990s

Scope and Contents note

The series documents the acquisition, housing, cataloguing, and use of books and other materials collected and made available by the Museum of Costume Art and Costume Institute's library in the period from 1936 to 1971, with some information from the 1990s.

Box	Folder	
227	14	Bookbinding. Orders (1 of 4). 1946-1952
228	1	Bookbinding. Orders (2 of 4). 1953-1957
228	2	Bookbinding. Orders (3 of 4). 1958-1961
228	3	Bookbinding. Orders (4 of 4). 1962
228	4	Bookbinding. Vendors and prices. 1957-1965
228	5	Book dealers. Listings 1956
228	6	Book lists. 1939-1963
228	7	Cataloguing. Inquiries to other institutions. 1937
228	8	Cataloguing. Physical and intellectual organization. [1950s]
228	9	Cataloguing. Procedures. [1960s]
228	10	Cataloguing. Systems. Library of Congress information. 1955, undated

Series VI. Loans

228	11	Correspondence. General 1940-1970
228	12	Gifts. Donors A-D 1942-1962
228	13	Gifts. Donors E-H. 1942-1962
229	1	Gifts. Donors I-L. 1937-1955
229	2	Gifts. Donors M-P. 1938-1967
229	3	Gifts. Donors Q-S. 1938-1961
229	4	Gifts. Donors Simpson, Wesley and Shirley. 1947-1964
229	5	Gifts. Donors T-V. 1942-1971
229	6	Gifts. Donors W-Y. 1938-1955
229	7	Gifts. Gift forms with annual totals (1 of 2). 1949-1957
229	8	Gifts. Gift forms with annual totals (2 of 2). 1958-1970
229	9	Gifts. Offers of gifts. 1939-1970
229	10	Gifts. Offers of gifts, wills. 1942-1963
230	1	Gifts. Procedures. 1961, 1965
230	2	Gifts. Rejected. 1971
230	3	Gifts. Thorpe, Jay. Sketches of the French Collections, 1919-1935. 1950-1957
230	4	Gifts and accessions. Books to acquire, suggestions for reorganization. 1951, undated
230	5	Gifts and accessions. Future accessions. 1937-1943
230	6	Gifts and accessions. Materials ordered. 1960-1967
230	7	Gifts and accessions. Materials to be deaccessioned. [1960s]
230	8	Library and study storage statistics. 1951-1952
230	9	Purchases. 1939-1943
230	10	Reference. Handouts. [1990s]
230	11	Reference. Usage logs (1 of 3). 1951-1952
230	12	Reference. Usage logs (2 of 3). 1952-1953
230	13	Reference. Usage logs (3 of 3). 1954-1955
230	14	Supplies. Catalogues and information. 1957-1968
230	15	Unaccessioned books. 1960

Series VI. Loans 1969-1996

Scope and Contents note

The series documents loans of costumes and accessories from the Costume Institute to museums and galleries for exhibition and to individuals, businesses, and other organizations for display, reproduction, and educational uses.

Arrangement note

The series is arranged in two subseries: Subseries VI.A. Museum and Galleries, Subseries VI.B. Individuals, Businesses, and Organizations.

Subseries VI.A. Museums and Galleries

Conditions Governing Access note

Loan forms include values of accessioned items from the Museum's collections. Access to folders containing these will be determined on a case-by-case basis.

Subseries VI.A. Museums and Galleries 1976-1993

Scope and Contents note

The loan records document outgoing loans of costumes and accessories from The Costume Institute to a variety of museums, historical societies, galleries, and other exhibiting venues predominantly in the United States and a few overseas. They include descriptions of items and administrative correspondence, and in some cases catalogues, installation photographs, invitations, and other ephemera related to the exhibitions.

"Metropolitan Museum of Art" files refer to exhibitions at the Museum not under the direction of The Costume Institute to which it loaned items.

Arrangement note

The records are arranged alphabetically by name of institution to which items were loaned by the Costume Institute. They include the name of the exhibition or event, and its dates. For institutions to which the Costume Institute made loans for multiple exhibitions, such as The Fashion Institute of Technology, the records are alphabetized within that run by exhibition title.

Box	Folder	
230	16	Allentown Art Museum. "Howard Chandler Christy: Artist/Illustrator of Style" (September 25-November 6, 1977). July 1977-March 1978
230	17	B. Altman & Co. Mannequins for "Two Decades of Christian Dior - The Marc Bohan Years" (October 1979). September 1979-May 1980
230	18	American Museum of the Moving Image. "Making Face." 1991, 1993
230	19	American Museum of Natural History. "Insects and Us" (December 1974-February 1975). September 1974-April 1975
230	20	Atlanta Historical Society. "Atlanta Women from Myth to Modern Times" (1980). February 1979-January 1981
230	21	Baltimore Museum of Art. "Classical Taste in America, 1800-1840" (June 27-September 1993). March 1992-August 1994
230	22	Birmingham Museum of Art. Refusal. October 1978, January 1979
230	23	Black Fashion Museum. "Contributions of Black Americans in Fashion" (April-May 1979). April 1979
230	24	Bronx Museum of the Arts. "Images of Horror and Fantasy in 19th and 20th Century Art" (September 1976) 1972, 1976
230	25	Brooklyn Museum of Art. "Of Men Only" (September 23, 1975-January 15, 1976). May 1975-April 1976
231	1	Cooper-Hewitt Museum. "A Contribution to the Art of Living" (January-April 1980). April-November 1979

Subseries VI.A. Museums and Galleries

231	2	Cooper-Hewitt Museum. "The Dream King: Ludwig II of Bavaria" (January-March 1979). September 1978-September 1979
231	3	Cooper-Hewitt Museum. "Hair" (June 10-August 17, 1980) February 1980-September 1981
231	4	Cooper-Hewitt Museum. "Man Transforms" (October 4, 1976-February 6, 1977). June 1976-March 1977
231	5	Cooper-Hewitt Museum. "Ornament in the 20th Century" (October 3, 1978-January 7, 1979). September 1978
231	6	Cornell University, Herbert F. Johnson Museum of Art. "The Handwrought Object: 1776-1976" (July 10-August 22, 1976). November 1975-March 1976
231	7	Craft and Folk Art Museum. "Romanian Folk Textiles" (April 15-30, 1978). November 1977-March 1978
231	8	Denver Art Museum. "25 Years/ 25 Couturiers" (September 19-December 7, 1975). March-October 1975
231	9	Detroit Institute of Art. "Costumes of 1928 - The Last Glad Year" (September 11-October 21, 1973). May-August 1973 <i>Note:</i> Includes black and white photographs of exhibition installation and opening reception.
231	10	Detroit Institute of Arts. "Heritage and Horizon: American Painting 1776-1976" (May 6-June 13, 1976). December 1975- May 1976, 1978 <i>Note:</i> Oversized material has been removed to flat file 18, drawer 3, folder 2.
Flat-file		
18/3	2	Detroit Institute of Arts. "Heritage and Horizon: American Painting 1776-1976" (May 6-June 13, 1976). Oversize clippings. 1976-1978 <i>Note:</i> Oversized material removed from box 231, folder 10.
Box		
231	11	Dwight D. Eisenhower Library. "Mrs. Dwight D. Eisenhower - First Lady" (August 1975-August 1976). July 1975-August 1976
231	12	FENAC Brazil. March-May 1976
231	13	Fashion Institute of Technology. "All American: A Sportswear Tradition" (March 26-June 1985). November 1984, January 1985
231	14	Fashion Institute of Technology. "American Living - Turn of the Century" (May 21-September 21, 1979). March 12-July 26, 1979
231	15	Fashion Institute of Technology. "Balenciaga" (September 22-December 8, 1986) May-July 1986
231	16	Fashion Institute of Technology. "Geoffrey Beene Unbound" (February 15-April 30, 1994). June 1993-May 1994
231	17	Fashion Institute of Technology. "Hattie Carnegie" (February 13-April 27, 1996). July 1995-May 1996
231	18	Fashion Institute of Technology. "Chanel" (December 21, 1969-January 18, 1970). April -December 1969, July 1977

Subseries VI.A. Museums and Galleries

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|-----|----|---|
| 231 | 19 | Fashion Institute of Technology. "Color and Light: The Art of LeSage Embroidery" (November 3, 1987-January 16, 1988) July 1987-February 1988 |
| 231 | 20 | Fashion Institute of Technology. "Dreams on Paper: A History of Home Sewing in America" (February 25-April 19, 1997). April 1996-April 1997 |
| 231 | 21 | Fashion Institute of Technology. "Fashion and Broadway" (May 20-September 15, 1984). March 1984 |
| 231 | 22 | Fashion Institute of Technology. "Fashion and Surrealism" (October 29, 1987-January 23, 1988). January-September 1986 |
| 231 | 23 | Fashion Institute of Technology. "Fifty Years of American Women in Fashion" (August 12-26, 1981). August 4-September 23, 1981 |
| 231 | 24 | Fashion Institute of Technology. "Mariano Fortuny" (April 30-July 31, 1981). September 2, 1980-July 22, 1981 |
| 231 | 25 | Fashion Institute of Technology. "Galanos - 25 Years: A Retrospective Exhibition" (November 24, 1976-February 5, 1977). |
| 231 | 26 | Fashion Institute of Technology. "Givenchy" (May 11-October 2, 1982). December 1981, March 1982 |
| 231 | 27 | Fashion Institute of Technology. "Hall of Fame" (September 30-October 16, 1976). August-November 1976 |
| 231 | 28 | Fashion Institute of Technology. "Homage to Poiret" (May 24-September 15, 1976). January-November 1976 |
| 231 | 29 | Fashion Institute of Technology. "Jocks and Nerds" (April 3-May 6, 1989). January-May 1989 |
| 231 | 30 | Fashion Institute of Technology. "Judith Leiber: The Artful Handbag (November 15, 1994-February 18, 1995). April 1994-January 1995 |
| 231 | 31 | Fashion Institute of Technology. "The Look" [shoe exhibition] (June 6-September 24, 1977). May-June 1977 |
| 231 | 32 | Fashion Institute of Technology. "Norman Norell" (February 10-April 18, 1998). November 1997-January 1998 |
| 231 | 33 | Fashion Institute of Technology. "Tartan" (October 25, 1988-January 14, 1989). July-November 1988 |
| 231 | 34 | Fashion Institute of Technology. "Three Women: Madeleine Vionnet, Claire McCardell, and Rei Kawakubo" (February 24-April 18, 1987). October 1986-April 1987 |
| 231 | 35 | Fashion Institute of Technology. "The Undercover Story" (November 8, 1982-May 7, 1983). June-October 1982 |
| 231 | 36 | Fashion Institute of Technology. "The Year of the Child" (November 26, 1979-March 15, 1980). June 7, 1979-March 25, 1980 |
| 231 | 37 | Grey Art Gallery, New York University. "Changes in Perspective: 1880-1925" (May 2-June 2, 1978). June 1976-May 1978 |
| 231 | 38 | Huntington Historical Society. Mannequins. 1976-1977 |
| 232 | 1 | Indianapolis Museum of Art. "Treasures of the Metropolitan Museum of Art" (October 23, 1970-January 3, 1971). December 1969-January 1971 |

Subseries VI.A. Museums and Galleries

Note: This exhibition was held while The Costume Institute was under renovation at the Metropolitan Museum.

