

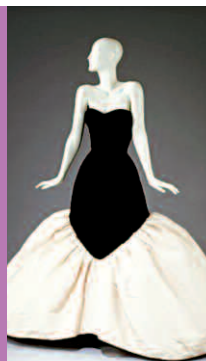
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WELCOME TO EDITION III OF / BENVENUTI ALLA III EDIZIONE DI

COSTUME COLLOQUIUM

PROGRAM
PROGRAMMA



www.costume-textiles.com



PAST DRESS FUTURE FASHION

Florence 8-11 November 2012
Life Beyond Tourism® Auditorium al Duomo

Firenze



Fondazione Romualdo Del Bianco®
Life Beyond Tourism®



Associazione Amici
della Galleria del Costume

PAST DRESS FUTURE FASHION

Costume Colloquium is an international, intercultural and interdisciplinary meeting where numerous aspects of a complex issue are discussed, in particular the analysis of dress and its role, in the past, in the present and its future potential.

The study of dress can, in fact, be carried out from different angles and points of view. The comparison between the meanings of dress that have evolved over time, and in different cultures, offers a broad perspective which is essential for the development of studies, not only for the practical applications of designs but also for teaching.

The event is organized in sessions which address correlated themes delivered by speakers of diverse backgrounds and cultures. The discussion among all participants is encouraged so that they can divulge and share their experiences or their scientific knowledge in an atmosphere of fruitful participation. The special visits to textile and costume collections in museums, foundations, and/or industries, allow for an informal atmosphere where ideas, methods and results can be further discussed. All this contributes to a greater understanding among people with different, yet similar interests, from a multitude of origins.

The first *Costume Colloquium - A Tribute to Janet Arnold* was held in 2008, and was dedicated to this undisputed master of a scientific methodology in the study of historical dress. The success of this event led to the creation of a second meeting in 2010, dedicated to the clothing designed for dance, entitled *Dress for Dance*. The meetings have now become much anticipated bi-annual events.

The current edition – *Past Dress - Future Fashion* – intends to develop a pertinent and timely topic: the use of used dress. This subject will be broken down into numerous aspects and striving to answer many questions among which are: How did the past relate to its past? How are clothes used or reused today by designers and for study in fashion schools? What are the creative motivations and the social aspects which generate the reusing and recycling phenomenon? and What does the future hold for this important economic sector? The speakers are from 14 different countries and will address the issues from various viewpoints. Our work will be accompanied by visits to Palazzo Davanzati, to the Galleria del Costume at the Palazzo Pitti, to the Gucci Museum, to the Textile Museum of Prato. The *Costume Colloquium* will begin and conclude in an atmosphere of participation and discovery. There will be a 'guided' walking tour to Florentine stores dedicated to vintage and a visit to the incredible Vintage Archive of Giovanni Masi in Prato.

Costume Colloquium is a concrete example of Life Beyond Tourism's main objective, that is: promoting dialogue among cultures and providing opportunities for mutual understanding and cooperation through communication and interpretation of tangible and intangible cultural heritage of diverse world territories.

Costume Colloquium has proven to be a successful model of an international forum. Therefore all editions will be presented during the Universal Forum of Cultures (Naples 2013), an event that was instigated by UNESCO to provide a moment dedicated to dialogue and debate for the new challenges of globalization.

PAST DRESS FUTURE FASHION

Il *Costume Colloquium* è un incontro internazionale, interculturale e multidisciplinare dove si discutono i differenti e molteplici aspetti di un tema complesso: l'abito e il suo ruolo, nei tempi passati, in quelli attuali e nelle prospettive future.

Lo studio dell'abito infatti può essere condotto con differenti angolazioni e punti di vista: il confronto fra i significati che ha assunto nel tempo e in quelli di diverse culture, ieri e oggi, fornisce una prospettiva ampia, fondamentale sia per lo sviluppo degli studi, sia per le applicazioni pratiche nella progettazione e nella didattica.

L'evento è organizzato in moduli in cui si affrontano tematiche simili da parte di relatori di differenti provenienze e culture; si stimola in tal modo il confronto fra tutti i partecipanti perché possano esporre le loro esperienze o le loro acquisizioni scientifiche in un clima di feconda partecipazione. Visite speciali – a musei con collezioni tessili, fondazioni, industrie – permettono poi di approfondire in modo informale idee, metodi e risultati, contribuendo alla crescita della conoscenza fra persone di differenti interessi e provenienze.

Il primo *Costume Colloquium - Tributo a Janet Arnold* si tenne nel 2008, e fu dedicato a questa maestra indiscussa della metodologia scientifica nello studio dei costumi antichi. Il successo di questo evento portò alla realizzazione di un secondo incontro nel 2010, dedicato agli abiti progettati per la danza, dal titolo di *Dress for Dance*. La scadenza degli incontri divenne da allora biennale.

L'attuale edizione, *Past Dress - Future Fashion*, intende sviluppare un tema oggi molto sentito: quello dell'utilizzazione dell'abito usato, declinandolo sotto molteplici aspetti: come nel passato si riguardava al passato; come oggi viene recuperato dagli stilisti e nelle scuole di moda; quali motivazioni creative e quali aspetti sociali generano questo fenomeno; quali suggerimenti offre per il futuro di questo importante settore economico. I relatori provengono da 14 Paesi diversi e affrontano il tema sotto le diverse angolazioni. Accompagnano i lavori le visite a Palazzo Davanzati, alla Galleria del Costume di Palazzo Pitti, al Museo Gucci, al Museo del Tessuto di Prato; ma per finire in un clima di partecipazione e scoperta non manca una passeggiata 'guidata' fra i negozi dedicati al vintage di Firenze e una visita all'incredibile Archivio Vintage di Giovanni Masi.

Costume Colloquium è una esplicitazione dell'orientamento Life Beyond Tourism® che ha quale obiettivo favorire il dialogo fra culture e offrire opportunità di reciproca conoscenza e cooperazione attraverso la comunicazione e l'interpretazione del patrimonio culturale materiale e immateriale dei diversi territori del mondo.

Con i risultati delle tre edizioni e quale modello di incontro internazionale, *Costume Colloquium* verrà presentato durante il Forum Universale delle Culture (Napoli 2013), evento che nasce su forte impulso dell'UNESCO per offrire uno spazio di dialogo, confronto e dibattito sulle nuove sfide della globalizzazione.

THURSDAY, NOVEMBER 8TH

MORNING / MATTINA

- 9:00 **Welcome and Opening Remarks** / Saluti di apertura
Paolo Del Bianco (President, Fondazione Romauldo Del Bianco® - Life Beyond Tourism®);
Cristina Piacenti (President, Associazione Amici della Galleria del Costume di Palazzo Pitti; Soprintendente Museo Stibbert);
Cristina Acidini (Soprintendente Speciale per il Patrimonio Storico, Artistico e Etnoantropologico e per il Polo Museale della Città di Firenze)
- 9:15 **Introduction** / *Introduzione*
Roberta Orsi Landini - Florence, Italy (Costume and Textile Historian)

SESSION I

Interpreting Fashion of the Past in the Past*Interpretare la moda del passato nel passato*Moderator / Moderatore: **Roberta Orsi Landini**

- 9:30 **Charlotte Nicklas** - Brighton, UK (Lecturer, History of Art and Design School of Humanities Faculty of Arts, University of Brighton)
'There is a Great Deal of Searching into Former Times': Fashion and The Past in the Mid-19th Century
- 9:50 **Alexandra Bosc** - Paris, France (Curator, Galliera, Musée de la Mode de la Ville de Paris)
Costume Transformations as a Way of Legitimization for the French Bourgeoisie in the Second Part of the 19th Century

- 10:10 **Susie Ralph** - Bath, UK (Lecturer, Fashion and Textiles, Dept. of Historical and Critical Studies, Bath School of Art and Design, Bath Spa University)
Inspired by the Antique: Margaine-Lacroix and The Robe Tanagrénne

- 10:30 **Break** / *Pausa*

SESSION II

Returning to the Future: Inspirations and Influences of Past Traditions in Fashion Today*Tornare al futuro: ispirazioni dal passato per le creazioni di oggi*Moderator / Moderatore: **Alexandra Palmer**

- 11:00 **Bina Sengar** - Aurangabad Maharashtra, India (Assistant Professor, History

Department of History & AIC, Dr. Babasaheb Ambedkar Marathwada University)
Costumes in 'Deccani Paintings': Inspiring Contemporary and Future Fashion

