

COLORS *in fashion*

Who would have thought in 2008 when the first Costume Colloquium was held (a Tribute to Janet Arnold) that we would now be hosting the fourth edition of this international, intercultural and interdisciplinary event? The organizers and supporters, as well as all who participated, have come to realize that there is a definite need for a biennial meeting of like-minded people to exchange information, ideas and opinions on a wide range of fashion related topics. Additionally, the Costume Colloquium format allows for a free exchange of ideas, which eliminates professional, cultural and academic barriers and unites us all.

In fact, one of the greatest rewards of attending a Costume Colloquium is the many personal connections and friendships that are made during the four days of the conference. The networking possibilities and potentials are endless. Not only are the academic sessions stimulating, informative and even provocative, but the social gatherings and special events offer participants multiple opportunities to become acquainted on an interpersonal level. This, in turn, creates productive exchanges and an ongoing dialogue among colleagues and friends from around the world.

Colors in Fashion is a subject dear to all. Whether we realize it or not, the colors we wear or see on others influence and affect us. The ten sessions of this year's colloquium will explore why and how this is true, as we learn about the past, hear about the present and even look into the future. The wide array of topics include current research on themes as diverse as color as an expression of power, the role of color in constructing identity, the creation of color via contemporary technical advances, as well as the classification and codification of color. The chronological and geographical range of the Costume Colloquium papers will be matched by their chromatic diversity and will be delivered

from a multitude of speakers representing a multitude of nations. Additionally Colors in Fashion will touch upon issues such as colorlessness, faded color, transitory color, with presentations that will delve into the full spectrum of color: from black to white and every color in between!

As in all other Costume Colloquium editions (A Tribute to Janet Arnold in 2008, Dress for Dance in 2010, and Past Dress-Future Fashion in 2012), this year's program will feature special behind-the-scenes visits, tours and receptions at sites in and around Florence. Beginning with the welcoming reception in Palazzo Coppini's International Meeting and Study Center, we are privileged to be able to attend a private viewing of colorful Islamic dress at the Stibbert Museum, a special exhibition on Equilibrium at the Ferragamo Shoe Museum, the newly inaugurated ICLAB (Intercultural Creativity Laboratory) of the Romualdo Del Bianco Foundation, and a highlight last day excursion to a Tuscan village steeped in history. After an exclusive tour and showing of the Emilio Pucci Museum and Talent Center at the family estate in Granaiole, we will enter the historic center of Castelfiorentino. There we will visit the BEGO Museum where Benozzo Gozzoli's magnificent frescoes provide a stunning historical context for our "fashionable" understanding of decorative color, followed by a closing ceremony and reception in the recently restored 19th century Teatro del Popolo.

Of course the city of Florence adds to the magnificence of our colorful experience. From the morning sunlight striking the green and white marble façade of The Duomo to the brilliant array of color on display throughout the city's boutiques, Florence dazzles us with color. Color to admire, to purchase and to immerse yourself in. So what better subject for this year's Costume Colloquium than Colors in Fashion?

COLORS *in fashion*

Chi avrebbe mai pensato nel 2008, quando si tenne il primo Costume Colloquium (a Tribute to Janet Arnold) che saremmo arrivati alla quarta edizione di questo evento internazionale, interculturale e interdisciplinare? Gli organizzatori e sostenitori, così come tutti coloro che hanno partecipato, si sono resi subito conto dell'esistenza di un chiaro bisogno di incontrarsi biennalmente per favorire lo scambio di informazioni, idee e opinioni su una vasta gamma di argomenti relativi alla moda. Infatti, l'impostazione stessa del Costume Colloquium consente un libero scambio di idee, che va ben oltre qualsiasi tipo di barriera (professionale, culturale e accademica) e unisce tutti coloro che vi partecipano.

In effetti, una delle più grandi soddisfazioni che si ha nel prendere parte ad un evento come il Costume Colloquium si trova nel numero di interconnessioni personali e di amicizie che si instaurano durante i quattro giorni del convegno. Le possibilità di networking e le potenzialità sono infinite. Le sessioni accademiche non sono solo stimolanti, istruttive e talvolta provocatorie, ma gli incontri e gli eventi speciali offrono anche ai partecipanti molteplici opportunità di conoscersi a livello interpersonale. Ciò, a sua volta, dà origine a scambi produttivi e ad un dialogo continuo tra colleghi e amici provenienti da tutto il mondo.