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|---------------|----|--|
| 232 | 2 | The Jewish Museum. "Ingathering: Ceremony and Tradition in New York Public Collections" (October 17, 1968-January 5, 1969). January 1968-January 1969 |
| 232 | 3 | Lyndon Baines Johnson Library and Museum. "1920s: The Decade that Roared" (October 24, 1979-May 18, 1980). July 1979-June 1980 |
| 232 | 4 | Katonah Art Gallery. "Ikats from Central Asia" (January 11-March 1, 1975). October 1974-May 1975 |
| 232 | 5 | Kunsthaus Zurich. "Amerika 1920-1940: Painting, Photography, Fashion, Film." Catalogue. 1979 |
| 232 | 6 | Kunsthaus Zurich. "Amerika 1920-1940: Painting, Photography, Fashion, Film." Catalogue translation. 1979 |
| 232 | 7 | Kunsthaus Zurich. "Amerika 1920-1940: Painting, Photography, Fashion, Film." Correspondence. 1979 |
| 232 | 8 | Kunsthaus Zurich. "Amerika 1920-1940: Painting, Photography, Fashion, Film." Label copy. 1979 |
| 232 | 9 | Kunsthaus Zurich. "Amerika 1920-1940: Painting, Photography, Fashion, Film." Object selection. 1979 |
| 232 | 10 | Kunsthaus Zurich. "Amerika 1920-1940: Painting, Photography, Fashion, Film." Publicity. 1979 |
| 232 | 11 | Kunsthaus Zurich. "Amerika 1920-1940: Painting, Photography, Fashion, Film." Slide list. 1979 |
| 232 | 12 | Kyoto Costume Institute. "Evolution of Fashion: 1835-1895" (April 5-June 1, 1980). Background research. 1979 |
| 232 | 13 | Kyoto Costume Institute. "Evolution of Fashion: 1835-1895" (April 5-June 1, 1980). Catalogue drafts, correspondence. November 1979-January 1980 |
| 232 | 14 | Kyoto Costume Institute. "Evolution of Fashion: 1835-1895" (April 5-June 1, 1980). Correspondence. September 1978-September 1980
<i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 2. |
|
Flat-file | | |
| 18/3 | 2 | Kyoto Costume Institute. "Evolution of Fashion: 1835-1895" (April 5-June 1, 1980). Correspondence. Oversized. 1980
<i>Note:</i> Oversized materials removed from box 232, folder 14. |
|
Box | | |
| 232 | 15 | Kyoto Costume Institute. "Evolution of Fashion: 1835-1895" (April 5-June 1, 1980). Installation and design. December 1978 |
| 232 | 16 | Kyoto Costume Institute. "Evolution of Fashion: 1835-1895" (April 5-June 1, 1980). Object selection. June 1979-April 1980 |
| 232 | 17 | Kyoto Costume Institute. "Evolution of Fashion: 1835-1895" (April 5-June 1, 1980). Press clippings. 1980 |
| 232 | 18 | Los Angeles County Museum of Art. "In the Swim: Bathing Costumes from the Permanent Collection" (June 6-August 27, 1978). July 1976-September 1978. |

Subseries VI.A. Museums and Galleries

Note: Includes color slides.

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|-----------|------|----|---|
| | 232 | 19 | The Metropolitan Museum of Art. Furniture exhibition, American Wing. [1950s] |
| | 232 | 20 | The Metropolitan Museum of Art. "Gold" (April 14-September 9, 1973). 1972 |
| | 232 | 21 | The Metropolitan Museum of Art. "Handling" (January-June 1978) November, December 1977
<i>Note:</i> Organized by a Rockefeller Foundation fellow in a Museum classroom, to accompany a teaching unit for visually impaired visitors. |
| | 232 | 22 | The Metropolitan Museum of Art. "Masterpieces of Fifty Centuries" (November 14, 1970-June 1, 1971). July-October 1970 |
| | 232 | 23 | The Metropolitan Museum of Art. "19th Century America" (April 16-September 7, 1970). July 1970 |
| | 232 | 24 | The Metropolitan Museum of Art. "Patterns of Collecting: Selected Acquisitions, 1965-1975" (December 6, 1975-March 23, 1976) March-May 1975 |
| | 233 | 1 | Montgomery Museum of Fine Arts. "Fashion Accessories, 1930s-1970s" (September 15-October 28, 1978). June-September 1978 |
| | 233 | 2 | Musée de la Mode et du Costume. "Pierre Balmain: 40 années de creation" (December 19, 1985-April 6, 1986). September-November 1985 |
| | 233 | 3 | Museum of Contemporary Crafts. "Fans and Feathers" (January 21-March 20, 1971). November-December 1970 |
| | 233 | 4 | Museum of Contemporary Crafts. "Portable World" (October 5, 1973-January 1, 1974). March-September 1973
<i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 2. |
| Flat-file | 18/3 | 2 | Museum of Contemporary Crafts. "Portable World" (October 5, 1973-January 1, 1974). Oversize.
<i>Note:</i> Oversize material removed from box 233, folder 4. |
| Box | 233 | 5 | National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney, Australia. "Fabulous Fashions 1907-1967" (May 21-July 5, August 15-September 27, 1981). Catalogue correspondence, permissions. June-August 1980 |
| | 233 | 6 | National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney, Australia. "Fabulous Fashions 1907-1967" (May 21-July 5, August 15-September 27, 1981). Installation and design. [1980]
<i>Note:</i> Oversized floor plans have been removed to flat file 18, drawer 3, folder 2. |
| Flat-file | 18/3 | 2 | National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney, Australia. "Fabulous Fashions 1907-1967" (May 21-July 5, August 15-September 27, 1981). Installation and design. Oversized floor plans. [1980]
<i>Note:</i> Removed from box 233, folder 6. |
| Box | | | |

Subseries VI.B. Individuals, Businesses, and Organizations

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|-----|----|---|
| 233 | 7 | National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney, Australia. "Fabulous Fashions 1907-1967" (May 21-July 5, August 15-September 27, 1981). Object selection. April 1981
<i>Note:</i> In this folder, redacted copies replace documents with object-specific information. The originals are restricted, according to Museum Archives access policy. |
| 233 | 8 | National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney, Australia. "Fabulous Fashions 1907-1967" (May 21-July 5, August 15-September 27, 1981). Press clippings. 1981 |
| 233 | 9 | National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney, Australia. "Fabulous Fashions 1907-1967" (May 21-July 5, August 15-September 27, 1981). Research and planning. [1981] |
| 233 | 10 | National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney, Australia. "Fabulous Fashions 1907-1967" (May 21-July 5, August 15-September 27, 1981). Shipping. 1979
<i>Note:</i> In this folder, a redacted copy replaces one document with object-specific information, and others have been removed. The originals are restricted, according to Museum Archives access policy. |
| 233 | 11 | SIGMA des Arts et Tendances Contemporaines, Bordeaux. "Souliers par Roger Vivier" (May-June 1980). February-August 1980 |
| 233 | 12 | Victoria & Albert Museum. February 7, 1984
<i>Note:</i> Folder contains only one document indicating garment loaned to the Museum, with no exhibition title or dates provided. |

Subseries VI.B. Individuals, Businesses, and Organizations 1939-1978

Arrangement

The records are organized alphabetically by name of individual or organization.

Scope and Contents note

The records document outgoing loans of costumes and accessories from The Costume Institute to individuals, businesses especially in the garment or fashion industries, and other organizations including schools and nonprofits. Most items loaned were used as source material or for display purposes. The records consist almost entirely of loan forms that document item numbers and provide contact information for the loan recipient.

Box	Folder	
233	13	Channel 13 TV, Dick Cavett show (April 17, 1978). April 1978
233	14	Estelle Hamburger, Murray Hamburger & Co., Handelsman & Raiffe. 1950, 1955, 1959
233	15	Harmay. 1954, 1956
233	16	<i>Harper's Bazaar</i> . 1940-1966
233	17	Adelaide Hawley, G. Howard Hodge, Horwitz. Associates. 1949, 1952, 1955-1956
233	18	International Dress Company, Irene of New York, Jacobson & Linde. 1949, 1957-1959, 1960

Series VII. Operations

233	19	Jay Thorpe, Mr. John Inc., John Fredericks. 1939-1940, 1955, 1939-1952
233	20	A.D. Juilliard, Kane Weill, George Kaplan Manufacturing 1952-1953, 1945, 1953
233	21	Nat Kaplan, Samuel Kass Gowns, H.M. Kolbe. 1958, 1940-1946, 1955
233	22	Koret Inc., Maria Krum. 1942-1962, 1950-1952
233	23	Eleanor Lambert. 1950-1967
233	24	Tina Leser. 1948-1969
233	25	<i>Life Magazine, Look Magazine.</i> 1942-1964, 1954-1961
233	26	Loomskill, Loomtogs, Lord & Taylor. 1960, 1956-1967, 1950-1953
233	27	Lord & Taylor. 1941-1969
233	28	Joseph Love, Luxor Hat Co., J. Mackey & Son. 1953-1959, 1945-1946, 1947
233	29	R. H. Macy & Co. 1942, 1965
233	30	<i>Mademoiselle Magazine, I. Magnin, Mainbocher.</i> 1946, 1954, 1948
233	31	Mallinson, Benn Mann Fabric, Margot Dresses, Vera Maxwell. 1945, 1951-1953, 1953-1956, 1951
233	32	<i>McCall's Magazine, James McCreery & Co., McDowell School, W.P. McGrail.</i> 1955, 1940-1947, 1941-1942, 1956
233	33	Milgrim & Bros., Anna Miller & Co., Dora Miller (International Fashions), I. Miller. 1940-1950, 1948, 1941, 1942-1956
233	34	Miscellaneous, miscellaneous philanthropic. 1964-1967, 1964
233	35	Modern Couture, Renee Montague, Moselle & Eisen, Myrna Knitwear. 1957, 1940-1946, 1946-1947, 1952
233	36	Neiman Marcus. 1940-1957
233	37	New York Couture Group, New York Dress Institute, <i>New York Herald Tribune.</i> 1962, 1944-1960, 1959
234	1	<i>The New York Times.</i> 1941-1967
234	2	Trana Norell/ Norman Norell. 1941-1969
234	3	Charles Nudelman, Palter de Liso, <i>Parade Magazine.</i> 1942-1950, 1941-1952, 1961
234	4	Perfect Negligee Co., Peter Pan Foundations, Phillips-Jones (Van Heusen) 1951-1968, 1954, 1955
234	5	Greta Plattny, Florence Reichman. 1956, 1941-1949
234	6	Ben Reig, Ren-Eta Gowns, Maurice Rentner [Bill Blass]. 1945-1967, 1944-1948, 1966
234	7	Rich's. 1944-1947 <i>Note: Includes information on the department store's design contest.</i>
234	8	Rogers Peet, Nettie Rosenstein, Helena Rubinstein. 1953, 1941-1965, 1956

Series VII. Operations 1937-1971

Scope and Contents note

The series is comprised of general information on the operations and administration of the Museum of Costume Art and The Costume Institute that was not identifiable as coming from a specific curator's records. It includes minutes from

Series VII. Operations

meetings of the Museum of Costume Art's Board of Directors, from its founding in 1937 through its merger with the Metropolitan Museum in 1946 and its dissolution as an independent entity in 1959.

Box	Folder	
234	9	Advisory Committee on Industrial Art. Suggested members. 1948
234	10	Art Workers Coalition. 1970
234	11	Attendance. Reports (1 of 4). January-May 1943
234	12	Attendance. Reports (2 of 4). June-December 1943
234	13	Attendance. Reports (3 of 4). January-June 1944
234	14	Attendance. Reports (4 of 4). July-October 1944
235	1	Attendance. Guest book (1 of 2). 1941-1944
235	2	Attendance. Guest book (2 of 2). 1944
235	3	Attendance. Guest book. Opening night. May 3, 1937
235	4	Board of Directors. Meeting minutes (1 of 6). April 1936-April 1937
235	5	Board of Directors. Meeting minutes (2 of 6). 1937-1940
235	6	Board of Directors. Meeting minutes (3 of 6). 1940-1941
235	7	Board of Directors. Meeting minutes (4 of 6). May 1950
235	8	Board of Directors. Meeting minutes (5 of 6). February 21, 1956
235	9	Board of Directors. Meeting minutes (6 of 6). July-September, 1959
235	10	Board of Directors. Meetings. Labels for costumes displayed. 1955-1972
235	11	Board of Trustees. Minutes extracts. 1946, 1947, 1949
235	12	Certificate of incorporation, bylaws. 1937, 1951-1952
235	13	Contributions. Lewisohn, Irene; Alice Lewisohn Crowley. 1937-1948
235	14	Correspondence. General, Museum memos. 1946-1957
235	15	Correspondence. Selected. 1937-1950
235	16	Costume storage and care. 1938, 1950, undated
294	10	Disposal of objects. 1971 <i>Note:</i> This folder contains object-specific information and is restricted, according to Museum Archives access policy.
235	17	Equipment and furnishings. Estimates, receipts. 1948-1955
235	18	Events. Reception and tea, sponsored by Mrs. Sheldon Whitehouse (April 28, 1965) February-April 1965
235	19	Index of American Design. 1941
236	1	Information on other museums and organizations. 1939
236	2	International Council on Museums. Research on museums with costume collections. 1947-1968
236	3	International Council on Museums. Correspondence re: ICOM session for costume collections (September 1965). 1963-1965
236	4	International Council on Museums. ICOM and costume collections, ICOM 1965. 1965-1966
236	5	International Council on Museums. Responses to questionnaires on costume holdings. 1964-1966