- 11:20 **Licia Triolo** - Florence, Italy (Collaborator, Textile Conservation Laboratory, Opificio delle Pietre Dure) with **Susanna Conti** - Florence, Italy (Head Conservator, Textile Conservation Laboratory, Opificio delle Pietre Dure) and **Naomi Katō** - Florence, Italy (Costume and Textile Historian)
Conservare ed innovare: Le tecniche storiche, la ricerca e la conservazione di un costume militare giapponese
Conservation and Innovation: Traditional Techniques, Research and Conservation of a Japanese Military Uniform
- 11:40 **Jonathan Faiers** - Winchester, UK (Reader in Fashion Theory, Winchester School of Art, University of Southampton)
Past Perfect?
- 12:00 **Ligaya Salazar** - London, UK (Curator of Contemporary Programs, Victoria and Albert Museum)
"With My Eyes Turned to the Past, I Walk Backwards into the Future": Yohji Yamamoto's Non-Fashions
- 12:20 **BRIEF COMMUNICATIONS** / **COMUNICAZIONI BREVI**
Pascale Gorguet Ballesteros - Paris, France (Chief Curator, Galliera, Musée de la Mode de la Ville de Paris)
A Few Thoughts Inspired by the Exhibition "The 18th Century Back in Fashion" Versailles 2011
Hoshino Tsuji - Kyoto, Japan (Director, Kyokane Co. Ltd.)
Traditional Techniques in Contemporary Fashion: the Kyokane Dress Collection

- 12:40 **Discussion** / *Discussione*

- 13:00 **Lunch Break** / *Pausa pranzo*

AFTERNOON / POMERIGGIO

SESSION III

Rediscovering Historical Techniques, Tastes and Trends*Riscoperta delle tecniche del passato*Moderator / Moderatore: **Daniela Degl'Innocenti**

- 14:30 **Susan Neill** - Chicago, Illinois, USA (Independent Costume and Textiles Scholar)
The Texture of Ideas: Dynamic Symmetry in Handwoven Textiles by Mary Crovatt Hambidge



- 14:50 **Kimberly Alexander** - Durham, New Hampshire, USA (Visiting Assistant Professor, Department of History, University of New Hampshire) with **Emma Hope** - London, UK (Shoe Designer and Producer)
Brocade and Paste Buckles: The London Work of Thomas Ridout, James Davis and Emma Hope
- 15:10 **Alla Myzelev** - Guelph, Ontario, Canada (Assistant Professor, School of Fine Art and Music, University of Guelph)
Have you Heard? Knitting is Cool Again: Reinventing the Handmade through Performance
- 15:30 **Joy Spanabel Emery** - West Kingston, Rhode Island, USA (Curator, Commercial Pattern Archive, Robert L. Carothers Library, University of Rhode Island)
Tissues of Dreams: Documents of Fashion
- 15:50 **Hannah Wroe** - Nottingham, UK (Researcher, Lecturer, Dress Historian and Historical Pattern Cutter)
Pattern Cutting Publications 1935-1955: A Pattern Cutters Perspective
- 16:10 **Claire Bonavia** - Tarxien, Malta (Principal Textile Conservator, Lecturer, Conservation Division, Heritage Malta)
Maltese Country Folk Costumes
- 16:30 **Discussion / Discussionione**
- 16:45 **Presentation of the Museo Gucci, Grazia Venneri** (Historical Archives Manager, Gucci International PR Dept.)
- 17:30 **Visit and aperitif at Museo Gucci / Visita e aperitivo al Museo Gucci**

FRIDAY, NOVEMBER 9TH

MORNING / MATTINA

SESSION IV

Collecting Fashion: Aims and Accessibility
Collezioni del passato: finalità e accessibilità
Moderator / Moderatore: **Gillion Carrara**

- 9:00 **Mary M. Brooks** - York, UK (Museum and Textile Conservation Consultant and Lecture, Culture Heritage, Durham University)
'My Yellow Dress Seems to Have Attained Celebrity': Acquiring and Displaying the Dress and Textile Collection at York Castle Museum, England

- 9:20 **Christina Johnson** - Los Angeles, California, USA (Associate Museum Curator, Fashion Institute of Design & Merchandising)
Doris Langley Moore: Ultimate "Woman in Fashion"

- 9:40 **Sarah Pointon** - Sydney, Australia (Assistant Registrar, Powerhouse Museum)
The Australian Dress Register: Accessing the Past through Dress

10:00 **Discussion / Discussionione**

10:15 **Break / Pausa**

SESSION V

Learning from Dress Collections and Fashion Documents
Raccolte e documenti della moda come strumenti didattici
Moderator / Moderatore: **Rosalia Varoli-Piazza**

- 10:45 **Caroline Marie Bellios** - Chicago, Illinois, USA (Assistant Director, the Fashion Resource Center, Instructor, Dept. of Fashion Design at The School of the Art Institute of Chicago) with **Michal Lynn Shumate** - Chicago, Illinois, USA (Special Project Coordinator, the Fashion Resource Center at The School of the Art Institute of Chicago)
A Study Collection: New Technologies and Functionalities

- 11:05 **Marie McLoughlin** - London, UK (Freelance Designer, Lecturer at the University of Brighton)
Bricolage and Historicism: British Designers as Storytellers

- 11:25 **Dale Peers** - Toronto, Ontario, Canada (Professor and Costume Coordinator, Seneca Fashion Resource Centre, Seneca College)
Making Fashion History Fashion Present

11:45 **Discussion / Discussionione**

12:00 BRIEF COMMUNICATIONS / COMUNICAZIONI BREVI

Alessandra Arezzi Boza - Florence, Italy (Fashion Curator, Communication Manager for European Fashion, Fondazione Rinascimento Digitale)
European Fashion: Disclosing European's Fashion Heritage Online

Stefania Ricci - Florence, Italy (Director, Museo Salvatore Ferragamo)
Marilyn

12:30 **Lunch Break / Pausa pranzo**



AFTERNOON / POMERIGGIO

SESSION VI

Conserving and Displaying Dress and Costumes

*Conservazione e allestimento di abiti e costumi storici*Moderator / Moderatore: **Mary Westerman Bulgarella**

- 13:30 **Joanna Hashagen** - County Durham, UK (Curator of Textiles, The Bowes Museum, Barnard Castle)
The New Fashion & Textile Gallery at The Bowes Museum
- 13:50 **Janet Wood** - London, UK (Freelance Consultant in the Conservation, Interpretation and Display of Historic Dress)
'Old Materials, New Solutions': the Development of Acrylic Mannequins for the Display of Historic Dress
- 14:10 **Claudia P. Iannuccilli** - Boston, Massachusetts, USA (Associate Textile and Costume Conservator, Museum of Fine Arts)
Grecian Pageantry Costume at the Museum of Fine Arts, Boston
- 14:30 **Suzanne Chee** - Sydney, Australia (Conservator of Textiles, Costume and Dress, Powerhouse Museum)
Speedo® Swimwear - Race against Time
- 14:50 **Alazne Porcel Ziarsolo** - Bilbao, Spain (PhD, University of the Basque Country) with **Enara Artetxe Sanchez** - Bilbao, Spain (Fine Art Faculty, in the Conservation and Restoration Department, University of the Basque Country); **Beatriz San Salvador Ageo** - Bilbao, Spain (Teaches at the Fine Arts Faculty of the University of the Basque Country, Spain) and **Carlos Venegas García** - Bilbao, Spain (Teacher, Fine Art Faculty, Restoration Dept., Univ. of the Basque Country - Art History Faculty in Vitoria-Gasteiz)
Conservation of 20th Century Fashion Collections: The Cristobal Balenciaga Museum Collection
- 15:10 **Discussion / Discussione**
- 15:30 **Presentation of the Galleria del Costume di Palazzo Pitti, Caterina Chiarelli** (Director)
Ommaggio ad Anna Piaggi: fra analogie e dissonanze della moda
A Tribute to Anna Piaggi: Fashion Between Similarities and Differences
- 16:30 **Visit to the Galleria del Costume di Palazzo Pitti** (until 18:30)

SATURDAY, NOVEMBER 10TH

MORNING / MATTINA

SESSION VII

Recycling, Repurposing and Wearing Vintage and Dress of the Past

*Vintage, riciclaggio e riadattamento della moda*Moderator / Moderatore: **Roberta Orsi Landini**

- 9:00 **Thessy Schoenholzer Nichols** - Florence, Italy (Textile and Costume Historian)
Recycle, Readapt and Reuse in the Past: To Smarten Up or To Extend Wear?
- 9:20 **Alexandra Palmer** - Toronto, Ontario, Canada (Nora E. Vaughan Fashion Costume Senior Curator, Royal Ontario Museum)
Reframing Reconfigured Luxury Fashion
- 9:40 **Agata Zborowska** - Warsaw, Poland (PhD Candidate, University of Warsaw)
Cultural Recycling: Reinterpretation of History in Modern Fashion
- 10:00 **Jeannie Marie Galioto** - San Diego, California, USA (Assistant Professor, University of San Diego; Teacher of Costume History, The Fashion Institute of Design and Merchandising; Freelance Costume Designer)
Victorian Fashion as an Underground Subculture: the Tainted and Worldly Beauty of Steampunk
- 10:20 **Discussion / Discussione**
- 10:30 **Break / Pausa**
- SESSION VIII**
- Reconstructing and Reproducing Historical Clothes**
Ricostruzioni, riproduzioni di abiti storici storiche
Moderator / Moderatore: **Carlotta Del Bianco**
- 11:00 **Sara Piccolo Paci** - Florence, Italy (Independent Scholar of Costume, Fashion and Tailoring Techniques, Art History and Cultural Anthropology)
The 12th Century Inspired Costumes of the Palio di Legnano: 80 Years of Challenging Identities
- 11:20 **Brenda Rosseau** - Williamsburg, Virginia, USA (Manager, Costume Design Center, Colonial Williamsburg Foundation)
Recreating Dress for the Visitable Past

EXCLUSIVE VISITS AND APPOINTMENTS / VISITE ESCLUSIVE E APPUNTAMENTI

Wednesday, November 7th / Mercoledì 7 Novembre

WELCOME RECEPTION AT UB / APERITIVO DI BENVENUTO DA UB (Via dei Conti, 4r)

UB is an unusual place where you can rediscover the past. Hidden from the eyes of distracted passers-by, furniture and objects change shape, use or destination before continuing their journey. A real corner of vintage Florence!

