

Preservation of Stage Costumes: the National Library of France Stacks

Should a privileged visitor browse the amazing stacks of theatrical costumes of the National Library of France, he or she would discover rows of costumes in special cupboards, or on padded hangers, or in safe boxes...



1-2. Stacks of costumes of the National Library of France.



5. Fonds Charles Dullin BnF-ASP COS Inv. 1999/0347/01, costume designed by Jean Hugo for the character of Juliette in *Roméo et Juliette*, by Jean Cocteau (1924). The dress is stored on a model made on measure by Emmanuelle Garcin.



3. Fonds Renaud-Barrault BnF-ASP COS Inv. 2004/277, costume designed by Lucien Coutaud for Geneviève Page, playing the character of "the actress" in the play *Sous le vent des îles baléares* (1972). Dress on a model. Photo Patrick Lorette.



6. Fonds Argentina BnF-ASP COS Inv. 2007/0062, dress designed by Nestor de la Torre in 1928. The dress is a pink monochrome consisting of silk satin lozenges; only one dye causes damage, lozenges soaked with that dye are decomposing.

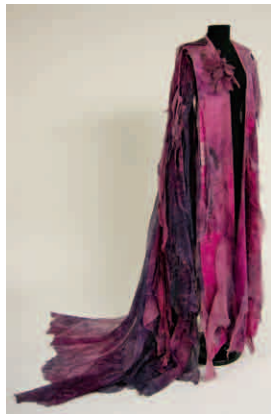
4. Fonds Charles Dullin, mask-helmet designed by Henri-Georges Adam for the High Priest, in *Les mouches* by Jean-Paul Sartre (1943). Special box made by Lucile Dessennes (prototype): the mask is put on a base while the veil should hang.



7. Fonds TNP/Wilson. *L'illusion comique* by Pierre Corneille, directed by Georges Wilson, costume designed by Jacques Le Marquet and made by Geneviève Sevin-Doering (1965). Metallic embroidery is part of the costume but can damage the textile. Dress on a model. Photo Patrick Lorette.



8. BnF-ASP Fonds Art et Action. Animal mask of wild boar designed by Fauconnet for *Compère le Renard*, Théâtre de la Renaissance, 1920. Painted paper and cardboard. Should a wild boar tusk, fixed with sticking plaster and painted over with gouache, be removed as it looks ugly, or kept in place as it belongs to the history of the mask?



9. Fonds TNP/Wilson, costume designed by Jacques Le Marquet and made by Geneviève Sevin-Doering for *La Folle de Chaillot* by Jean Giraudoux, character of Aurélie played by Edwige Feuillère (1965).



10-10 bis. Fonds Marcel Maréchal. *Les Enfants du Paradis* by Jacques Prévert, costumes designed by Christian Lacroix, Théâtre du Rond Point, 22 avril 1997. This cloak is made of different kind of material: cotton cloth, velvet, but also photographs. This costume has been displayed in a recent exhibition of the National Centre of Stage Costume: "Christian Lacroix, costumier".

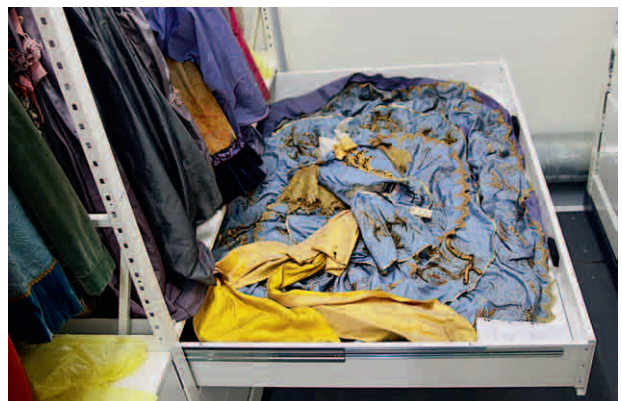
For more information on the preservation of stage costumes at the BnF, please read the complete article from p. 4 to 13.

National Centre of Stage Costume

Inaugurated in 2006, the National Centre of Stage Costume is the first institution in France and abroad which is entirely devoted to the theatre cultural heritage. 7110 costumes of theatre, opera and ballet are preserved, not to mention painted canvas scenery, coming from the three founding institutions of the centre, the Bibliothèque nationale de France, the Comédie-Française and the Opéra national de Paris.

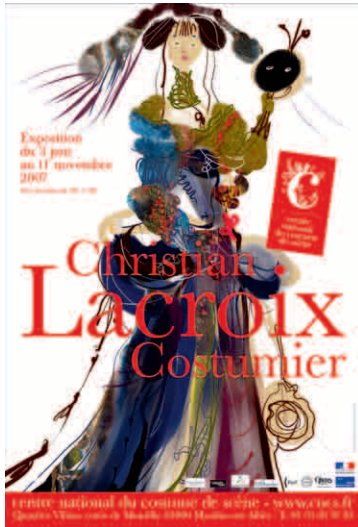


1. View of the National Centre of Stage Costume, at Moulins sur Allier, France.



2-3. Stacks.