Series VII. Operations

236	6	Invitation samples. [1940s]
236	7	Lecture demonstrations. 1938
236	8	Lease. Office space, 630 Fifth Avenue, 4th floor. May 1-April 30, 1942; May 1, 1942-April 30, 1943 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 1.
Flat-file		
18/3	1	Lease. Office space, 630 Fifth Avenue, 4th floor. Oversize. March 25, 1942 <i>Note:</i> Oversize material removed from box 236, folder 8.
Box		
236	9	Lewisohn, Irene. China photographs. [1920s] <i>Note:</i> Includes black and white photographic prints.
236	10	Lewisohn, Irene. Family photographs. [1920s] <i>Note:</i> Includes black and white photographic prints and negatives, and an inventory created at a later date.
236	11	Mannequins. 1937-1941
236	12	Mannequins. Fundraising and financing. 1969-1970
236	13	Mannequins. Armand G. Wingfield, plastics consultant. 1970 <i>Note:</i> Privileged financial information in this folder is restricted, according to Museum Archives access policy.
236	14	Membership. Correspondence. 1939, 1946-1964
236	15	Membership. Correspondence and records (1 of 2). 1960-1966
237	1	Membership. Correspondence and records (2 of 2). 1967-1970
237	2	Membership. Summary and report. 1954-1960
294	11	Merger. Agreement with The Metropolitan Museum of Art (September 16, 1959). June-September 1959 <i>Note:</i> This folder contains privileged financial information and is restricted, according to Museum Archives policy.
237	3	Merger. Agreements, correspondence, membership. September 1944-August 1945
237	4	Merger. Assets, salaries, membership. February-July 1945
237	5	Merger. Budget, services. June 1945-September 1946
294	12	Merger. Correspondence Rehan, Mary, and Lord Day & Lord. 1959 <i>Note:</i> This folder contains privileged legal information and is restricted, according to Museum Archives policy.
237	6	Merger. Draft memoranda, Costume Institute and Metropolitan Museum. 1944-1946
237	7	Merger. Liquidation of Costume Institute, Inc. July 1959-January 1960 <i>Note:</i> Privileged legal information has been removed from this folder and is restricted according to Museum Archives access policy.
237	8	Museum of Costume Art. Background information for promotional material. 1937-1938
237	9	Reconstruction. Correspondence, planning. 1952-1967

Series VII. Operations

		<i>Note:</i> Oversized material has been removed to box 287, folder 30.
287	30	Reconstruction. Correspondence, planning. Oversized plan, clipping. November 23, 1958; undated <i>Note:</i> Oversized material removed from box 237, folder 9.
237	10	Reconstruction. Costume Institute expansion. 1958-1964 <i>Note:</i> Oversized material has been removed to flat file 18, drawer 3, folder 1.
Flat-file		
18/3	1	Reconstruction. Costume Institute expansion. Oversize proposed and realized floor plans. 1953 <i>Note:</i> Oversized material removed from box 237, folder 10.
Box		
237	11	Reconstruction. Fundraising. 1953-1961
237	12	Reconstruction. Fundraising. Building Fund contributions. 1957-1970
237	13	Reconstruction. Invoices, memos (1 of 3). 1958
237	14	Reconstruction. Invoices, memos (2 of 3). 1959-1960
-	-	Reconstruction. Invoices, memos (3 of 3). 1961-1965
294	13	Reconstruction. Memos, correspondence, budgets. 1965-1966 <i>Note:</i> This folder contains privileged legal and financial information and is restricted, according to Museum Archives policy.
237	15	Reconstruction. Payments to architect, contractors. 1957-1959 <i>Note:</i> Oversized material has been removed to flat file 18, drawer 3, folder 1.
Flat-file		
18/3	1	Reconstruction. Payments to architect, contractors. Oversize chart. 1957-1959 <i>Note:</i> Oversized material removed from box 237, folder 15.
Box		
237	16	Reconstruction. Record of payments to City of New York. 1959
237	17	Reconstruction. Summary of cost estimates. August, September 1957
237	18	Report and fact sheet on Costume Institute. 1960-1962
238	1	Reports. First report on activities of the Museum of Costume Art. 1937
238	2	Reports. General activities. 1945, 1947
238	3	Reports. Meeting to discuss the Museum of Costume Art. Minutes April 1937
238	4	Reports. Notes and plans. 1936-1937, 1940
238	5	Reports. Report on activities. 1937-1941
238	6	Reports. Report to Carnegie Corporation. 1941
238	7	Reports. Usage, attendance, services provided. 1937-1940
238	8	Reports. Usage, services provided. 1938, 1941, undated
238	9	Reports. Usage, services provided. 1951, 1955, undated
Flat-file		
18/3	7	Research. Geographic information. Maps. Oversize. undated

Series VIII. Party of the Year

Box		
238	10	Society of New York Dress Designers. 1949-1955
238	11	Sponsorship. Wool Bureau. [1970]
238	12	Staff. Dalton, Mavis. 1954, undated
294	15	Staffing and personnel (1 of 2). 1945-1953
294	16	Staffing and personnel (2 of 2). 1970-1971
		<i>Note:</i> This folder contains sensitive personnel information and is restricted, according to Museum Archives policy. Restricted documents may be accessed on or after January 2056, at the discretion of Archives staff.
238	13	Storage equipment. 1938, 1946, undated
238	14	Vendors. 1939
238	15	Visiting Committee. Meeting report. April 22, 1971
238	16	Von Nagy, Amelie. Will, correspondence. 1949-1954

Series VIII. Party of the Year 1948-2007

Historical note

The Costume Institute began hosting a benefit Party of the Year gala in 1948, organized by chairman Dorothy Shaver, president of New York retailer Lord & Taylor. From 1948 through 1971, the Party of the Year was a standalone event that supported the Costume Institute but did not share the concurrent costume exhibition's theme. For example, the 1952 "Midas Ball" was held at the same time as the exhibition "Festive Folk Costumes." In the early 1950s, party-goers could have their pictures taken by famous photographers including Richard Avedon, Fernand Fonssagrives, George Platt Lynes, Nathan Lyons, Gjon Mili, and Frances Scavullo. Through the 1960s the event included entertainment such as pageants and comedic skits as well as raffles. Galleries were open for viewing, followed by entertainment in the auditorium, and dinner and dancing in the Great Hall. The pageants often involved professional models and members of the fashion press wearing historic costumes centered on the Party's theme. In 1966, contemporary designers including Bill Blass, Donald Brooks, Oscar de la Renta, and Arnold Scaasi were invited to design pageant outfits inspired by items in the Costume Institute's collections. Grab bags included merchandise donated by retail stores, and raffles included fur coats and jewelry.

From 1948 through 1959 the event was held at either the Rainbow Room or the Waldorf Astoria hotel. Starting in 1960 it was held at the Museum itself, after which it became much more formal and central to the New York social scene. By the mid-1990s the Party of the Year was known as the Costume Institute Gala. The event was held annually in late November, until the early 2000s when it became the opening event of The Costume Institute's spring exhibition. For some years in the late 1990s, The Costume Institute held two Parties per year.

The 1963 event, scheduled to be held on November 26, was cancelled following the assassination of President John F. Kennedy on November 23. In 1969, construction on the Museum's Great Hall precluded holding the Party there as usual, and other locations in the Museum were investigated. It was eventually cancelled and the 1970 Party inaugurated the newly renovated Costume Institute galleries. Purchasers of tickets to the cancelled events were offered refunds of their ticket costs: the majority chose instead to donate the funds to The Costume Institute's endowment fund. The Costume Institute did not host a Party of the Year in 2000 or 2002. In 2001, a Costume Institute Gala accompanied the exhibition

Subseries VIII.A. Administrative Records

“Jacqueline Kennedy: the White House Years - Selections from the John F. Kennedy Library and Museum” (see Subseries III.VVVV) in April, but the Winter Gala was cancelled following the attacks of September 11.

Dorothy Shaver served as chairman of the Party of the Year from 1948 to 1958. Chairmen during the years 1959-1977 included Lord & Taylor Executive Officer Melvin E. Dawley, Saks Fifth Avenue President Adam L. Gimbel, Bloomingdale’s Chief Executive Officer James S. Schoff, and B. Altman & Company Chief Executive Officer John S. Burke. Diana Vreeland became Special Consultant to The Costume Institute in 1971 and worked on the Party of the Year from 1973 through 1986 alongside socialite Pat (Mrs. William F.) Buckley, who served as chairman from 1978 to 1994. During the years of Vreeland’s involvement, the event was renowned for its opulent displays and over-the-top décor. Katell le Bourhis succeeded Vreeland as Associate Curator for Special Projects, and contributed to the Party of the Year in 1989 and 1990. For her final event as Party chairman in 1994, “Orientalism: Visions of the East in Western Dress” (see Subseries III.GGGG), Pat Buckley worked together with designers Oscar de la Renta and Bill Blass to restore the extravagant styling that had been the event’s hallmark under Vreeland’s direction. Since 1995, *Vogue* editor-in-chief Anna Wintour has served as chairman of the event, with co-chairmen including designer Karl Lagerfeld and socialites and collectors Annette de la Renta and Clarissa Bronfman.

Scope and Contents note

The series includes administrative and planning materials for the Party of the Year from 1948 to 1970, as well as promotional photographs, news clippings, and both bound and loose pages from scrapbooks created in the Costume Institute to document the annual event from 1948 to 2007.

Arrangement note

The series is arranged in two subseries: Subseries VIII.A. Administrative Records, Subseries VIII.B. Publicity materials.

Subseries VIII.A. Administrative Records 1948-1970, 1972

Scope and Contents note

The subseries contains planning materials for the Party of the Year from 1949 through 1970, with less documentation before 1956 and significantly more in the following years. The records consist almost entirely of correspondence and reports, with some newspaper clippings, printed invitations and ephemera, oversized seating plans, and photographs from 1963 and 1964. Some financial reports and correspondence originated in the office of Metropolitan Museum Treasurer J. Kenneth Loughry, to whom The Costume Institute submitted final accounting for each year’s event.

The subseries complements the publicity surrounding the Party of the Year provided in the photographs and scrapbooks in Subseries IX.B. Event and committee chairs’ correspondence with caterers, hotels, orchestras, and beverage purveyors, as well as volunteers, merchandise donors, and ticket purchasers, illuminates the management of high-profile fundraising events in mid-20th century New York in the era before professional event planners.

Arrangement note

The subseries is organized chronologically, and within each year by activities involved in the planning for each Party of the Year, in the order that these took place: Planning, Tickets, Pageant, Publicity, Finances. Planning documents include committee correspondence, correspondence with hotels, musicians, printers, caterers, and other service arrangements, seating plans, invitations, and programs. Ticket information includes sales reports and receipts, lists of contributors, donations, bills, and the binders of ticket information used by front-door staff on the evening of the event. Documentation

Subseries VIII.A.1. 1948

of the annual pageants includes listings and photographs of models, receipts for costumes loaned from The Costume Institute to the Party's host venue (pre-1960), and casts lists and scripts. Although most publicity materials are in Subseries VIII.B., the publicity folders here include correspondence with newspaper and magazine editors, photographs, and clippings. Financial reports include correspondence, expense account tallies, receipts, bills, and final accounting documents that usually include a comparison of costs and proceeds with those of the preceding year's event.

Subseries VIII.A.1. 1948

Box	Folder	
238	17	Planning. Invitations. November 1948
238	18	Finances. Draft and final report. November 1948-April 1949

Subseries VIII.A.2. 1949 Box 79

Box	Folder	
238	19	Planning. Arrangements. May-September, December 1949
238	20	Tickets. Correspondence. August-September 1949
238	21	Finances. Report. August, September 1949; February 1950

Subseries VIII.A.3. 1950 Box 79

Box	Folder	
238	22	Planning. Correspondence. October-November 1950
238	23	Finances. Reports. November 1950-February 1951

Subseries VIII.A.4. 1951

Box	Folder	
238	24	Planning. Correspondence. July 1951-March 1952
238	25	Pageant. Dress descriptions. [1951]
238	26	Finances. Report. December 1951-March 1952

Subseries VIII.A.5. 1952 Box 79

Box	Folder	
238	27	Planning. Committee lists. October 1952
238	28	Planning. Correspondence. October 1952-February 1953
238	29	Planning. Entertainment Committee. September-November 1952
239	1	Planning. Executive Committee. September 1952
239	2	Planning. Forms and stationery. 1952
239	3	Planning. Grab bag and raffle. November 1952
239	4	Planning. Grab Bag Committee. October-November 1952
239	5	Planning. Hotel information and correspondence. March-August 1952
239	6	Planning. Meeting to determine location (January 3, 1952). December 1951
239	7	Planning. Photography. December 1952-February 1953
239	8	Planning. Seating. November 1952

Subseries VIII.A.6. 1953

Note: Oversize material has been removed to flat file 18, drawer 3, folder 4.