UB è un luogo insolito e nascosto agli occhi dei passanti distratti dove oggetti e mobili cambiano forma, uso e destinazione prima di continuare il loro cammino. Un vero angolo Vintage dove scoprire il passato!

Thursday, November 8th / Giovedì 8 NovembreEXCLUSIVE VISIT AND APERITIF AT THE GUCCI MUSEUM
VISITA ESCLUSIVA E APERITIVO AL MUSEO GUCCI

The new Gucci Museum houses not only a 90-year collection of their iconic leather goods but also an extensive exhibition of contemporary art. The museum's slogan of "Forever Now" is in total sync with this year's CCIH mission statement, Past Dress-Future Fashion. The contemporary art installations includes a Gucci customized vintage Cadillac, videos, paintings, photographs, and light projections courtesy of the Pinault Foundation. Housed in the 14th century Palazzo della Mercanzia in the Piazza della Signoria, the museum also features a Gucci store, Rizzoli book shop specializing in fashion publications, and internet café and a gift shop.

Il nuovo Museo Gucci ospita non solo una collezione di 90 anni di produzioni in pelle che sono divenute un'icona ma anche un'estesa mostra di arte contemporanea. Lo slogan del museo "Forever Now" è in completa sintonia con i temi del Costume Colloquium III, Past Dress-Future Fashion. L'installazione di arte contemporanea include una Cadillac vintage personalizzata da Gucci, video, dipinti, fotografie, e proiezioni di luce cortesia della Fondazione Pinault. Con sede nel Palazzo quattrocentesco della Mercanzia in Piazza Signoria, il Museo include anche un negozio Gucci, un bookstore specializzato in pubblicazioni di moda della Rizzoli, un internet café e un gift shop.

Friday, November 9th / Venerdì, 9 NovembreVISIT TO THE COSTUME GALLERY AT PALAZZO PITTI
VISITA ALLA GALLERIA DEL COSTUME IN PALAZZO PITTI

The Costume Gallery at the Palazzo Pitti is dedicated to the study, preservation and history of Italian fashion. Created in 1983, the Costume Gallery is located in the beautiful neoclassical Palazzina della Meridiana. This internationally prestigious collection contains more than 6,000 items from the 16th to the 20th Century and includes historical and modern couture, and costumes and accessories from cinema and the theatre. This unique gallery also features the famous 16th century Medici burial clothes which were successfully conserved in the museum's conservation laboratory. The vast couture collection includes dresses designed by Worth, Poiret, Vionnet, Capucci, Missoni, Valentino, Pucci, Ferrè, and Yves Saint Laurent, to name a few. *La Galleria del Costume di Palazzo Pitti è dedicata allo studio, alla conservazione ed alla storia della moda Italiana. Creata nel 1983 la Galleria del Costume è ospitata nella bellissima Palazzina neoclassica della Meridiana. Questa prestigiosa collezione internazionale possiede più di 6.000 oggetti dal 16° al 20° secolo e include creazioni di alta moda sia storiche che moderne, oltre che costumi e accessori per il teatro ed il cinema. La collezione della galleria presenta anche i famosi abiti funebri del 16° secolo dei Medici che sono stati conservati con successo nel laboratorio del museo. La vasta collezione di alta moda include abiti disegnati da Worth, Poiret, Vionnet, Capucci, Missoni, Valentino, Pucci, Ferrè, e Yves Saint Laurent, per fare alcuni nomi.*

Saturday, November 10th / Sabato, 10 NovembreRECEPTION AT THE MUSEUM OF PALAZZO DAVANZATI
RICEVIMENTO AL MUSEO DI PALAZZO DAVANZATI

The Museum of Palazzo Davanzati, also known as the Museum of the Ancient Florentine home, was built by the Davizzi family, wealthy members of a wool guild. The furnishings which date from the Medieval to the Renaissance periods faithfully reflect the style of a lavish Florentine lifestyle. This beautifully restored palazzo is a stunning example of 14th century architecture. The Museum features an impressive collection of lacework and embroidered samplers from the 16th-20th centuries.

Il Museo di Palazzo Davanzati, anche conosciuto come Museo dell'Antica Casa Fiorentina, fu costruito dalla famiglia Davizzi, ricchi membri dell'Arte della Lana. L'arredamento è costituito da pezzi che vanno dal Medio Evo al Rinascimento e riflette lo stile di vita Fiorentino di quegli anni. Il bellissimo palazzo oggi restaurato è un incredibile esempio di architettura del 14° secolo. Il Museo presenta anche un'interessante collezione di merletti e ricami datati tra il 16° ed il 20° secolo.

Sunday, November 11th / Domenica, 11 NovembreBEHIND THE SCENES TOUR OF THE GIOVANNI MASI VINTAGE ARCHIVE IN PRATO
TOUR DIETRO LE QUINTE DELL'ARCHIVIO VINTAGE DI GIOVANNI MASI A PRATO

The extensive archive of Giovanni Masi's vintage American clothing was born from the mid-19th century textile tradition of rag sorting and has evolved into a modern day shopping mecca for customers including members of the fashion and entertainment industry. The 32,000 square foot space contains a vast collection of American fashions from the 60's to the 90's including theatrical costumes. The Masi Archive has unique designer pieces which combine vintage fabrics with new materials, usually found only in specialty stores.

L'esteso archivio di abiti vintage americani di Giovanni Masi è nato dalla tradizione tessile della metà del 19° secolo della cernita dello straccio e si è evoluto fino a diventare una mecca dello shopping per i clienti interessati al vintage, inclusi membri della moda e dell'industria dell'intrattenimento. I 3.000 metri quadri di spazio espositivo e di deposito raccolgono una vasta collezione di moda Americana dagli anni '60 agli anni '90, inclusi costumi teatrali. L'Archivio Masi include anche pezzi unici di design che combinano tessuti vintage con nuovi materiali, che si trovano di solito solo nei negozi specializzati.

VISIT TO THE PRATO TEXTILE MUSEUM / VISITA AL MUSEO DEL TESSUTO DI PRATO

The Prato Textile Museum houses a wonderful collection of textiles dating from the fifth century to the present and includes Renaissance sacred cloths, European costumes and special works created by artists such as Raoul Dufy. The museum is dedicated to textile heritage and international textile manufacturing traditions. The Prato Textile Museum is located in the converted Campolmi textile mill, a fine example of 19th-century industrial architecture and a symbol of the Prato's textile manufacturing industry. / Il Museo del Tessuto di Prato ospita una meravigliosa collezione di tessuti datati dal 5° secolo ai giorni nostri e include abiti sacri del Rinascimento, costumi Europei e lavori creati su misura da artisti come Raoul Dufy. Il museo è dedicato al patrimonio tessile ed alle tradizioni di manifattura tessile internazionale. Il Museo del Tessuto di Prato è localizzato nella fabbrica convertita di Campolmi, un interessante esempio di architettura industriale del 19° secolo e simbolo dell'industria manifatturiera tessile di Prato.

ABSTRACTS

(in alphabetical order by name and as submitted by each speaker)

Kimberly ALEXANDER with Emma HOPE

Brocade and Paste Buckles: The London Work of Thomas Ridout, James Davis and Emma Hope

As a museum curator I am exploring the significance of historic costumes and their influence on contemporary fashion in the United States, particularly in seacoast New England. Familiar with the work of celebrated contemporary London-based shoe designer, Emma Hope, I recognized an affinity with the work of 18th century London cordwainer, James Davis (active 1730s-1760s). Both were trained at the Cordwainer's College. Davis' captivating work is characterized by shoes in several North American museum collections. With elegant profile and the pleasing dimensions distinctive in high style London, the shoes were worn in fashionable Colonial-era seacoast cities, demonstrating the strength of the export market and interest in staying "current." The style of these London-fabricated shoes is compelling to the contemporary viewer and alluring to all who have wanted to feel the graciousness of past eras in their own time – an excellent possibility for intriguing 21st century designers. Inspired by Emma's work, I contacted her and asked if she might be interested in collaborating on this project. Nearly two years later her line inspired by Davis, "Regalia for Feet" is now available. The value of collaboration between museum curator and world-class shoe designer is multi-faceted: the opportunity to identify an historic object such as a shoe and catapult it into a dynamic contemporary resource for design is rare. The object is transformed from a passive role into an active generator of fresh ideas, reaching out to new viewers and laying the groundwork for innovative scholarship.