Christian Lacroix, Costume Designer



The National Centre of Stage Costume presented from June to November 2007 nearly 150 costumes designed by Christian Lacroix for more than 25 productions of ballet, theatre, opera, as, just to name a few: *La Gaité parisienne* (American Ballet Theatre, New York, 1988), *Phèdre* (Comédie-Française, Paris, 1995), *Carmen* (Arènes de Nîmes, 1989)...

For more information on the National Centre of Stage Costume, read the complete presentation p. 14.

Sometimes, when required, a special packaging is made to measure, as it is the case for this Dior dress, preserved on a made-to-measure support.

Galliera, Fashion Museum of the City of Paris

The stacks of the Galliera Museum preserve 70 000 garments and 50 000 accessories on 4000m² in the best conditions of storage. The pieces are preserved hung up or laid down flat in drawers, under cotton dust covers, in an atmosphere of 50% of relative humidity and 18°C. Examples of beautiful pieces preserved in these stacks:



1. Poiret Dress, silk-velvet and swan, 1910.



2. Beaded Dress, 20s.



3. "Palmyre" Dress, Dior, Autumn 1954 Collection.

Find more information on the stacks of the Galliera Museum p. 16.

"Les années folles 1919-1929"

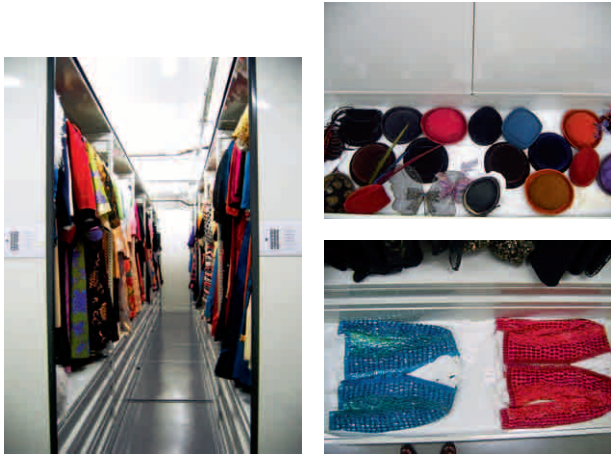
The Galliera Museum presents, from the 20th of October 2007 to the 29th of February 2008, 170 garments and 130 accessories coming from its own collection, 50 perfumes and cosmetics, along with photographs, films and sound illustrations from this epoch.

4. Poster "Les Années folles" at the Galliera Museum.
Model Lelong
Picture: E. Scaioni / Design: Labomatic



Preservation and Haute Couture: Yves Saint Laurent Archives

The Pierre Bergé-Yves Saint Laurent Foundation preserves 5000 Haute Couture garments and 1500 properties, not to mention sketches and other elements, in its stacks:



Copyright Fondation Pierre Bergé - Yves Saint Laurent.

“Yves Saint Laurent Theatre, Cinema, Music-hall, Ballet”

The Foundation’s seventh exhibition, from October, 4 to January, 27, 2008, concentrates on a lesser-known facet of Yves Saint Laurent’s work and presents the couturier’s creations for the stage and screen and for legendary performers.



1. Original sketch for the stage production of *L’Aigle à deux têtes*, Cocteau, 1978. © Fondation Pierre Bergé - Yves Saint Laurent

A close friend of Zizi Jeanmaire and Roland Petit, he signed the sets and costumes for *Champagne rosé*, for the famous feather dress show, for *Notre-Dame* at the Opera Paris and for *Cyrano de Bergerac* as early as 1959.



2. Original sketch for the costumes of *Champagne rosé*, revue of Zizi Jeanmaire, staged by Roland Petit. Copyright Fondation Pierre Bergé - Yves Saint Laurent.

Find more information on Yves Saint Laurent Foundation p. 19.

“The Golden Age of Couture: Paris and London 1947 – 1957” Victoria and Albert Museum, London

The V&A’s autumn exhibition, “The Golden Age of Couture: Paris and London 1947-1957”, explores one of the most glamorous and remarkable decades in fashion history, starting with the impact of Christian Dior’s New Look after the Second World War.

1. Dior New Look. The ‘Bar Suit’ by Dior, Spring/Summer 1947 Collection, the ‘Carolle line’. © Association Willy Maywald/ADAGP, Paris and DACS, London 2007



2. Dior Gowns. Christian Dior, 1957. © Loomis Dean/ Getty Images

3. Beaton Fashion Shot. Fashion Shot for Advert in a textile magazine, 1953. © Cecil Beaton by courtesy of The Cecil Beaton Studio Archive, Sotheby’s



4. White silk organza, feathers and rhinestones. Pierre Balmain, early 1950’s. © V&A Images

Find more information on this exhibition and the V&A fashion collections p. 20-21.