Flat-file

18/3 4 Planning. Seating. Oversize seating plan. November 1952
Note: Oversized material removed from box 239, folder 8.

Box

239 9 Planning. Thank you letters. Decmeber 1952-February 1953
 239 10 Planning. Ticket Committee. October-November 1952
 239 11 Planning. Waldorf-Astoria arrangements. July-November 1952
 239 12 Tickets. Bills for tickets paid, cancelled, or returned. November-December 1952
 239 13 Tickets. Complimentary list. November 1952
 239 14 Tickets. Contributions. December 1952-January 1953
 239 15 Tickets. Correspondence Dorothy Shaver to previous ticket purchasers. July, October 1952

 239 16 Tickets. Patrons. September-October 1952
 239 17 Tickets. Previous purchasers. [1952]
 239 18 Tickets. Receipts for tickets on consignment. October, November 1952
 239 19 Tickets. Reservations outstanding, unpaid. Sptember 1952-February 1953
 239 20 Tickets. Sales figures, daily. October 1952-March 1953
 239 21 Tickets. Ticket sales book. November-December 1952
 239 22 Pageant. Museum costumes worn. November-Deeember 1952
Note: Redacted copies replace originals with object-specific information in this folder. Originals are restricted according to Museum Archives access policy.

 287 1 Finances. Report. Oversize. January 1953
 239 23 Finances. Reports. 1952-1953
 287 2 Finances. Reports. Oversize. 1952-1953

Subseries VIII.A.6. 1953 Box 79

Box	Folder	
240	1	Planning. Accessories grab bag. November 1953
240	2	Planning. Photographs. Bills. December 1953-January 1954
240	3	Planning. Star Bangle Committee. October 1953
240	4	Planning. Waldorf-Astoria arrangements. September-November 1953
240	5	Tickets. Outstanding reservations, unpaid. December 1953-January 1954
240	6	Tickets. Previous purchasers. 1952
240	7	Tickets. Previous purchasers letter. October 1953
240	8	Tickets. Sales figures, compared to 1952. November 1953
240	9	Tickets. Shaver, Dorothy letter to Committees. January 27, 1954 <i>Note:</i> Details net receipts for 1953 event and compares with previous year dollar amounts.
240	10	Tickets. Ticket Committee correspondence. October-November 1953

Subseries VIII.A.7. 1954

240	11	Tickets. Working staff tickets. November 1953
240	12	Pageant. Dress descriptions, items loaned. [1953] <i>Notes:</i> Redacted copies replace originals with object-specific information in this folder. Originals are restricted according to Museum Archives policy.
240	13	Publicity. Committee members, clippings. October-November 1953
287	3	Finances. Report. Oversize. December 1953-February 1954

Subseries VIII.A.7. 1954 Box 79

Box	Folder	
240	14	Planning. Photography. December 1954-January 1955
240	15	Planning. Photography. "Photographer's Row." November 1954
240	16	Planning. Program. [1954]
Flat-file		
18/3	4	Planning. Seating plan. November 1954
Box		
240	17	Planning. Thank you letters. December 1954
240	18	Planning. Ticket Committee. October-November 1954
240	19	Tickets. Working staff tickets. November 1954
240	20	Tickets. Signed receipts. October-November 1954
240	21	Tickets. Tickets sold and outstanding. January 3, 1955
240	22	Publicity. Notes. [1954]
287	4	Finances. Report. Oversize June 1954-March 1955 <i>Note:</i> Privileged legal information has been removed from this folder and is restricted according to Museum Archives access policy.

Subseries VIII.A.8. 1955

Box	Folder	
287	5	Finances. Report. Oversize. January 1956 January 1956 <i>Note:</i> Includes comparative expenses 1948-1955.

Subseries VIII.A.9. 1956 Box 79

Box	Folder	
241	1	Planning. Hotel arrangements. November 20, 1956
287	6	Finances. Report. Oversize. October 1956-June 1957

Subseries VIII.A.10. 1957 Box 71

Box	Folder	
241	2	Planning. Bauble Committee. October-November 1957
241	3	Planning. Boutique. November 1957-January 1958
241	4	Planning. Committee lists. Patrons. 1957
241	5	Planning. Correspondence. Form letters approved by Dorothy Shaver. 1956, 1957

Subseries VIII.A.10. 1957

241	6	Planning. Correspondence. Thank yous. December 1957
241	7	Planning. Decor Committee, Entertainment Committee. September-November 1957
241	8	Planning. Executive Committee. General correspondence, meeting September 3, 1957. May, September 1957
241	9	Planning. Grab Bag. Cash contributions. November 1957
241	10	Planning. Grab Bag. Contributors list. 1957
241	11	Planning. Grab Bag. Daily count. 1957
241	12	Planning. Grab Bag Committee. Milking Way. October-November 1957
241	13	Planning. Invitation. September-November 1957
241	14	Planning. Lucky Star Committee. Fur coats and pin. Correspondence. August-October 1957
241	15	Planning. Lucky Star Committee. Fur coat and pin receipts. September 1957-September 1958
241	16	Planning. Meeting, Executive Committee and Special Group (June 12, 1957). June, August 1957
241	17	Planning. Music. July-September 1957
241	18	Planning. Net proceeds. [1957]
241	19	Planning. Patrons. May-September 1957
241	20	Planning. Printing. May-December 1957
241	21	Planning. Program. November 1957
241	22	Planning. Publicity Committee. 1957
241	23	Planning. Raffle book receipts. October-December 1957
241	24	Planning. Raffles. Correspondence with manufacturers. November 1957
241	25	Planning. Seating. November 1957 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 4.
 Flat-file		
18/3	4	Planning. Seating. Oversize seating plan. November 1957 <i>Note:</i> Oversize material removed from box 241, folder 25.
 Box		
241	26	Planning. Ticket Committee meeting (October 2, 1957). November 1957
241	27	Planning. Waldorf-Astoria arrangements. December 1956-November 1957
241	28	Tickets. Bills still outstanding. November 1957, January-March 1958
242	1	Tickets. Bills. Reservations later paid or cancelled. October-December 1957
242	2	Tickets. Blank forms. September 1957
242	3	Tickets. Contributions in lieu of tickets. October-December 1957
242	4	Tickets. Invitation list names. 1956
242	5	Tickets. Receipts. July 1957-February 1958
242	6	Tickets. Signed receipts. September-November 1957
242	7	Tickets. Ticket book. November 1957
242	8	Tickets. Ticket Committee. September-November 1957

Subseries VIII.A.11. 1958

242	9	Tickets. Tickets sold and outstanding. September 1957, January 1958
242	10	Tickets. Working staff. [November] 1957
242	11	Pageant. Models. 1957 <i>Note:</i> Oversized material has been removed to box 287, folder 7.
287	7	Pageant. Models. Oversize. 1957 <i>Note:</i> Oversize material removed from box 242, folder 11.
242	12	Pageant. Pageant Committee. September 1957
287	8	Finances. Report. Oversize. January 1956-June 1958

Subseries VIII.A.11. 1958 Box 71/77

Box	Folder	
242	13	Planning. Bauble Committee. September 1958
242	14	Planning. Committee heads meeting (November 3, 1958). [November 1958]
242	15	Planning. Committee lists. August, September 1958
242	16	Planning. Correspondence. Form letters approved by Dorothy Shaver. May, July, September 1958
242	17	Planning. Correspondence. Thank yous. November-December 1958
242	18	Planning. Decor Committee. September 1958
242	19	Planning. Entertainment. September, November 1958
242	20	Planning. Executive Committee. May-August 1958
242	21	Planning. Executive Committee, Special Group meeting (June 19, 1958). June November 1958
242	22	Planning. Grab Bag Committee. June-October 1958, July 1959
242	23	Planning. Grab Bag Committee meeting (October 16, 1958). October 1958
242	24	Planning. Grab Bag Committee meeting (November 6, 1958). October-November 1958
242	25	Planning. Grab Bag contributions. Correspondence. October, November 1958
242	26	Planning. Grab Bag. Contributions in lieu of gifts. November, December 1958
242	27	Planning. Grab Bag. Count. November 1958
242	28	Planning. Invitation. September, November 1958 <i>Note:</i> Oversize material has been removed to box 287, folder 9.
287	9	Planning. Invitation. Oversize printer's proof. September 1958 <i>Note:</i> Oversize material removed from box 242, folder 28.
243	1	Planning. Lucky Number Committee. September-October 1958
243	2	Planning. Music. June, July 1958
243	3	Planning. Net proceeds. January 1959
243	4	Planning. Pageant Committee. June-September 1958
243	5	Planning. Printing. June, September-November 1958
243	6	Planning. Program. November 1958
243	7	Planning. Raffle and Grab Bag. November 1958

Subseries VIII.A.12. 1959

243	8	Planning. Raffle. \$1 tickets. October-November 1958 <i>Note: Oversize materials have been removed to box 287, folder 10.</i>
287	10	Planning. Raffle. \$1 tickets. Oversize materials. October-November 1958 <i>Note: Oversize material removed from box 243, folder 8.</i>
243	9	Planning. Raffle. \$10 tickets. July-November 1958
243	10	Planning. Raffle. Receipt book. October-November 1958
243	11	Planning. Raffle. Receipts and list. November 1958
Flat-file		
18/3	4	Planning. Seating. November 1958
Box		
243	12	Planning. Ticket Committee. September-November 1958
243	13	Planning. Ticket Committee meeting (October 2, 1958) September-November 1958
243	14	Planning. Waldorf-Astoria arrangements. January-November 1958
243	15	Tickets. Bills still outstanding. November 1958
243	16	Tickets. Bills. Reservations later paid or cancelled. October-November 1958
243	17	Tickets. Contributions in lieu of tickets. September 1958-January 1959
243	18	Tickets. Patrons. June, September 1958
243	19	Tickets. Purchasers. 1957, 1958
243	20	Tickets. Receipts. September 1958-January 1959
243	21	Tickets. Record of tickets sold and outstanding. December 1958
243	22	Tickets. Sales record book. November 1958
243	23	Tickets. Signed receipts. September-October 1958
243	24	Tickets. Working staff. [November 1958]
243	25	Tickets. Ticket book. November 1958
243	26	Pageant. Dress descriptions, items loaned. November 1958
244	1	Pageant. Models. 1958
287	11	Finances. Report. Oversize. January-April 1959

Subseries VIII.A.12. 1959 Box 77

Box	Folder	
244	2	Planning. Bauble Committee. August-November 1959
244	3	Planning. Committee lists. 1959
244	4	Planning. Correspondence. Form letters approved by Dorothy Shaver. June-October 1959
244	5	Planning. Correspondence. Thank yous. November-December 1959
244	6	Planning. Decor Committee. August, September 1959
244	7	Planning. Entertainment. Industrial part only. September-October 1959
244	8	Planning. Executive Committee. April 1959-January 1960
244	9	Planning. Grab Bag Committee. June-October 1959

Subseries VIII.A.12. 1959

244	10	Planning. Grab Bag Committee meetings (October 8, November 5, 1959). September-November 1959
244	11	Planning. Grab Bag. Contributions and contributors. 1959
244	12	Planning. Grab Bag. Contributions in lieu of tickets. October-December 1959
244	13	Planning. Grab Bag. Previous donors, 1958 letter. November 1958
244	14	Planning. Grab Bag. Thank yous. 1959
244	15	Planning. Invitation. September, October 1959
244	16	Planning. Lucky Number Committee. April-October 1959
244	17	Planning. Music. June 12, 1959
244	18	Planning. Net proceeds. December 1959
244	19	Planning. Pageant Committee. May-September 1959
244	20	Planning. Patrons. June, September 1959
244	21	Planning. Printing. June-October 1959
244	22	Planning. Program. November 1959
244	23	Planning. Publicity Committee. August, September 1959
244	24	Planning. Raffle. \$1 tickets. Letters to manufacturers. October 1959-January 1960
244	25	Planning. Raffle. \$10 tickets. Contributors. November 1959
244	26	Planning. Raffle. \$10 tickets. October 1959-January 1960
244	27	Planning. Raffle. \$1 tickets. Fur and vicuna coats. April-November 1959
244	28	Planning. Raffle. \$10 tickets. Committee and sellers. October 1959
244	29	Planning. Raffle. \$10 tickets. Lists and receipts. November 1959, January 1960
Flat-file		
18/3	4	Planning. Seating chart. November 1959
Box		
244	30	Planning. Special group meeting (June 11, 1959). June 1959
244	31	Planning. Ticket Committee. August-October 1959
245	1	Planning. Ticket Committee meeting (October 6, 1959). September, October 1959
245	2	Planning. Waldorf-Astoria arrangements. November 1958-August 1959
245	3	Tickets. Amount sold and outstanding reservations. December 1959
245	4	Tickets. Bills. Reservations later paid or cancelled. October-December 1959
245	5	Tickets. Contributions in lieu of tickets. October-December 1959
245	6	Tickets. Master list. 1959
245	7	Tickets. Receipts. August 1959-January 1960
245	8	Tickets. Ticket record book. November 1959
245	9	Tickets. Ticket record, B series. November 1959
245	10	Tickets. Ticket sales book. 1959
245	11	Tickets. Working staff. [November 1959]
245	12	Pageant. General. November 1959
245	13	Pageant. Models. [November 1959]
245	14	Finances. Reports, correspondence. May 1959-July 1960

Note: Oversize material has been removed to box 287, folder 12.