Caroline Marie BELLIOS with Michal Lynn SHUMATE

A Study Collection: New Technologies and Functionalities

A revolution in sartorial study is taking place as costume collections photograph and catalogue their objects for online representation and research. Although it is sufficient for most fashion collections to report the history of a garment and its maker, the educational collection is also challenged with creating a record relevant to student learning. We have embarked upon a mission to catalogue not only a garment's historical data, but also its morphology and to present it in an intuitive, searchable format. Students learn from the technical elements of a garment in addition to its overall aesthetic impact and place in history; a database that allows users to search by type of closure, class of hem finish, and style of bodice enables precise and directed investigations. The student can more quickly ascertain which garments address her construction challenges, and her pre-selected list subjects the garments to less unnecessary handling and examination. Rather than pulling many garments out of the collection to find a particular zipper or sleeve example, only the garments known to address the desired methods need be pulled. This type of data also enables researchers to compare finishing choices over a particular time period or to track the development of a designer's technique. Before such data can be collected and utilized, a hierarchy and nomenclature must be established. We would like to present the system we have developed, as we believe it is a unique method for enriching online, as well as hands-on, interactions with garments.

Claire BONAVIA

Maltese Country Folk Costumes

This paper will describe the characteristics of Maltese country folk costumes. Since many of these costumes were worn until reduced to tatters, this study could only take place because of rare survivals which are preserved as family treasures or else have been passed on to the Maltese National Costume Collection. Since these have survived fortuitously, the author felt that it is very important to preserve the information they provide. This study will bring

together the existing information found in both the literature mainly from visitors who used to come to Malta during the Grand Tour, and from illustrated works, of country folk from the 16th and 19th century. These helped to fill the lacunae as in some cases exemplars of particular costume items no longer exist. The paper will also treat the traditions used in the technical history of cotton manufacture and weaving based on the technical investigation of the extant historical costumes. The costumes will be thoroughly documented to investigate the construction patterns, stitching, and the analytical investigation of the fibres, yarns and dyes also features in this research. The preservation of each individual costume and accessories will also be taken into consideration. It is also hoped that this study will be a reference tool for all the categories of people who will in some way be involved with the study of Maltese traditional country folk costumes in the future and help tourist organizations respect more faithfully the authenticity of the true folklore costume when presenting it to the general public.

Alexandra BOSCH

Costume Transformations as a Way of Legitimization for the French Bourgeoisie in the Second Part of the 19th Century.

This lecture intends to study garments newly made from older ones in the second part of the 19th century, with a special interest for the ones using luxurious elements (such as silk textiles, embroidered elements, old lace, old buttons, old court coats or gowns, etc.) in a way that doesn't erase their antique quality. I specify that fancy dress won't be studied here. Unlike clothes which are transformed only to be updated, the garments which interest me declare openly their antique nature. My aim is to wonder what the social significance of these clothes could be in the bourgeois society of the 1850's-1890's. I would claim that these kinds of transformations don't have the same significance as the ones made for economical reasons, but that they are the sign of a wider social significance, meaningful for the bourgeois ladies who wore them. In a society where everyone equaled everyone, the antiquity of one's family could make the difference, in the sense of the Distinction (see D. Roche and P. Perrot's studies); in this sense, the use of old family clothes could be a way to show you were part of this privileged social class, or even of the aristocracy. This topic will be also the occasion to discuss the questions of the nouveaux riches (see La famille Benoiton by Victorien Sardou), as well as of the fake (fake jewels, fake old lace, etc.). Clothes kept in French public collections will be studied here compared with 19th century literary texts and fashion magazines examples.

Mary M. BROOKS

'My Yellow Dress Seems to Have Attained Celebrity': Acquiring and Displaying the Dress and Textile Collection, York Castle Museum, England

This delighted, and delightful, statement comes from a letter written to Miss Violet Rodgers of the Castle Museum by Miss Pritt in the 1940s. In it, she discusses the various items she and her sister are in the process of donating and expresses the hope that the two of them are making 'a minute contribution to the history of dress.' This paper will analyse the growth of York Castle Museum's collection of dress, accessories, textiles and related tools which is now one of England's largest regional collections. It began with an exceptional man with an exceptional vision: Dr John Lamplugh Kirk (1869-1940) whose 1930s collection of Yorkshire 'by-gones' aimed to preserve objects which were losing their meaning and function. The registers start in the 1930s and entries are often accompanied by ink drawings, some very simple and some beautifully detailed. These and other related archive material held by the museum will be explored and described in order to understand the impulse behind the numerous private donations of dress and textiles to the growing collection at a time when England's independence was under threat. The variety and sources of these donations will be examined, together with their geographical origin (from literally around the corner in York, across the north of England and as far afield as East Africa). Early approaches to categorising, curating and displaying this rich collection, first in Dr Kirk's private museum in Pickering, North Yorkshire and then at the Castle Museum, a city-owned museum, will be discussed.

Suzanne CHEE

Speedo® Swimwear – Race against Time

Speedo® has become an international brand well known for their swimming attire; the name itself evokes speed and winning Olympic races. The Speedo® label was born in 1928 from a staff competition at the MacRae Knitting Mill in Sydney Australia with the winning slogan 'Speed on in your Speedo'. The Powerhouse Museum in Sydney holds the only Speedo® archives in the world and the most comprehensive costume collection in the country. During a recent survey of the Speedo® LYCRA® costume collection in the museum's climate controlled storage, it was discovered all the swimwear made in the 1980s were showing significant signs of deterioration. All these costumes have a composition of 80% Nylon and 20% LYCRA®, a registered trademark for DUPONT's elastane fibres. Our swimwear collection fabricated in this era felt damp to touch, left stains and residue on tissue paper and showed major loss of elasticity. This paper will investigate the reasons why this has occurred. The findings from Fourier Transform Infrared Spectroscopy (FTIR) with UATR accessory, Nuclear Magnetic Resonance Spectroscopy (NMR), Scanning Electron Microscope (SEM) analysis and RH testing will be discussed. Determining ways to slow down their deterioration will not only assist in preserving this important collection but also to apply the results to the Powerhouse Museum's large collection of plastics. New collection storage conditions will also be proposed. As new technologies are developed to improve performance, new challenges are thrown to museum conservators.

Joy Spanabel EMERY

Tissues of Dreams: Documents of Fashion

"There is nothing so unappreciated and yet so beneficial as the paper dress pattern, truly one of the great elemental inventions in the world's history – the tissue of dreams." An exaggeration? Certainly, but it is great promotion for Standard Fashion patterns in 1917. However, there is some accuracy in the observation. Dress-making patterns are gradually being recognized as valuable documents of 19th and 20th century fashions and, perhaps most importantly, everyday fashions for the main stream. But the patterns are only tools. They are fragile and generally considered disposable. They are, after all, used to create rapidly changing fashions. Fortunately, many have survived, and the Commercial Pattern Archive is a repository for over 50,000 patterns plus related materials. The Archive holdings provide a history of patterns for making garments from the 16th century onward. Early documents are intended for professional tailors and dressmakers. However, in the mid-19th century, emphasis shifted to include non-professional seamstresses. The shift was made possible by a number of factors involving changing technology and entrepreneurial spirit of the 19th century. Fashions changed rapidly in the 20th century. Patterns document those changes. By the end of the century, pattern companies were merged and realigned under large corporate umbrellas. At the same time numerous small, independent companies were formed. The vitality of new companies and the survival of 100 plus year old companies speaks to the synergy of the pattern industry. This paper offers an overview of the industry and a digital guide of every day dress.

Jonathan FAIERS

Past Perfect?

The subject of this paper will be how a specific vision of Classical dress has, ever since the French Revolution been incorporated into contemporary dress to express socio-political ideologies. The original democratic model represented by fashionable translations of Ancient Greek and Roman dress has, however, from the outset been unstable, as Walter Benjamin suggested in his concept of the Tigersprung. This instability is most clearly seen as we move into the twentieth and twenty first centuries and note how a Classical model has regularly been adopted in both fashion and popular culture, especially science fiction film, to clothe

the patrician orders. Referencing designers such as Madame Grès, Halston and Christopher Kane, and films such as *Things to Come*, *Logan's Run* and *Rollerball*, the paper will investigate how drawing inspiration from the past always results in clothing that reflects the present and influences the future. Ironically, whilst the Classical past is regularly plundered for visions of the future, increasingly today we are witnessing fashion houses such as Halston reviving its classically-inspired designs from the 1970s as a means of re-invigorating their contemporary relevance. As we move deeper into a period of economic instability, and more and more design houses engage in a process of revival and reinterpretation of past successes, will we witness a minimal, restrained and ultimately 'timeless' Classical aesthetic dominating the world's fashion runways?