Subseries VIII.A.13. 1960

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|-----|----|--|
| 287 | 12 | Finances. Reports, correspondence. Oversize comparative report (1958-1959). January-July 1960
<i>Note:</i> Oversize material removed from box 245, folder 14. |
| 245 | 15 | Finances. Working papers. 1959-1960 |

Subseries VIII.A.13. 1960 Box 76

- | Box | Folder | |
|-----------|--------|--|
| 245 | 16 | Planning. Arrangement committee. Meeting (June 20, 1960). June 1960 |
| 245 | 17 | Planning. Auditorium use. January, April 1960 |
| 245 | 18 | Planning. Bauble committee. [October, November 1960] |
| 245 | 19 | Planning. Catering. Robert Day-Dean. March-October 1960 |
| 245 | 20 | Planning. Committee lists. May-November 1960 |
| 245 | 21 | Planning. Correspondence, paid bills. February 1960-January 1961 |
| 246 | 1 | Planning. Correspondence. Form letters approved. September, November 1960 |
| 246 | 2 | Planning. Correspondence. Thank you letters. November-December 1960 |
| 246 | 3 | Planning. Decor committee. September, October 1960 |
| 246 | 4 | Planning. Entertainment. Industry only. September, November 1960 |
| 246 | 5 | Planning. Executive committee. Meeting (May 24, 1960). April-May 1960 |
| 246 | 6 | Planning. Executive committee. May 1960 |
| 246 | 7 | Planning. Invitation. September-October 1960 |
| 246 | 8 | Planning. Museum procedures. 1960 |
| 246 | 9 | Planning. Music. May, December 1960 |
| 246 | 10 | Planning. Net proceeds. January 1959-January 1961 |
| 246 | 11 | Planning. Pageant committee. September 1960 |
| 246 | 12 | Planning. Printing. June, October 1960 |
| 246 | 13 | Planning. Program. 1960 |
| 246 | 14 | Planning. Publicity committee. October 1960 |
| 246 | 15 | Planning. Special group meeting (January 7, 1960). January 1960 |
| Flat-file | | |
| 18/3 | 4 | Planning. Seating plan. Oversize. 1960 |
| Box | | |
| 246 | 16 | Planning. Ticket committee. August-October 1960 |
| 246 | 17 | Planning. Ticket committee. Meeting (October 5, 1960). September, October 1960 |
| 246 | 18 | Tickets. Amount sold and outstanding. 1958, 1960 |
| 246 | 19 | Tickets. Bills. Reservations later cancelled or paid. October 1960 |
| 246 | 20 | Tickets. Contributions in lieu of tickets. October-December 1960 |
| 246 | 21 | Tickets. Contributions. Other. June 1960 |
| 246 | 22 | Tickets. Patrons. June-September 1960 |
| 246 | 23 | Tickets. Receipts. September-December 1960 |
| 246 | 24 | Tickets. Receipts. Polaire Weissman copy. October-December 1960 |

Subseries VIII.A.14. 1961

246	25	Tickets. Refunds. November 1960
246	26	Tickets. Ticket record book. November 1960
246	27	Tickets. Working staff. [November 1960]
247	1	Pageant. General. October-November 1960 <i>Note: Redacted copies replace originals with object-specific information in this folder. Originals are restricted according to Museum Archives access policy.</i>
247	2	Pageant. Models. November 1960
247	3	Finances. Report. January 1960-February 1961 <i>Note: Oversize material has been removed to box 287, folder 12.</i>
287	13	Finances. Report. Oversize comparative summary (1959-1960). February 1960 <i>Note: Oversize material removed from box 247, folder 3.</i>
247	4	Finances. Working papers. [1960] <i>Note: Oversized material has been removed to box 287, folder 14.</i>
287	14	Finances. Working papers. Comparative summary. <i>Note: Oversized material removed from box 247, folder 14.</i>

Subseries VIII.A.14. 1961 Box 76

Box	Folder	
247	5	Planning. Auditorium use. March, September, October 1961
247	6	Planning. Catering. Robert Day-Dean. September-December 1961 <i>Note: Redacted copies replace original documents with sensitive personnel information in this folder. Originals may be accessed on or after November 2046, at the discretion of Museum Archives staff, according to Museum access policy.</i>
247	7	Planning. Correspondence. Form letters approved. May-June 1961
247	8	Planning. Correspondence. Former purchasers' letter. October 1961
247	9	Planning. Correspondence. Net proceeds. October-November 1961
247	10	Planning. Correspondence. Thank you letters. November-December 1961
247	11	Planning. Decor committee. June 1961
247	12	Planning. Entertainment committee. Meeting (October 11, 1961). October 1961
247	13	Planning. Entertainment. Industry only. October, November 1961
247	14	Planning. Executive committee. May, October 1961
247	15	Planning. General. December 1960-November 1961
247	16	Planning. Invitations. October 1961
247	17	Planning. Liquor donation, scrip. November-December 1961
247	18	Planning. Music. June-November 1961
247	19	Planning. Pageant committee. June-November 1961
247	20	Planning. Photographs requested. December 1961
247	21	Planning. Procedures for night of party. November 1961
247	22	Planning. Program. October-November 1961

Subseries VIII.A.15. 1962

	247	23	Planning. Printing. June-October 1961
	247	24	Planning. Public address system. Vocalaire. November 1961
	247	25	Planning. Publicity committee. June, October 1961
	247	26	Planning. Seating. November 1961 <i>Note: Oversize material has been removed to flat file 18, drawer 3, folder 4.</i>
Flat-file			
	18/3	4	Planning. Seating. Oversized seating plan. November 1961 <i>Note: Oversize material removed from box 247, folder 26.</i>
Box			
	247	27	Planning. Ticket committee. June-October 1961
	247	28	Tickets. Bills. October-November 1961
	247	29	Tickets. Contributions in lieu of tickets. October 1961-October 1962
	248	1	Tickets. Patrons. June 1961
	248	2	Tickets. Receipts. September-December 1961
	248	3	Tickets. Ticket book. November 1961
	248	4	Tickets. Ticket buyers. [November 1961]
	248	5	Tickets. Tickets sold and outstanding. November 1961
	248	6	Tickets. Working staff. November 1961
	248	7	Pageant. General. November, December 1961
	248	8	Pageant. Material not used. June-November 1961
	248	9	Pageant. Models. November 1961
	248	10	Finances. Report, correspondence. January 1961-February 1962 <i>Note: Oversize material has been removed to box 287, folder 15.</i>
	287	15	Finances. Report, correspondence. Oversize comparative report (1960-1961). December 12, 1961 <i>Note: Oversize material removed from box 248, folder 10.</i>

Subseries VIII.A.15. 1962 Box 75

	Box	Folder	
	248	11	Planning. Americana Hotel arrangements. November 1961-January 1963 <i>Note: Oversize material has been removed to flat file 18, drawer 3, folder 4.</i>
Flat-file			
	18/3	4	Planning. Americana Hotel arrangements. Oversize ballroom plan. October 1961 <i>Note: Oversize material removed from box 248, folder 11.</i>
Box			
	248	12	Planning. Correspondence. Form letters. May, June 1962
	248	13	Planning. Correspondence. Hotels and orchestras. October 1961-January 1963
	248	14	Planning. Correspondence. Letter to former ticket buyers. September, October 1962
	248	15	Planning. Decor committee. June 29, 1962

Subseries VIII.A.15. 1962

	248	16	Planning. Entertainment committee. June 1962
	248	17	Planning. Executive Committee. May, November 1962
	248	18	Planning. Executive Committee. Meeting (April 30, 1962). January, April 1962
	248	19	Planning. Executive Committee. Meeting (September 24, 1962). September 1962
	248	20	Planning. Invitation. October 1962
	248	21	Planning. Liquor donation, scrip. 1962 <i>Note:</i> Documents with privileged legal information have been removed from this folder, according to Museum Archives access policy.
	248	22	Planning. Music. September 19, 1962
	248	23	Planning. Net proceeds. December 1962, January 1963
	248	24	Planning. Pageant committee. June-December 1962
	248	25	Planning. Program. November 1962
	248	26	Planning. Printing. May, June, September-December 1962
	248	27	Planning. Publicity committee. January, May-October 1962
	248	28	Planning. Seating. November 1962 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 4.
Flat-file			
	18/3	4	Planning. Seating. Oversized plan. November 1962 <i>Note:</i> Oversize material removed from box 248, folder 28.
Box			
	249	1	Planning. Ticket Committee. June-November 1962
	249	2	Planning. Ticket Committee. Meeting (October 19, 1962). October 1962
	249	3	Tickets. Advance orders taken and refunds for audio recording. November 1962, January 1963
	249	4	Tickets. Bills. November 1962
	249	5	Tickets. Contributions in lieu of tickets. October-December 1962
	249	6	Tickets. Correspondence. Letters to patrons. June-November 1962
	249	7	Tickets. Daily record. October-November 1962
	249	8	Tickets. Receipts. August-December 1962
	249	9	Tickets. Ticket book. November 1962
	249	10	Tickets. Ticket lists. Used at October 19, 1962, meeting. October 1962
	249	11	Tickets. Working staff. November 1962
	249	12	Pageant. Models. November 1962 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 4.
Flat-file			
	18/3	4	Pageant. Models. Oversized material. November 1962 <i>Note:</i> Oversize material removed from box 249, folder 12.
Box			
	249	13	Pageant. General. November 1962
	249	14	Publicity. Clippings. November 1962

Subseries VIII.A.16. 1963

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|-----|----|---|
| 249 | 15 | Finances. Reports. June 1962-November 1963
<i>Note:</i> Oversize material has been removed to box 287, folder 16. |
| 287 | 16 | Finances. Reports. Oversize aggregated financial summary (1948-1960), comparative report (1961-1962). 1962, 1963
<i>Note:</i> Oversize material removed from box 249, folder 15. |

Subseries VIII.A.16. 1963 Box 75/73

- | Box | Folder | |
|---------------|--------|--|
| 249 | 16 | Planning. Arrangements, including menu. May-September 1963 |
| 249 | 17 | Planning. "Art in Fashion" window displays. May-November 1963 |
| 249 | 18 | Planning. "Art in Fashion" window displays. Publicity. October-November 1963 |
| 249 | 19 | Planning. Catering. Robert Day-Dean. September 1963 |
| 249 | 20 | Planning. Cancellation. Meeting (December 10, 1963). December 3-10, 1963 |
| 249 | 21 | Planning. Cancellation. Special letters. November-December 1963 |
| 249 | 22 | Planning. Cancellation. Telegrams. November 24-27, 1963 |
| 250 | 1 | Planning. Correspondence. Form letter. 1963 |
| 250 | 2 | Planning. Correspondence. Form letters approved. April, May 1963 |
| 250 | 3 | Planning. Correspondence. Hotels. November 1962-June 1963 |
| 250 | 4 | Planning. Correspondence. Thank you letters. December 1963, January-March 1964 |
| 250 | 5 | Planning. Costume selection group. June, October-November 1963 |
| 250 | 6 | Planning. Decor committee. June 27 1963 |
| 250 | 7 | Planning. Entertainment committee. April 24, 1963 |
| 250 | 8 | Planning. Executive committee. April, May, September 1963 |
| 250 | 9 | Planning. Invitation. November 1963 |
| 250 | 10 | Planning. Invitation. September 1963
<i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 5. |
|
Flat-file | | |
| 18/3 | 5 | Planning. Invitation. Oversized printer's proof. September 1963
<i>Note:</i> Oversize material removed from box 250, folder 10. |
|
Box | | |
| 250 | 11 | Planning. Liquor scrips. May-October 1963 |
| 250 | 12 | Planning. Meetings, Executive committee and others. April-May 1963 |
| 250 | 13 | Planning. Music. May-December 1963 |
| 250 | 14 | Planning. Net proceeds. February, March 1964 |
| 250 | 15 | Planning. Printing. May-December 1963 |
| 250 | 16 | Planning. Program. 1963 |
|
Flat-file | | |
| 18/3 | 5 | Planning. Seating plan. Oversize. November 1963 |
|
Box | | |

Subseries VIII.A.17. 1964

	250	17	Planning. Ticket committee. May-November 1963
	250	18	Tickets. Bills. October-November 1963
	250	19	Tickets. Contribution receipts. December 1963-January 1964
	250	20	Tickets. Contributions credited. Purchasers A-H. January 1964
	250	21	Tickets. Contributions credited. Purchasers I-Z. January 1964
	250	22	Tickets. Contributions in lieu of tickets. June 1963-January 1964
	250	23	Tickets. Correspondence. Letters to prospective purchasers. October 4, 1963
	250	24	Tickets. Full contributions made. Purchasers A-L. December 1963-January 1964
	250	25	Tickets. Full contributions made. Purchasers M-Z. November 1963-January 1964
	250	26	Tickets. Full refunds made. December 1963
	250	27	Tickets. Partial contributions made. December 1963, February 1964
	250	28	Tickets. Patrons. May, August, September 1963
	250	29	Tickets. Preliminary reports. January-February 1964
	250	30	Tickets. Record of purchases. November 1963
	251	1	Tickets. Receipts. October 1963-January 1964
	251	2	Tickets. Reservation book. November-December 1963
	251	3	Tickets. Ticket purchasers. 1962
	251	4	Tickets. Tickets sold and reservations. December 1963
	251	5	Pageant. Costume choices. [November 1963]
	251	6	Pageant. Models. [October-November 1963] <i>Note: Oversize material has been removed to flat file 18, drawer 3, folder 5.</i>
Flat-file			
	18/3	5	Pageant. Models. Oversize poster. [October-November 1963] <i>Note: Oversize material removed from box 251, folder 6.</i>
Box			
	251	7	Publicity. Correspondence and draft copy. June-November 1963
	251	8	Finances. Reports, correspondence. April 1963-June 1964

Subseries VIII.A.17. 1964

Box	Folder	
251	9	Planning. Arrangements committee. July-October 1964
251	10	Planning. Catering. Robert Day-Dean. November-December 1964
251	11	Planning. Correspondence. Form letters and invitations. June-November 1964
251	12	Planning. Correspondence. Form letters approved. June 1964
251	13	Planning. Correspondence. Net proceeds. January 1965
251	14	Planning. Correspondence. Patron letters. June-September 1964
251	15	Planning. Correspondence. Thank you letters. December 1964
251	16	Planning. Costume committee. July, September 1964
251	17	Planning. Decor committee. July-September 1964
251	18	Planning. Executive Committee. May, June 1964
251	19	Planning. General. November 1963-December 1964

Subseries VIII.A.17. 1964

251	20	Planning. Invitation. October 1964
251	21	Planning. Liquor and scrip. November-December 1964
251	22	Planning. Menu. 1964
251	23	Planning. Music. September 10, 1964
251	24	Planning. Printing. March-October 1964
251	25	Planning. Program. 1964
251	26	Planning. Publicity committee. July-September 1964
251	27	Planning. Seating. November 1964
		<i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 5.
Flat-file		
18/3	5	Planning. Seating. Oversize seating plan. November 1964
		<i>Note:</i> Oversize material removed from box 251, folder 27.
Box		
251	28	Planning. Ticket committee. June-November 1964
251	29	Tickets. Bills. October-November 1964
251	30	Tickets. Checks returned. November 1964
251	31	Tickets. Contributions in lieu of tickets. 1964
252	1	Tickets. Correspondence. Letter to prospective purchasers. September 24, 1964
252	2	Tickets. Daily records. September-November 1964
252	3	Tickets. Daily totals. October-December 1964
252	4	Tickets. Purchasers. 1963
252	5	Tickets. Ticket book. November 1964
252	6	Tickets. Working staff. April, November 1964
252	7	Pageant. Checklist. November 1964
252	8	Pageant. Correspondence. December 1964
252	9	Pageant. General. November 1964
252	10	Pageant. Items loaned to Costume Institute. November-December 1964
252	11	Pageant. Models. [November 1964]
252	12	Publicity. Correspondence and release. September 1963, August 1964-February 1965
Flat-file		
18/3	5	Publicity. Clippings. Oversize. November 25, 1964
Box		
252	13	Publicity. Photographs. Miscellaneous photographs. [1960], November 25, 1964
		<i>Note:</i> Includes color and black and white photographic prints.
252	14	Finances. Paid vouchers. December 1964-February 1965
		<i>Note:</i> Oversize material has been removed to box 287, folder 17.
287	17	Finances. Paid vouchers. Oversize. December 1964-February 1965
		<i>Note:</i> Oversize material removed from box 252, folder 14.
252	15	Finances. Report. April 1961-May 1965

Subseries VIII.A.18. 1965

Subseries VIII.A.18. 1965

Box	Folder	
252	16	Planning. Catering. Robert Day-Dean. November 1965
252	17	Planning. Correspondence. DDecember 1964-November 1965
252	18	Planning. Correspondence. Committee form letters. June-August, November 1965
252	19	Planning. Correspondence. Net proceeds. January 1966
252	20	Planning. Correspondence. Thank you letters. November, December 1965
252	21	Planning. Executive committee. April-June 1965
252	22	Planning. Executive Committee meeting (April 7, 1965). April 1965
253	1	Planning. Form letters. June-November 1965
253	2	Planning. Form letters approved. June, September 1965
253	3	Planning. Invitation. October 1965
253	4	Planning. Liquor and scrip. November 1965
253	5	Planning. Music. September 18, 1965
253	6	Planning. Patrons. June-October 1965
253	7	Planning. Program. November 1965
253	8	Planning. Procedures night of party. November 1965
253	9	Planning. Printing. June-November 1965
253	10	Planning. Seating. November 1965 <i>Note: Oversize material has been removed to flat file 18, drawer 3, folder 5.</i>
 Flat-file		
18/3	5	Planning. Seating. Oversize. November 1965 <i>Note: Oversize material removed from box 253, folder 10.</i>
 Box		
253	11	Tickets. Advance letter. October 1965
253	12	Tickets. Bills. October-November 1965
253	13	Tickets. Contributions in lieu of tickets. October-December 1965
253	14	Tickets. Daily record summary. September-December 1965
253	15	Tickets. Daily sales. October 1965-January 1966
253	16	Tickets. Fund transfers. November, December 1965
253	17	Tickets. Reservations. [November 1965]
253	18	Tickets. Ticket book. November 1965
253	19	Tickets. Ticket purchasers list. November 1965
253	20	Tickets. Working staff. November 1965
253	21	Pageant. Correspondence. July, November, December 1965
253	22	Publicity. Clippings. November 24, 1965 <i>Note: Oversize material has been removed to flat file 18, drawer 3, folder 5.</i>
 Flat-file		
18/3	5	Publicity. Clippings. Oversize. November 24, 1965

Subseries VIII.A.19. 1966

Note: Oversize material removed from box 253, folder 22.

Box		
253	23	Publicity. Press release, clipping. June 1964-January 1966
253	24	Finances. Checks drawn and vouchers. June-December 1965
253	25	Finances. Reports, correspondence. January 1965-May 1966 <i>Note:</i> Oversize material has been removed to box 287, folder 18.
287	18	Finances. Reports, correspondence. Oversize comparative summary (1964-1965), cost estimates for Costume Institute renovation. February 1966 <i>Note:</i> Oversize material removed from box 253, folder 25.
253	26	Finances. Summary. 1965

Subseries VIII.A.19. 1966

Box	Folder	
253	27	Planning. Arrangements Committee. September-November 1966
253	28	Planning. Catering. Robert Day-Dean. June, November 1966
253	29	Planning. Cocktail reservations. November 1966
253	30	Planning. Correspondence. May 1966-March 1967
253	31	Planning. Correspondence. Form letters. 1966
254	1	Planning. Correspondence. Form letters approved. June 1966
254	2	Planning. Correspondence. Net proceeds. January 1967
254	3	Planning. Correspondence. Thank you letters. November-December 1966
254	4	Planning. Executive Committee. May, June 1966
254	5	Planning. Executive Committee meeting (June 9, 1966). May, June 1966
254	6	Planning. Invitation. June, October 1966
254	7	Planning. Liquor and scrip. November 1966
254	8	Planning. Music. September 1966
254	9	Planning. Pageant Committee, Ticket Committee. September 1966
254	10	Planning. Patrons. September 1966
254	11	Planning. Printing. June 1966-January 1967
254	12	Planning. Procedures at party. November 1966
254	13	Planning. Program. November 1966
254	14	Planning. Publicity Committee. September 1966
254	15	Planning. Seating. November 1966 <i>Note:</i> Oversized material has been removed to flat file 18, drawer 3, folder 5.
Flat-file		
18/3	5	Planning. Seating. Oversize. November 1966 <i>Note:</i> Oversized material removed from box 254, folder 15.
Box		
254	16	Tickets. Advance purchase letter. September 1966
254	17	Tickets. Bills. November 1966

Subseries VIII.A.20. 1967

254	18	Tickets. Contributions in lieu of tickets. October-December 1966
254	19	Tickets. Correspondence. November 1966, July 1968
254	20	Tickets. Daily sales record. September-December 1966
254	21	Tickets. Sales entry sheets. October-December 1966
254	22	Tickets. Sales entry sheets. October-December 1966
254	23	Tickets. Ticket book. November 1966
254	24	Tickets. Ticket purchasers. 1965, 1966
254	25	Tickets. Working staff. November 1966
254	26	Pageant. Designers invited. June-September 1966
254	27	Pageant. Models, designers, receipts. June, November 1966 <i>Note: Redacted copies replace originals with object-related information in this folder. Originals are restricted according to Museum Archives access policy.</i>
254	28	Pageant. Research. [1966]
255	1	Publicity. Press release, clippings, correspondence. July, September, November 1966 <i>Note: Oversize material has been removed to flat file 18, drawer 3, folder 5.</i>
Flat-file		
18/3	5	Publicity. Clippings. Oversize. November 1966 <i>Note: Oversize material removed from box 255, folder 1.</i>
Box		
255	2	Finances. Bills. Unpaid. 1966-1967
255	3	Finances. Checks drawn. August-December 1966
255	4	Finances. Reports, correspondence. May 1966-March 1967 <i>Note: Oversized material has been removed to box 287, folder 19.</i>
287	19	Finances. Reports, correspondence. Oversize comparative report. January 1967 <i>Note: Oversized material removed from box 255, folder 4.</i>

Subseries VIII.A.20. 1967

Box	Folder	
255	5	Planning. Catering. Robert Day-Dean. November 1967
255	6	Planning. Cocktail reservations. [November 1967]
255	7	Planning. Committee correspondence and form letters. June, September 1967
255	8	Planning. Correspondence. November 1967
255	9	Planning. Correspondence. Form letters approved. 1967
255	10	Planning. Correspondence. Net proceeds. January 1968
255	11	Planning. Correspondence. Thank you letters. November, December 1967
255	12	Pageant. Costumes used. November 1967
255	13	Pageant. General, research images. 1967 <i>Note: Oversize material has been removed to box 287, folder 20.</i>

Subseries VIII.A.21. 1968

287	20	Pageant. General, research images. Oversize. 1967 <i>Note:</i> Oversize material removed from box 255, folder 13.
255	14	Pageant. Receipts for loaned items. November, December 1967; December 1968
255	15	Planning. Invitation. October 1967
255	16	Planning. Liquor and scrip. November 1967
255	17	Planning. Music. October, November
255	18	Planning. Patrons. June-September 1967
255	19	Planning. Printing. June, October 1967
255	20	Planning. Program. November 1967
255	21	Planning. Seating. November 1967 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 6.
Flat-file		
18/3	6	Planning. Seating. Oversize. November 1967 <i>Note:</i> Oversize material removed from box 255, folder 21.
Box		
255	22	Planning. Special Group meeting (October 10, 1967). October 1967
255	23	Tickets. Contributions in lieu of tickets. 1967, 1968
255	24	Tickets. Daily record. September 1967-February 1968
255	25	Tickets. Entry sheets. October 1967-February 1968
255	26	Tickets. Ticket book. November 1967
256	1	Tickets. Ticket purchasers. November 1967
256	2	Tickets. Working staff. November 1967
256	3	Finances. Checks drawn. August 1967-March 1968 <i>Note:</i> Oversize material has been removed to box 287, folder 21.
287	21	Finances. Checks drawn. Oversize. November 1967 <i>Note:</i> Oversize material removed from box 256, folder 3.
256	4	Finances. Correspondence. September 1967-May 1968
256	5	Finances. Reports, correspondence. August 1967-March 1968 <i>Note:</i> Oversize material has been removed to box 287, folder 22.
287	22	Finances. Reports, correspondence. Oversize comparative summary (1966-1967). February 19, 1968 <i>Note:</i> Oversize material removed from box 256, folder 5.