Jeannie Marie GALIOTO

Victorian Fashion as an Underground Subculture: the Tainted and Worldly Beauty of Steampunk

The Steampunk subculture has found its way into mainstream culture. What began as an underground subculture of a generation raised on technology, has flourished with a worldwide following. Steampunk is seen not only in fashion, literature, and music, but its influence is seen in films, television, and conventions. This style melds inventiveness with aesthetics. Every detail is well thought out. Modern technology is embraced, except modified to fit the aesthetic. This aesthetic is based on the Victorian silhouette. Bustles, corsets, top hats with frock coats and waistcoats are worn in displays of patterns and textures and accessorized with metallic belts, boots decorated with metal elements, goggles, and even weaponry. It has a tough look that is blended with the gentleperson look of Victorian times. This dark beauty is pervasive in our culture. No longer do we embrace sweet innocent beauty, now there is a new ideal in town. The beauty that is dangerous is admired because of its opposite of innocence, its tainted and worldly beauty. This is a logical progression since we no longer live in an innocent world. This generation has grown up with 9/11, wars in the middle east, access to all information 24 hours a day, high unemployment rates, as well as the ugly truths of real life that reality television has shown. This is a fantasy Victorian world that is visually interesting, intelligent, but also carries weapons to protect themselves.

Joanna HASHAGEN

The New Fashion & Textile Gallery at The Bowes Museum

A new permanent gallery has been created for a world class collection of textiles and dress which is spectacular in design and offers access on many different levels. The cutting edge design has raised the stakes within the museum world, receiving international acclaim and regional and national museum awards. This paper will illustrate methods used in this gallery, which attempts to re-define the way costume is displayed, studied and interpreted. It will show how new ways of presentation and access to collections can not only be visually stunning but also highly functional for the display, study and storage of textiles and dress. It will be argued that it is the combination of the three new interpretive elements, the discreet acrylic mounts, the setting in context and, the addition of paintings and the use of film, which together give the visitor both a sense of wonder and understanding. The presentation will illustrate all the various elements within the spacious gallery: large, purpose built glass structures for chronological displays; The Glass Cube in centre of the Gallery, a unique space for visible storage and a workspace which provides access to study collections; and, two flexible spaces for temporary exhibitions. The first two temporary shows were 'Vionnet' (2010) and 'Vivienne Westwood Shoes' (2011). Evaluation of the impact of The Glass Cube will be discussed. It appears to be dispelling the traditional barrier between the visitor and museum staff. The results of two museum visitor surveys on the whole gallery will also be included.

Claudia P. IANNUCILLI

Grecian Pageantry Costume at the Museum of Fine Arts, Boston

At the turn of the century, a movement of historical pageantry swept the United States and made it popular for women to dress in costumes based loosely on clothing worn in ancient Greece. In 2000, the Museum of Fine Arts, Boston was fortunate to acquire a pageantry dress once worn by Aimee Rotch Sargent along with a photograph of her wearing the ensemble during a Grecian inspired tableau. The ensemble consists of two pieces, the undergarment and a pleated over tunic. It is believed that the costume was conceived and worn in Massachusetts during the year 1900. The costume is constructed of plain-woven wool stenciled with metallic paint. It came into the collection with insect damage from a previous infestation that resulted in countless holes and a general weakening of the wool. The integrity of the costume was compromised by the insect damage and it was no longer possible to dress the garment without causing additional harm. At this point, the costume was requested to be installed in the American Renaissance gallery of the new American Wing and it became apparent that an extensive conservation treatment was necessary. The treatment discussed includes the ethical choices and considerations costume conservators face when wet cleaning, stabilizing and dressing a costume like this for display. The paper will also include a technical description of the conservation treatment and an ethical discussion of how far conservators are willing to take their treatments to make costumes exhibitable and when extensive intervention is acceptable and when it should be avoided.

Christina JOHNSON

Doris Langley Moore: Ultimate Woman in Fashion

The field of historic fashion scholarship surged after World War II. Garments and accessories rarely appeared in museum collections prior to this period. The few objects accessioned into collections were valued more for luxury textile components than historical or cultural significance. This thinking began to transform during the interwar period, led in Great Britain by Doris Langley Moore (1902-1989). She amassed a private historic fashion collection – a large portion of which formed the The Fashion Museum, (formerly the Museum of Costume, Bath). Moore's collecting centered on Western fashion worn by upper class women and children – a focus perpetuated by many fashion museums today. She authored two massmarketed books on her collection – *The Woman in Fashion* (1949) and *The Child in Fashion* (1953). Both books are chronological histories of fashion dating from circa 1800 to c. 1925, illustrated with photographs of her famous friends wearing pieces from her collection. The FIDM Museum, Los Angeles, recently acquired a number of pieces first shown in these publications, and will be used as a case study in this paper, which will also discuss how objects' cultural and monetary values are transformed during circuitous routes from private to public collections. Doris Langley Moore immersed herself in the study of fashion history and devoted herself to publicizing its vital role in understanding the past. The paper will investigate her aims, consider her methodology, and discuss the implications her life has had for today's fashion scholars and institutions.

Bonnie KRUGER with Holly POE DURBIN

"I Don't Dress Movie Stars, I Dress Characters": The Exceptional Career of Costume Designer Ann Roth

We propose to examine how entertainment costume design presents the past through the work of costume designer Ann Roth, whose career spans 50 years and more than 150 films, television and theatre events. Roth's work has been celebrated with numerous Academy Award, Drama Desk, BAFTA & Tony Award nominations. This research will be published as the most recent addition to a monograph series in March, 2013 by the United States Institute of Theater Technology; we propose to present this material for the first time at the Costume Colloquium. The general public experiences historic dress mostly through film or television shows set in the past, and costume design plays a major role in this illusion. Roth's work demonstrates several methods used to satisfy the intent of the work of art: realism or

blending actual vintage garments with new creation; nostalgia, an emotional or fantastic view of the past emphasizing the good, quaint or familiar; and political/psychological, or re-framing social issues through an artistic point-of-view. We will document the costume designer's contribution to period films such as 1930's romance in *The English Patient*, or the post apocalyptic future in *World War Z*. We will discuss Roth's unique techniques using period patterns and fabric manipulation to re-create historic fashions in *The Village* and *Cold Mountain*, and blending vintage clothing with new items for *Mildred Pierce* and *The Talented Mr. Ripley*. We will also touch upon the influence her period designs have had on fashion's interest in period revivals.

Marie McLoughlin

Bricolage and Historicism: British Designers as Storytellers

British Designers are storytellers fairytale tellers, dreamers. Galliano on Bill Gibb. John Galliano's fascination with the clothes of the French Revolution began at his graduation show in 1984; Alexander McQueen was working on a collection based on Byzantine Art when he died in 2010; Bill Gibb, less well known but equally talented, designed romantic mediaeval-inspired dresses in the 1970s. All were graduates of St Martin's School of Art, (now called Central St Martin's). This paper seeks to demonstrate that this referencing of times past has its roots in the way fashion design is taught in British art schools. The recent Postmodernism exhibition at London's Victoria and Albert Museum (Postmodernism: Style and Subversion 1970-1990. September 2011-January 2012) hailed 'bricolage', as articulated by Levi-Strauss, as a characteristic of postmodern design. Whilst Gibb, Galliano and McQueen can be seen as postmodern designers who used bricolage in their work this paper argues that their historicism is the direct result of the teaching at St Martin's School of Art where students spent prolonged periods in the V&A. The links between fashion and the museum, as enshrined in British fashion education, is the focus of this paper.

Deirdre MURPHY

"Arrayed with Gorgeous Splendour": Clothing for Queen Victoria's Costume Balls

Victoria Revealed, a new permanent display about Queen Victoria, will open on 26 March 2012 as part of a major re-presentation project at Kensington Palace. This large-scale, new, narrative-led display will explore Queen Victoria's life, including her early relationship with Prince Albert. The display will include, amongst many other items, a selection of objects relating to three costumed balls which Victoria and Albert held during the 1840s. These 'bals costumés' were themed around three periods: the medieval period, the Stuarts, and the Georgian era. This paper will explore the broader story behind these glamorous costumed balls: the preparation by Queen Victoria, Prince Albert and their guests, the wider social and political context in which they were held and the variety of ways in which the balls' attendees interpreted the past through their costume as well as how these costumes were recorded. In March 2012, Kensington Palace will open a new series of permanent and temporary displays which will spearhead a fresh approach to presenting costume to the public. These new displays form part of a £ 12M representation project which will comprise an entirely new visitor experience, from new permanent displays about Queen Victoria to temporary displays in the State Apartments and a new exhibition of dresses worn by Diana, Princess of Wales.