Subseries VIII.A.21. 1968

Box	Folder	
256	6	Planning. Arrangements. October-December 1968
256	7	Planning. Catering. October 1968-March 1969
256	8	Planning. Cocktail reservations. November 1968
256	9	Planning. Committee letters and responses. September-October 1968

Subseries VIII.A.21. 1968

256	10	Planning. Correspondence. September 1968-January 1969
256	11	Planning. Correspondence. Form letters approved. June-September 1968
256	12	Planning. Correspondence. Net proceeds. January 1969
256	13	Planning. Correspondence. Thank you letters. October-December 1968
256	14	Planning. Decor. January 1968
256	15	Planning. Executive Committee. July 1968
256	16	Planning. General and follow-up. November, December 1968
256	17	Planning. Invitation. October 1968
256	18	Planning. Liquor and scrip. October-November 1968
256	19	Planning. Meeting (September 17, 1968). September 1968
256	20	Planning. Music. October 1968
256	21	Planning. Patrons. 1968
256	22	Planning. Printing. July-October 1968
256	23	Planning. Program. November 1968
256	24	Planning. Seating. October-November 1968
		<i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 6.
Flat-file		
18/3	6	Planning. Seating. Oversize plan. November 1968
		<i>Note:</i> Oversize material removed from box 256, folder 24.
Box		
256	25	Tickets. Contributions in lieu of tickets. October-December 1968
257	1	Tickets. Daily record. September-December 1968
257	2	Tickets. Daily sales totals. October 1968-March 1969
257	3	Tickets. Ticket book. November 1968
257	4	Tickets. Ticket book. Duplicate entry sheets, correspondence. November 1968
257	5	Tickets. Ticket book. Other contents. November 1968
257	6	Tickets. Ticket purchases. 1968
257	7	Tickets. Working staff. November 1968
257	8	Pageant. Costumes selected. October 1968
257	9	Pageant. General. June, November 1968
257	10	Publicity. Correspondence, clipping. October-November 1968
257	11	Finances. Correspondence. December 1968-January 1969
257	12	Finances. Reports, correspondence. March-April 1969
		<i>Note:</i> Oversize material has been removed to box 287, folder 23.
287	23	Finances. Reports, correspondence. Oversize comparative summary (1967-1968). March 18, 1969
		<i>Note:</i> Oversize material removed from box 257, folder 12.
257	13	Finances. Vouchers, checks drawn. September 1968-April 1969

Subseries VIII.A.22. 1969

Note: Redacted copies replace originals in this folder with sensitive personnel information. Originals are restricted until on or after December 2053, at the discretion of Museum Archives staff, according to Museum access policy.

Subseries VIII.A.22. 1969 Box 74

Box	Folder	
257	14	Planning. Advance letters. [1969]
257	15	Planning. Advance planning. June 1968-May 1969 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 6.
Flat-file		
18/3	6	Planning. Advance planning. Oversize seating plans. 1968 <i>Note:</i> Oversize material removed from box 257, folder 15.
Box		
257	16	Planning. Committees. June 1969
257	17	Planning. Decor. July-August 1969
257	18	Planning. Invitation theme research. [1969]
257	19	Planning. Mailing lists. October-December 1969
257	20	Planning. Meetings. (April 25, June 17, 1969). April-June 1969
257	21	Planning. Music. May, August, October 1969
257	22	Planning. Patrons. June-August 1969
257	23	Planning. Printing. June-October 1969
258	1	Planning. Scheduling, theme. June-August 1969
258	2	Planning. Cancellation. Letters approved. June-October 1969
258	3	Planning. Correspondence. Form letters approved. June 26, 1969
258	4	Tickets. Acknowledgments for advance payments. August, October 1969
258	5	Tickets. Contributions in lieu of tickets. August, October-December 1969
258	6	Tickets. Ticket book. June-December 1969
258	7	Finances. Vouchers, checks drawn. August 1969-January 1970

Subseries VIII.A.23. 1970 box 74/70/72 for financial statements 1949-1970

Box	Folder	
258	8	Planning. Arrangements. August-November 1970
258	9	Planning. Arrangements. [1970]
258	10	Planning. Arrangements. Candelabra damage. November 1970
258	11	Planning. Catering. September 1970-February 1971 <i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 6.
Flat-file		
18/3	6	Planning. Catering. Oversized seating plans. November 1970 <i>Note:</i> Oversize material removed from box 258, folder 11.
Box		

Subseries VIII.A.23. 1970

	258	12	Planning. Committee members (1948-1970). 1970
	258	13	Planning. Committees. July-September 1970
	258	14	Planning. Contributions of merchandise. November 1970
	258	15	Planning. Correspondence. Invitations and regrets. November, December 1970
	258	16	Planning. Correspondence. Thank you letters. December 1970
	258	17	Planning. Decor. October 1970
	258	18	Planning. Decor, printing. 1970
			<i>Note:</i> Oversize material has been removed to flat file 18, drawer 3, folder 6.
Flat-file			
	18/3	6	Planning. Decor, printing. Oversized printing sample. February 1970
			<i>Note:</i> Oversize material removed from box 258, folder 18.
Box			
	259	1	Planning. Executive Committee meeting (September 15, 1970). August-October 1970
	259	2	Planning. Executive committee. May-September 1970
	259	3	Planning. Executive Committee meeting (June 17, 1970). June-July 1970
	259	4	Planning. Follow-up, thank you letters. November 1970-May 1971, October 1971
	259	5	Planning. General. Polaire Weissman file. October, November 1970
	259	6	Planning. Liquor. September-November 1970
	259	7	Planning. Music. November, December 1970
	259	8	Planning. Patrons. July-September 1970
	259	9	Planning. Printing. July-October 1970
	259	10	Planning. Program. October-November 1970
Flat-file			
	18/3	6	Planning. Seating plan. Oversize. November 1970
Box			
	259	11	Planning. Ticket purchasers (1967-1970). 1970
	259	12	Tickets. Complimentary and workers' tickets. December 1970
	259	13	Tickets. Consigned to stores. October-November 1970
	259	14	Tickets. Contributions in lieu of tickets. October-December 1970
	259	15	Tickets. Entry sheets. December 1970
	259	16	Tickets. Expenses, Metropolitan Museum correspondence. September-November 1970
	259	17	Tickets. Purchasers and seating lists (1968, 1970). 1970
	259	18	Tickets. Seating and tickets. November 1970
	259	19	Tickets. Tickets book. November 1970
	259	20	Pageant. Models. November-December 1970
	260	1	Publicity. Correspondence, draft announcements, clippings. September-November 1970
	260	2	Finances. Bills. October 1970-May 1971
	260	3	Finances. Budget. 1970

Subseries VIII.A.24. General Files

Note: Oversized material has been removed to box 287, folder 25.

287	25	Finances. Budget. Oversize cost estimate. 1966-1968 <i>Note:</i> Oversize material removed from box 260, folder 3.
260	4	Finances. Checks drawn and supporting vouchers. September-December 1970
260	5	Finances. Monthly summaries. September 1970-July 1971
260	6	Finances. Report. November 1970

Subseries VIII.A.24. General Files

Box	Folder	
260	7	Costumes and accessories used, pageants at Waldorf Astoria. 1949-1958 <i>Note:</i> Redacted copies of documents with object values replace originals in this file. The originals are restricted according to Museum Archives access policy.
260	8	Invitation samples. 1948-1970
260	9	Sales of surplus decorative items. March, October 1972
260	10	Ticket prices (1951-1956, 1967). 1967

Subseries VIII.B. Publicity Materials 1948-2007

Scope and Contents note

The Party of the Year publicity materials include promotional photographs, news clippings, and both bound and loose pages from scrapbooks created in The Costume Institute to document the event from 1948 to 2007. The thirty-two bound scrapbooks and pages document events and exhibitions from 1973 to 1990, and contain clippings that provide information on the history and tradition behind the exhibition theme in addition to international media coverage of each Party of the Year. They also include committee correspondence, press releases, memoranda, telegrams, seating charts and donor lists, letterhead stationery, response cards and envelopes, invitations, programs, raffle tickets, menus, and thank you letters. The compiler of the scrapbooks is not identified.

The bound volumes are commercial scrapbooks usually covered with the exhibition's poster or related illustrations or photographs. They document the extensive press coverage of Costume Institute Special Consultant Diana Vreeland, including the release of her books *In the Russian Style* (1976), *Allure* (1980), and *La Belle Époque* (1982). Personal correspondence in the scrapbooks includes that between Vreeland and designer Oscar de la Renta, with Polaroid prints of his Hapsburg-inspired looks from the 1979 exhibition "Fashions of the Hapsburg Era: Austria-Hungary" (Subseries III.LLL). The "Costumes of Royal India" (Subseries III.SSS) scrapbook contains a letter of dedication to Vreeland from Givenchy for inspiring his collection, while that from the 1987 "A Tribute to Diana Vreeland" event documents her personal contributions to the Costume Institute as well as letters from former President Ronald Reagan and designer Oscar de la Renta. The promotional photographs, which include negatives, contact sheets, and prints from 1950 to 1975, are mainly the work of photographer Bill Cunningham. These were produced for distribution to press outlets, and many of them are reproduced in news clippings also found in this subseries.

Arrangement note

The subseries is organized into two parts: Subseries VIII.B.1. Promotional Photographs, and Subseries VIII. B.2. Scrapbooks.

Subseries VIII.B.1. Promotional Photographs

Subseries VIII.B.1. Promotional Photographs 1955-1996

Box	Folder	
260	11	The International Whirl (November 22, 1955). November 1955 Box: 121-127 Snow Ball (November 20, 1958). November 1958
Box	Folder	
260	12	The Big Parade (November 20, 1961). Contact sheets and negatives. November 1961
260	13	The Elegant Kingdom (November 23, 1965). November 1965
260	14	The Mirror Ball (November 22, 1966). Contact sheets. November 1966
260	15	Unidentified pageant [1960s]. [1960s]
261	1	[Fashion Plate] (1971). 1971
261	2	The 10's, the 20's, the 30's: Inventive Clothes: 1909-1939 (December 12, 1973). Contact sheets. March 1973
261	3	American Women of Style (December 10, 1975). Contact sheets. December 1975
261	4	Versailles 1973: American Fashion on the World Stage (September 8, 1993). September 1993
261	5	Versailles 1973: American Fashion on the World Stage (September 8, 1993). September 1993
261	6	Dior (December 9, 1996). December 9, 1996

Subseries VIII.B.2. Scrapbooks 1948-2007

Box	Folder	
261	7	Loose pages. Party of the Year (November 18, 1948). November 1948
261	8	Loose pages. Turn of the Century Gown (November 30, 1949). September 1949- December 1949
261	9	Loose pages. Historical Bridal Gowns (November 30, 1950). October 1950- January 1951
261	10	Loose pages. Feathery Fancies (November 20, 1951). October 1951-December 1951
261	11	Loose pages. Midas Ball (November 25, 1952). October 1952-November 1952
262	1	Loose pages. Star Spangled Ball (November 24, 1953) February 1952-November 1953
262	2	Loose pages. Star Spangled Ball (November 24, 1953). Pageant script and photos. November 1953
262	3	Loose pages. Crystal Ball (November 23, 1954). June 1954-December 1954
260	11	Loose pages. The International Whirl (November 22, 1955). June 1955-November 1955 <i>Note: Oversized material removed to flat file 18, drawer 3, folder 6.</i>
Flat-file		
18/3	6	Clipping. The International Whirl (November 22, 1955). Oversize. November 1955

Subseries VIII.B.2. Scrapbooks

Note: Oversized material removed from box 260, folder 11.

Box		
268	4	Loose pages. A Night of Roses (November 20, 1956). May 1956-November 1956
269	1	Loose pages. A Heavenly Night (November 21, 1957). May 1957-January 1958
262	4	Loose pages. A Heavenly Night (November 21, 1957). Ephemera. June 1957-November 1957
269	2	Loose pages. Snow Ball (November 20, 1958). June 1958-January 1959
269	3	Loose pages. Snow Ball (November 20, 1958). Promotional photographs. June 1958-January 1959
269	4	Loose pages. Jewel Ball (November 19, 1959). Oversize. April 1959-December 1959
278	1	Loose pages. The Museum Ball (November 21, 1960). May 1960-December 1960
269	5	Loose pages. The Big Parade (November 20, 1961). Oversize. May 1961-December 1961
262	5	Loose pages. American Holidays Ball (November 19, 1962). April 1962-December 1962
262	6	Loose pages. Medieval Ball (November 26, 1963). April 1963-March 1964
262	7	Loose pages. The Court of the Great Khan (November 24, 1964). October 1964-November 1964
262	8	Loose pages. The Roaring 20's (November 21, 1967). June 1967-January 1968
262	9	Loose pages. A Folk Fete (November 26, 1968). June 1968-November 1968
262	10	Loose pages. One Hundredth Anniversary (November 23, 1970). June 1970-November 1970
263	1	Bound volume. The World of Balenciaga (March 21, 1973). February 1973-February 1974
263	2	Bound volume. The World of Balenciaga (March 21, 1973). February 1973-February 1974
263	3	Bound volume. The World of Balenciaga (March 21, 1973). 1973-1974
264	1	Bound volume. The 10's, the 20's, the 30's: Inventive Clothes: 1909-1939 (December 12, 1973). November 1973-September 1978
264	2	Bound volume. The 10's, the 20's, the 30's: Inventive Clothes: 1909-1939 (December 12, 1973). November 1973- January 1974 Box: 153a
270	1	Bound volume. The 10's, the 20's, the 30's: Inventive Clothes: 1909-1939 (December 12, 1973).
265	1	Bound volume. Romantic and Glamorous Hollywood Design (November 20, 1974). July 1974- November 1976
270	2	Bound volume. Romantic and Glamorous Hollywood Design (November 20, 1974). October 1974-January 1975
265	2	Bound volume. American Women of Style (December 10, 1975). November 1975-October 1976
271	1	Bound volume. American Women of Style (December 10, 1975). October 1975-January 1976

Subseries VIII.B.2. Scrapbooks

		<i>Note:</i> Loose material has been removed to box 270, folder 1.
271	2	Loose pages. American Women of Style (December 10, 1975). October 1975-January 1976 <i>Note:</i> Loose material removed from box 271, folder 2.
265	3	Bound volume. The Glory of Russian Costume (December 6, 1976). August 1976-September 1977
271		Bound volume. The Glory of Russian Costume (December 6, 1976). June 1976-January 1977 <i>Note:</i> Oversized material has been removed to flat file 18, drawer 3, folder 6.
Flat-file	Folder	
18/3	6	Clipping. The Glory of Russian Costume (December 6, 1976). Oversized. December 1976 <i>Note:</i> Oversized material removed from box 271.
Box		
266	1	Bound volume. Vanity Fair: A Treasure Trove of the Costume Institute (December 12, 1977). November 1977- April 1979 <i>Note:</i> Loose material has been removed to box 266, folder 2.
266	2	Loose pages. Vanity Fair: A Treasure Trove of the Costume Institute (December 12, 1977). November 1977-April 1979 <i>Note:</i> Loose material removed from box 266, folder 1.
271		Bound volume. Vanity Fair: A Treasure Trove of the Costume Institute (December 12, 1977). December 1977-March 1978
	Folder	
266	3	Bound volume. Diaghilev: Costumes and Designs of the Ballets Russes (November 20, 1978). November 1978-June 1979 Box: 134/136, Folder 1 <i>Note:</i> Loose material has been removed to box 266, folder 4.
266	4	Loose pages. Diaghilev: Costumes and Designs of the Ballets Russes (November 20, 1978). November 1978-June 1979 <i>Note:</i> Loose material removed from box 266, folder 3.
272		Bound volume. Fashions of the Hapsburg Era: Austria-Hungary (December 3, 1979). November 1979-September 1980
	Folder	
273	1	Bound volume. Fashions of the Hapsburg Era: Austria-Hungary (December 3, 1979). November 1979-July 1980 <i>Note:</i> Loose material has been removed to box 272, folder 2.
273	2	Loose pages. Fashions of the Hapsburg Era: Austria-Hungary (December 3, 1979). November 1979-July 1980 <i>Note:</i> Loose material removed from box 272, folder 1.

Subseries VIII.B.2. Scrapbooks

266	5	Bound volume. The Manchu Dragon: Costumes of China, the Ch'ing Dynasty (December 8, 1980). August 1980- June 1981 <i>Note:</i> Loose material has been removed to box 266, folder 6.
266	6	Loose pages. The Manchu Dragon: Costumes of China, the Ch'ing Dynasty (December 8, 1980). August 1980- June 1981 <i>Note:</i> Loose material removed from box 266, folder 5.
267	1	Bound volume. The Eighteenth Century Woman (December 7, 1981). June 1981-March 1982
267	2	Bound volume. La Belle Epoque (December 6, 1982). October 1981-August 1983
267	3	Loose pages. La Belle Epoque (December 6, 1982). October 1981-August 1983
267	4	Bound volume. Yves Saint Laurent: 25 Years of Design (December 5, 1983). November 1983-May 1984
267	5	Loose pages. Yves Saint Laurent: 25 Years of Design (December 5, 1983). November 1983-May 1984
268	1	Bound volume. Man and the Horse (December 3, 1984). October 1984-August 1985
268	2	Bound volume. Costumes of Royal India (December 9, 1985). December 1983-November 1986 Box: 132/137
274		Bound volume. Dance (December 8, 1986). February 1986-August 1987
275		Bound volume. A Tribute to Diana Vreeland (December 7, 1987). June 1987-March 1988
276		Bound volume. The Age of Napoleon: Costume from Revolution to Empire (December 4, 1989). February 1988-May 1990
277		Bound volume. Theatre de la Mode (December 3, 1990). July 1990-February 1991
	Folder	
278	2	Clippings. Fashion and History: A Dialogue (December 7, 1992). December 1992
278	3	Clippings. Orientalism (December 5, 1994) May 1994-March 1995
278	4	Clippings. Christian Dior (December 9, 1996). October 1996-December 1996
278	5	Clippings. Gianni Versace (December 8, 1997). November 1997-March 1998
278	6	Clippings. Cubism and Fashion (December 7, 1998). December 1998-February 1999
278	7	Clippings. Jacqueline Kennedy -The White House Years: Selections from John F. Kennedy Library and Museum (April 23, 2001). April 2001-July 2001
278	8	Clippings. Dangerous Liaisons: Fashion and Furniture in the 18th Century (April 26, 2004). April 2004-January 2005
278	9	Clippings. Wild: Fashion Untamed (December 6, 2004). December 2004-February 2005
278	10	Clippings. Chanel (May 2, 2005). May 2005 <i>Note:</i> Oversized clipping moved to flat file 18, drawer 3, folder 6.
Flat-file		
18/3	6	Clippings. Chanel (May 2, 2005). Oversized. May 2005-July 2005

Series IX. Promotion and Publicity

Note: Oversized clippings removed from box 278, folder 10.

Box		
278	11	Clippings. <i>Anglomaniya: Tradition and Transgression in British Fashion</i> (May 1, 2006). 2006
269	6	Clippings. Nan Kempner: <i>American Chic</i> (December 12, 2006). December 2006
278	12	Clippings. Paul Poiret (May 7, 2007). May 2007

Series IX. Promotion and Publicity

Scope and Contents note

The series includes publicity material produced and distributed by the Museum of Costume Art and the Costume Institute at the Metropolitan Museum, in the form of clippings, brochures, catalogues, and background information.

Box		
275		Catalog. The Diana Vreeland Collection of Fashion and Jewelry (October 21, 1987). July 1987-December 1987
	Folder	
278	13	Clippings (1 of 3). 1942, 1952
278	14	Clippings (2 of 3). 1942-1944, 1963, undated
278	15	Clippings (3 of 3). 1968-2007 <i>Note:</i> Oversized material has been removed to box 287, folder 29.
287	29	Clippings (3 of 3). Oversized. [1930s-1940s] <i>Note:</i> Oversized material removed from box 278, folder 15.
278	16	Clippings. Exhibition at La Maison Francaise, <i>Art News</i> . May 15, 1937
278	17	Clippings. Party of the Year. 1961-2007
280		Clippings. Scrapbook January 1942-March 1945
	Folder	
278	18	Clippings. Separated from scrapbook. [1942-1945]
278	19	Clippings, press release, background information. Adolph Cavallo appointment as Chairman, Costume Institute. January-April 1970
278	20	Brochure. Background information. 1955-1958
278	21	Brochures and booklets. 1958, 1964
279	1	Plans for publicity and fundraising. 1938
279	2	Press releases. Exhibitions (1 of 2). 1952-1956
279	3	Press releases. Exhibitions (2 of 2). 1957-1972
279	4	Press releases and checklists. Exhibitions. 1950, 1951
279	5	Publicity. Clippings. <i>Vogue</i> , <i>Holiday</i> . March, November 1947
279	6	Publicity. Museum of Costume Art installation, dressed mannequins. Black and white photographs. [1939]

Series X. Research and Image Files

279	7	Publicity. WOR-TV interview. Information on Worth gown. November 1967
279	8	Reconstruction. Press release. November 18, 1958

Series X. Research and Image Files

Scope and Contents note

The series is comprised of images and costume-related background information not identified as coming from the files of a specific curator or exhibition.

Conditions Governing Use note

Most folders contain black and white photographic prints and should be handled using gloves.

Box	Folder	
279	19	Ainu costume. Gift of Mary Evans. [1930s]
279	20	<i>Buster Brown. Early strips in full color.</i> Photocopy. 1974
287	26	Clippings. Harper's Bazaar, Theatre Magazine 1915, 1918
279	21	The Costume Society publication. 1965-1967
279	22	Geographical information. General. 1939
281		Historical costumes. Various. Glass negatives. Undated
	Folder	
279	13	Images. Clippings. 1989, undated
287	27	Images. Hats, shoes. Black and white photographs. [1940s] OS box
287	28	King Edward VIII. Press materials, 1910-1940s. Photocopies. Undated
279	14	Miniatures, mss [1600-1800]. Undated
279	15	"The Museum of Costume. An illustrated souvenir." [1955]
279	16	National Society of Colonial Dames of America. State of Connecticut Tercentenary costume exhibition. April 1935
279	17	Parsons School of Design 75th anniversary. Program. October 1972
279	18	Radio City Music Hall program. August 2, 1945
279	19	Seamstresses. Clipping, <i>New York Times</i> . January 19, 2006
279	20	Shoes and boots. 1985, undated
279	21	Textile history. [1930s]
		<i>Note:</i> Oversized material has been removed to flat file 18, drawer 3, folder 3.
Flat-file		
18/3	3	Textile history. Oversize [1930s] <i>Note:</i> Oversized material removed from box 279, folder 21.
18/3	3	Watts Towers. Oversize Poster. [1990s]
Box		
279	22	Women's dresses, 19th century. [1940s-1950s]