Alla MYZELEV

Have you Heard? Knitting is Cool Again: Reinventing the Handmade through Performance

Knitting, crocheting, embroidery and other needle work had become popular again in the early twenty first century. Previously associated with conventional and conservative grandmothers' socks and sweaters that no one would wear, knitting became popular in large measure due to its association with hip, young, and artistically inclined groups of women such as *Stitch'n'Bitch* that started their gathering together to knit in the public spaces. This paper looks at the performing and communal aspects of knitting to understand how this craft had been reinvented to serve the needs of the young neo-feminists. Using theoretical

framework of impression management and gender construction I will analyze how knitting is being presented as cool and hip and how contemporary female knitters attempt to rid this craft of its previous gendered connotations. By analyzing fashion knitting revival and fashion designers such as Sonia Rykiel I will look at the development of the knitwear and feminism from the 1960s and show how while knitwear became more and more popular among first and second wave feminists knitting as a pastime became associated with patriarchal domination. I will then try to explain why knitting does not represent the same threat for neo feminism and how political actions such as knitted graffiti became possible. The performance aspect of knitting either as political action or as a favourite pastime became one of the means of women's presumed empowerments precisely because third-wave feminists now embrace domesticity as choice that merits respect. Yet, as knitting and other crafts are promoted among 30-somethings the deeper analysis of the performance pieces that involve knitting show that gender relation remains problematic in the world of Do-it-yourself movement. The gender norms only rarely challenged in spite of presumed new ability to choose careers and pastimes, of which knitting popularity is a manifestation.

Susan NEILL

The Texture of Ideas: Dynamic Symmetry in Handwoven Textiles by Mary Crovatt Hambidge
Hand spinning and weaving were at the core of a handicrafts revival in the United States during the late nineteenth and early-twentieth centuries. Among the products of the Arts and Crafts Movement and the centers for weaving that emerged in the Southern Highlands, the work of Mary Crovatt Hambidge (1885-1973) stood apart. Though generally recognized for their beauty and quality, what truly distinguished Hambidge textiles was their design in accordance with the principles of Dynamic Symmetry. In 1920, Hambidge accompanied her husband, Jay, on a Yale University Press-sponsored trip to Athens, Greece. Jay Hambidge (1867-1924) himself had been causing a sensation in the American art world with lectures on a proportioning system which, he asserted, was not only the basis of design in nature, but guided ancient Greeks in their art making and architecture. Many artists and designers of the era eagerly adopted the system he dubbed "Dynamic Symmetry" as a tool for composition. While he studied the Parthenon in preparation for his third book on Dynamic Symmetry, she chanced upon women weaving and discovered her calling. The Hambidges were adamant that good design was a balance of technique and imagination. Therefore, the seeming simplicity of her garments and textiles was actually highly developed. This presentation will illustrate how Mary Crovatt Hambidge formulated each aspect of her handwoven textiles according to Dynamic Symmetry, from their basis in Greek techniques and garment styles, to the integrity of the raw materials, to their overall proportions, inlaid motifs, color harmonies, and organic movement.

Charlotte NICKLAS

'There is a Great Deal of Searching into Former Times': Fashion and The Past in the Mid-19th Century

Fashion news and illustrations comprised significant and popular parts of mid-nineteenth century middleclass women's magazines. Periodicals in the United States and Britain also included references to past fashions, which provided opportunities for education, design inspiration, and moral pronouncements. This paper will examine uses of historical dress in texts, images, and surviving objects, exploring the complex attitudes towards the historical past that emerge from these sources. Magazines frequently included essays about dress of the past, providing a kind of historical education for their readers and reflecting contemporary historiographical efforts on the part of female historians such as Agnes and Elizabeth Strickland. These articles reflected the period's enthusiasm, often tinged by nostalgia, for history: one author wrote in 1868 that 'There is a great deal of searching into former times.' Many authors levied moral judgments, through dress, upon earlier eras. Some writers, however, such as a Godey's Lady's Book editor in 1843, suggested that 'the changes of fashions in dress seems a civilizing process,' underscoring the contemporary belief in

historical progress and the perception of fashion as a phenomenon of modernity. Authors also used historic fashions to criticize contemporary modes and manners, highlighting particularly 'absurd' styles as instances of human folly mirrored by present examples. Attitudes towards fashion, past and present, however, were often complicated. As one writer in 1872 archly observed, 'In the middle of the fourteenth century we find the degenerate desire to be costumed in the latest mode quite as fully developed as in these so-called degenerate days.'

Charlotte OSSICINI

Performing Vintage: The Costumes Archive of the Teatro delle Albe

In an attempt to reduce the cost of production many troupes have always reused clothes and accessories, in a continuous osmosis between everyday life and show. The creation of the theatrical costume then passes through the recovery of vintage pieces, physically brought to the scene, modified or not, or simply used as a source of inspiration, as indicators of styles and materials to rework aesthetically. Paradigmatic is the experience of the Teatro delle Albe, and its collaboration with the A.N.G.E.L.O Vintage – which was founded in 1978 by Angelo Caroli, in Lugo in the province of Ravenna – a three-storey building where they are cataloged and stored thousands of vintage clothing and accessories, available to hire but also to sale. In the Costumes Archive of the Teatro delle Albe, under the supervision of Roberto Magnani, it is possible, therefore, meet costumes created ex novo in materials and in styles, costumes that are the result of patchwork of dresses and vintage fabrics, or archaeological dresses brought to the scene without modification, becoming a tangible sign of the performative metamorphosis of the vintage clothing which assumes a new life in the here and now.

Alexandra PALMER

Reframing Reconfigured Luxury Fashion

Today, the high end recuperation of old and worn luxury dress is generally thought of as a new aspect of the modern fashion system by consumers of expensive vintage and avant garde designer clothing, however this practice has been well established for centuries. Yet while re-worked 18th – 20th century historical fashions are scattered across international museum collections, they are traditionally orphaned objects that languish in storage because they are altered, updated or reconfigured and no longer clear cut iconic fashions from one period or place. Unraveling meaning in these complex surviving pieces requires a rethinking of the canon of fashion history and a moving away from an exclusive linear chronology of textile design or fashion silhouette. To insert these artifacts back into history necessitates creating a new inclusive and broader fashion history that allows for multiple contexts for such hybrid garments that are re-framed as valuable and successful examples of historical, "slow" luxury fashions because they have retained economic, cultural and social values over years, decades and even centuries. This paper will salvage examples of modified costumes and contextualize them in terms of their own fashionable time/s and as documents of sustainable re/design, re/production and re/consumption. In doing this they become significant in redirecting and reaffirming scholarship and create a new, nuanced and alternative expression of design and consumption that expands our conception and knowledge of the fashion system.

Dale PEERS

Making Fashion History Fashion Present

The reaction of young fashion students to the news that a history subject (even one closely related to their field of study) is a required subject is rarely met with suppressed joy. Rather, it is generally received with barely suppressed groans and only by those polite enough to realize this will not be well received by their professor. Perhaps it is their youth and the fact that they live so much "in the moment" that makes them believe that their ideas are so unique, innovative and in no way related to anything that has come before that they have no need to look to the past. Just one of the challenges for educators of these new fashion

designers is to help them appreciate the work of their predecessors and avoid the pitfalls of fashion failures. To do that we need to find ways to transform their opinion of the past, in effect to make fashion history, fashion present. This has been one of the driving forces behind the creation of the Seneca College Fashion Resource Centre. With over 15,000 fashion items that span 3 centuries we have created not a museum but a valuable learning tool that is used in our classrooms and in a number of subject areas. For example: examining a Victorian corset results in lively discussions regarding the social, physical and technological impact of such garments on the lives of 19th century women. The purpose of the collection is to provide our students, faculty and community with access to the collection in a way that makes the history of fashion come alive.

Sara PICCOLO PACI

The 12th Century Inspired Costumes of the Palio di Legnano: 80 Years of Challenging Identities

In 1932 the city of Legnano, which was becoming a relevant industrial center, decided to celebrate officially the date of the ancient victory against the Barbarossa (29th of May 1176) with a historical procession and a horse race. More ancient commemorations occurred during the centuries, and in particular during the Renaissance. Yet it was the first time that it was meant to start a yearly fixed rendezvous/appointment. All events of this kind - historical games, Palios, roundabouts, etc.. - are still an important reality of the local cultures and identities, and induce a significant economic revenue. Since the beginning, the production of pseudo-medieval costumes acquired great importance - especially for textiles and embroidery - also because the Legnano industrial reality has always been strictly linked to the textile sector. The commemorative festivals of the Palio di Legnano has experienced different phases linked to the development of a civic and patriotic consciousness, therefore the clothes of the Palio have dealt in different ways over the decades with the concepts of "past" and "Middle Age" and, since 1995 a Permanent Committee of Costumes was established to assure great attention to historical plausibility. Through the analysis of the costumes of the Palio di Legnano - both the older ones, and the present ones - it will be taken into consideration how the concept of "representation of the Middle Ages" has changed over time, in relation to the development of a city and of a national identity of the Legnano territory and of its inhabitants.

Sarah POINTON

The Australian Dress Register: Accessing the Past through Dress

The Australian Dress Register (www.australiandressregister.org) is a collaborative, online database project documenting dress in New South Wales, Australia pre 1945. The website was launched in August 2011 and includes men's, women's and children's clothing ranging from the special occasion to the everyday. Museums, historical societies and private collectors are encouraged to research the garments in their collections and share the associated stories and photographs while the information is still available and within living memory. The Register encourages people to consider their collections very broadly and to share what they know about members of their community, what they wore and life in the past. The Register provides a worldwide audience access to these garments and their stories while keeping the objects in the location in which they are most relevant, their own communities. The project is underpinned by training, support and extensive resources designed to assist the contributing organizations and private collectors with their entries on the website as well as providing practical knowledge of collection care and documentation for museum workers and volunteers. This comes in the form of information sheets, workshops and regional volunteer coordinators. The Register provides a valuable forum for discussion within the museum community, and will also be a great resource for schools and universities, designers of fashion, film and television along with researchers in many disciplines. It is still in the first phase of the project, however in 2012 the scope of the Register will expand beyond 1945 and will include the whole of Australia.

Alazne PORCEL ZIARSOLO with Enara ARTETXE SANCHEZ, Beatriz SAN SALVADOR AGEO and Carlos VENEGAS GARCÍA

Conservation of 20th Century Fashion Collections: The Cristobal Balenciaga Museum Collection

The following proposal exhibits the results of the study of the costume collection belonging to the Cristobal Balenciaga Foundation in Getaria, Gipuzkoa (Basque Country, Spain). The project focuses on the characterization of the different materials and constructive aspects that can be found in the 20th century fashion collections and the deterioration and conservation condition of the works, in order to establish an adequate conservation and restoration methodology directed to it. Balenciaga collection's accessories can be distinguished for their original shapes and for the wide variety of materials used in the fashion creations such as plastics, feathers or hair. Besides this material complexity, we have to add the problems resulting from the typical improvisation and fastness factors within a fashion context. Despite the progress made in the field during the past years, there is still a big ignorance about the behavior of many of the materials and textiles used in fashion creations from the XXth century, maybe because until now, they have only been studied in historical, cultural or design contexts (ethnographical collections with feathers, hair or plastics in design collections...). To this ignorance, we have to add the lack of knowledge of a concept of conservation towards this kind of works. In many occasions, the deterioration started in the very moment of creation or, it was produced by their owners later, during its useful life, having caused irreversible damages. It is noticeable the need for conservation and restoration researches adapted to the new problems emerging from these collections.

Susie RALPH

Inspired by the Antique: Margaine-Lacroix and The Robe Tanagréenne

Perceptions of what constitutes neo-classical dress tend to be dominated by images from the period generally termed Directoire, epitomised by Gérard's portrait of Madame Récamier, her apparently uncorseted body revealingly draped in white muslin. This was the first manifestation of the neo-classical style in female dress, but in the latter half of the 19th century, a variety of dress reform and art movements all advocated a return to the "antique waist" or natural uncorseted waistline of the classical Greek statue. The taste for the "antique" was augmented by the discovery of thousands of terracotta statuettes, unearthed near Tanagra north of Athens, which subsequently went on display in 1878 at the Exposition Universale in Paris. The Tanagra figurine became a source of inspiration for artists and designers and had a profound influence on the work of couturière Jeanne Margaine-Lacroix. The robe tanagréenne became her trademark and caused a sensation at Longchamp racecourse in 1908, modelled by three professional mannequins. The press dubbed these young women Les Nouvelles Merveilleuses, and Margaine-Lacroix's tanagréenne styles subsequently formed the major catalyst for the dramatic change in fashion which took place in the following years. This paper examines how Margaine-Lacroix interpreted the design aesthetic of classical dress for the fashionable Parisienne of the Belle Époque, and considers the importance of the contribution made by her robes tanagréennes, to the radical changes that affected the female silhouette in the years immediately preceding the First World War.

Brenda ROSSEAU

Recreating Dress for the Visitable Past

Among the challenges inherent in the reproduction of historic dress is the availability of appropriate contemporary textiles. This presentation will outline a variety of methods used to procure eighteenth century style printed, painted and embroidered reproduction textiles for recreated garments and accessories used by Colonial Williamsburg's historic area programs. These garments worn by actor-interpreters are not strictly reproductions but rather adaptations of antique items, constructed using both period and modern techniques for both textile production and garment construction. This paper will focus on recent Colonial Williamsburg Costume Design Center projects as case studies including the digital

reproduction of two eighteenth century painted silks of Chinese manufacture used to recreate two separate items and a copy of a simple printed baste fiber textile fragment used to recreate a simple round gown of the 1770s. All original textile documents used are held in American collections. Recreating both the painted silks and the baste textile required that the antiques be analyzed and photographed. The resulting images were corrected and enhanced to replicate a "brand new" textile, then printed on a paper backed silk or baste textile. The silks were constructed into a reproduction gown originally worn by a member of the Middleton family of Charleston, South Carolina and an adaptation of a caraco and petticoat from a plate in *Gallerie des Modes et Costume Français*. The printed baste was made-up into an item informed by the shape of textile remnant – a simple round gown.

Ligaya SALAZAR

"With My Eyes Turned to the Past, I Walk Backwards into the Future": Yohji Yamamoto's Non-Fashions

This quote was the starting point of my essay in the book I edited on Yamamoto and indeed my overall research on the subject. For this paper, I will investigate more closely what this means in the context of his design approach and process. Yamamoto's work is characterized by a deep interest in textiles: from deciding the exact balance between the warp and the weft of the fabric to establishing the number of washings required to achieve the perfect balance between new and old, every fabric Yamamoto uses is especially created for him. Yamamoto's creations often speak of a substantial knowledge of fashion's past: his Spring/Summer 1997 collection, for example, paid homage to many of the most revered names in haute couture, such as Coco Chanel and Cristobal Balenciaga. By examining these nods to past style epochs, I would like to show that they are more than just a pastiche. Whether it is adding a different way of draping, folding or cutting the fabric, it speaks of his desire to refresh, renew and possibly redraw design boundaries step by step. This and his pronounced interest in work and military uniforms, especially those of decades gone by, play an important part in this apparent equation between past and future. Indeed, the traces of wear and tear on something worn over and over again and the changes in a textile's character over time seem to embody what Yamamoto tries to achieve in his creations: a timeless balance between the new and the old.

Theszy SCHOENHOLZER NICHOLS

Recycle, Readapt and Reuse in the Past: To Smarten Up or To Extend Wear?

At the first colloquium for Janet Arnold, I spoke amongst other things of the preliminary studies of the funeral robes of the mummies of Monsampolo del Tronto. Since early this year I officially work on the project and have analyzed already 5 garments of the 40 mummies, which roughly date from the late 16th to the very early 19th century. By 2012 there should be many more costume studied. The findings are all surprising and are totally untouched material, which would fit very well with your theme. Many of the robes consist of two sides, different front from back, often from different periods, of which the latter ones are very often in good use whereas the fronts are patched up from different garments. Some of the patches origin can be retraced. Some of the undergarments and shirts instead are exceptionally beautiful, with laces and embroideries from earlier periods and rich owners in origin. They have been readapted in later times, to fit the new owners life. The wearers of these garments where poor farmers and had to adapt their dress to their own fancy and their capabilities to adjust. The solutions at any rate are very enlightening: a look at fashion from a different side. The presentation will include case histories, trying to answer questions around these garments from a historical, analytical and anthropological point of view.

Bina SENGAR

Costumes in 'Deccani Paintings': Inspiring Contemporary and Future Fashion

Deccani painting denotes broadly the miniature paintings rendered from the 16th to the 19th century at regions of Bijapur, Ahmadnagar, Golkonda and Hyderabad, the former states that

formed the region known as Deccan in Southern parts of the South Asia. Besides a distinct geographical identity, Deccan had its own distinction in art, culture, dramatics, linguistics, social values, costumes, religious beliefs, thoughts and ideas. The style and themes in Deccani miniatures, are an amalgamation of various art elements and influences, especially the elements of early indigenous art traditions of the Deccan and the Islamic idiom of Iran, Persia and Turkey. The miniature paintings in Medieval Deccan (India) in specific were well known for the costumes depicted in these paintings, their color combinations, and attires connoted by the royal houses marked the significant assemble of Western, Central and South Asian culture. The acculturations of attires were well marked in the costumes of persons depicted in the paintings. The present research paper seeks to understand the interrelations between the present patterns of fashion in costumes like Sherwanis, Anarkali, Lehnaga, Dhotara, Nawarri and Sarara which continue to formally worn by the people of South Asia at large and the costumes well portrayed in the miniature paintings of Deccan. The bright and royal ensemble of gold, silver, minakari and zari colors richly endured the costumes of miniatures. Those reflections continue to inspire the designers of today and will formally inspire future creative talents too.

Teresa Cristina TOLEDO DE PAULA with Rita MORAIS DE ANDRADE

REPLICAR: a Multidisciplinary Experience in a 1900's Dress Reproduction for Contemporary Museum Research and Display

This paper presents the goals and drawbacks of Replicar, a research project developed at the Textile Conservation Department at Museu Paulista/USP, Brazil, from October 2009 to December 2010. The project aimed to reproduce a black dress dated from c.1900's, which had belonged to Countess of Pinhal and which had been donated to the museum in the second half of the 20th century. The dress replica was commissioned by the Countess family to be exhibited in a farmhouse open to the public visitation. A multidisciplinary team formed by a textile conservator, a dress historian, seamstresses, pattern makers, textile designers and a group of four trainees worked together to develop the replica so that the whole experience could bring light into the study of dress within a historical museum context. It also raised questions on conservation practices, historical dress research and the impact both have in studying and displaying historical dress. Assumptions on what choices had to be made in the process of investigation will be discussed in this paper, especially: how can we address the matter of fabric production through visual display if we could no longer replicate its intricate pattern? How should the dress cutting pattern be taken from the original dress without degrading its conservation conditions even further? Which elements should and/or could be replicated: the fabric; the exact shape and measurements? These and other debates occurred within the process of replicating a historical dress will be presented in the light of current conservation and dress history research practices.

Michelle TOLINI FINAMORE

Venus in Finery: The Seductress of Silent Cinema

The figure of the demi-mondaine has been a compelling image in Western visual culture for centuries and was a pervasive screen presence in the nascent days of cinema. Both Eduard Manet's *Olympia* (1863) and its predecessor, Titian's *Venus of Urbino* (1538), provided the visual trope for the fallen woman that was repeatedly used as inspiration in silent film. The Olympian pose, with the courtesan lounging in a state of semi-dress with her richly embroidered silk shawl and her satin mules prominently displayed, is used as both a reference to the amorality of the enchantress, as well as the femme fatale's role as an avid consumer. The cinematic examples are numerous, but I will briefly address three films: *A Fool There Was* (1915) with Theda Bara; *The Forbidden Woman* (1920) with Clara Kimball Young; and *Natacha Rambova's* uniquely designed *Camille* (1921) with Alla Nazimova. In keeping with the conference theme, the paper will explore how an image from the art historical past became an iconic mise-en-scene in the silent era, asserting its presence in the popular imagination via film. Drawing upon research undertaken for the author's dissertation on

fashion early cinema, the paper will also analyze the clothing in the films to present how the courtesan is not only seduced by finery, she successfully seduced with her finery.

Licia TRIOLO with Susanna CONTI and Naomi KATŌ

Conservare ed innovare: Le tecniche storiche, la ricerca e la conservazione di un costume militare giapponese / Conservation and Innovation: Traditional Techniques, Research and Conservation of a Japanese Military Uniform

The topic of this contribution is the potential knowledge provided by the study of an article of dress during the course of its conservation. The research conducted has highlighted the Japanese creative ability during the 17th century to innovate their language of dress through the reinterpretation of their tradition. The particular piece in examination is a *manchira* which is part of a 17th century Samurai set in the Japanese military uniform collection of the Stibbert Museum in Florence. Through an overview of the influences and the artistic techniques used by 17th century craftsmen in creating this piece, we will show how the latter, affected by the changes brought by Western dress, managed to effect some characteristics metabolizing them following their own tradition, to create a product of haute couture, functional and with a Japanese aesthetic. This is the *Namban* costume (an artistic movement developed after the arrival of the Europeans, or the southern barbarians). The aim of this paper is therefore to reconstruct the creative process of Japanese excellence in their fashion of the past and a short presentation of the restoration in its final phase, both on the edge between tradition and innovation in a fascinating and complex combination. Thus the *manchira* is an example of this particular approach for modernizing aesthetics dear to the Japanese spirit, and the ability to create dress deeply immersed in the contemporary, while reinterpreting the codes of expression of their own history.

Dinie VAN DEN HEUVEL

'Hidden Treasures'- a Research Project on Garments Used for Smuggling

Besides working with contemporary fashion designers, the Belgium-based pattern making company d'andt also conducts historical research projects when encountering fascinating topics. The 'Hidden Treasures' research was thus begun in 2009. Focusing on garments used for smuggling between 1900-1960 in Europe and America, the goal of d'andt is to uncover the 'hidden treasures' of these garments, most of them currently leading overlooked, anonymous lives stored away in museum archives or in dusty attics. The smuggle garments suffer from an undeserved neglect, as they actually carry with them a wealth of important sociological and anthropological information about our history. Information that deserves to be made public, and information that d'andt continuously incorporates when creating patterns for clients today. Through contact with most notably customs museums, as well as private individuals, d'andt is in the process of building up an extensive collection of smuggling garments. Each original garment is carefully observed, and a replica is made to test the wearing comfort and the type and possible amounts of smuggled goods it can contain. An idea of the wearers physic and the creators technical background is also deduced. Together with museum documents, interviews and letters received from the public, the compelling background history of each smuggling garment is thoughtfully uncovered.

Janet WOOD

'Old Materials, New Solutions': the Development of Acrylic Mannequins for the Display of Historic Dress

There is an increasing demand from exhibition designers for new ways to display historic dress. As a textile conservator the need to provide "conservation sound" solutions to these demands is a continuing challenge. With ever improving techniques for materials testing, solutions previously thought safe for the long-term display of costume have been found to be no longer appropriate. The development of a range of acrylic mannequins for the Fashion and Textiles Gallery at the Bowes Museum in 2008-10 was an innovative way to address this

challenge. The method was further developed for the display of court dress in the representation of costume in the new exhibitions at Kensington Palace in 2012. The paper follows the technical and scientific issues, together with the design aspirations, that had to be addressed to enable the use of acrylic in creating these new additions to the range of body forms available for the display of historic and modern dress in Museum Galleries.

Hannah WROE

Pattern Cutting Publications 1935-1955: A Pattern Cutters Perspective

This period shows a wave of publications written predominantly by women aimed both at the fashion student and the competent home dressmaker as educational texts for pattern cutting. This paper will look at the evolution of these publications both from the UK and in America specifically at key texts written by Harriet Pepin (1942) and Hillhouse and Mansfield (1948). As a practice based research project this paper investigates through a series of samples the pattern cutting techniques documented within these texts and considers their relevance and value for contemporary designers and students within today's global fashion market. This period offers a rich source of couture cutting and traditional hand craft making techniques. By uncovering the potential learning which can be found within this period through in-depth analysis and reconstruction, this paper considers how this can be translated into current fashion design practice education. Some of the questions considered will be: Can these texts have practical use as an educational tool today? Can they be useful as historical reference for design within this period? How much skill do you have to have to make these garments? and does the 1940s cut offer something for women today? This is a continuing piece of research that I initially started during my postgraduate Certificate in Creative Cutting (2010) it is written through the eyes of a student and pattern cutting lecturer.

Agata ZBOROWSKA

Cultural Recycling. Reinterpretation of History in Modern Fashion

In the fashion industry a piece of clothing has a very short life. Decline in the value of clothing is not tantamount to its material wear and tear, but rather to the one of symbolic nature. Reuse of a piece of clothing which has already fallen out of the current fashion has on the one hand an ideological aspect – an opposition towards materialism and consumption, and on the other hand is connected with the value ascribed to things "having their history". Fashion designers have come up with a strategy of recycling which is based on the trend for reclaiming the older and excluded clothing. Recycling in fashion is frequently connected with the gesture of decontextualisation, i.e. depriving elements of their native context and placing them in a new order. For fashion houses such as Maison Martin Margiela, Slow and Steady Wins the Race or Anke Loch recycling of clothes, but also of ideas, is a process of looking for new meanings, motivated by aesthetic and not by environmental considerations. The action can be as well described as 'objet trouvé' in fashion. It has double nature – it is an object of both art and non-art. Nothing here serves its past functions – everything can be used as a material. By this postmodernist gesture things that would never be associated with classical tailoring are presented as valuable. The aim of this presentation is to analyse recycling of clothes, styles and ideas. Using selected examples an attempt will be made to reflect on the phenomenon of reinterpretation of history in modern fashion.



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