Colors in Fashion è un tema caro a tutti. Che ci piaccia o no, i colori che indossiamo o che vediamo indossati dagli altri ci influenzano e ci riguardano. Le dieci sessioni accademiche del convegno di quest'anno esploreranno come e perché ciò accade, nel momento in cui impariamo a conoscere il passato, a conoscere il presente e quindi a guardare verso il futuro. La vasta gamma di argomenti include delle ricerche in corso su temi differenti quali il colore come espressione di potere, il ruolo del colore nella costruzione dell'identità, la creazione del colore attraverso i progressi tecnologici contemporanei, così come anche la classificazione e la codificazione del colore. La varia estensione cronologica e geografica dei papers che saranno esposti durante il Costume Colloquium, è in armonia con la vasta gamma dei

colori in essi presentati, inoltre i papers verranno esposti da un cospicuo numero di relatori, provenienti da differenti Paesi. Colors in Fashion toccherà tematiche come l'assenza di colore, il colore sbiadito, il colore transitorio, con presentazioni riguardanti l'intero spettro di colori: dal nero al bianco, a tutti i colori che si trovano in mezzo!

Come in tutte le altre edizioni del Costume Colloquium (A Tribute to Janet Arnold in 2008, Dress for Dance in 2010, and Past Dress-Future Fashion in 2012), il programma di quest'anno sarà caratterizzato da speciali "dietro le quinte", visite, escursioni e ricevimenti in luoghi situati a Firenze e dintorni. Si parte con un aperitivo di benvenuto che si terrà a Palazzo Coppini - Centro Studi ed Incontri Internazionali, per continuare con un' esclusiva visita privata alla collezione dei coloratissimi abiti islamici esposti al Museo Stibbert. Visiteremo inoltre la mostra "Equilibrium" allestita nelle stanze del Museo Salvatore Ferragamo, ci recheremo all' ICLAB (Intercultural Creativity Laboratory) appena inaugurato dalla Fondazione Romualdo Del Bianco, per finire con l'escursione, nell'ultima giornata, in un tipico borgo toscano ricco di storia: Castelfiorentino. Dopo un tour esclusivo del Museo Emilio Pucci e del suo Talent Center presso la tenuta di famiglia a Granaiole, visiteremo il centro storico di Castelfiorentino. Due saranno le mete principali: il Museo BEGO, i cui magnifici affreschi di Benozzo Gozzoli forniscono uno straordinario contesto storico per la nostra comprensione "alla moda" del significato di colore decorativo, e il Teatro del Popolo, risalente al XIX secolo e recentemente restaurato, nel quale assisteremo alla cerimonia di chiusura del nostro evento.

Naturalmente la città di Firenze è parte integrante anch'essa della nostra speciale esperienza "a colori". Dalle luci del mattino che si posano sul marmo bianco e verde della facciata del Duomo alla sgargiante gamma di colori in mostra in tutte le boutique della città, Firenze ci folgora con i suoi colori. Un colore da ammirare, da acquistare e nel quale immergersi. Quindi quale soggetto migliore per questa nuova edizione del Costume Colloquium se non Colors in Fashion?

GENERAL INFORMATIONS / INFORMAZIONI GENERALI

Conference Venue | Sede congressuale:

Life Beyond Tourism® Auditorium al Duomo - Via de' Cerretani 54r, 50123 Firenze
Palazzo Coppini, International Meeting and Study Centre - via del Giglio 10, 50123 Firenze
ICLab - Intercultural Creativity Laboratory - viale Guidoni 103, 50127 Firenze

Secretariat Desk hours | Orario della segreteria congressuale:

P. Coppini - November 19, 2014 | 19 Novembre 2014: 16:30 - 18:30, for registration confirmation and collection of the conference kit | per conferme registrazioni e ritiro del kit congressuale Auditorium al Duomo - November 20-22, 2014 | 20-22 Novembre 2014: 8:30 - 18:00

Slide Center | Centro Slide

Speakers are invited to come to the secretariat desk before the beginning of the session during which they will speak in order to upload the own presentation on the computer that the secretariat put at disposal. Each speaker is asked to follow the instructions given by the secretariat in advance | *Gli speakers sono invitati di arrivare con un certo anticipo prima dell'inizio della sessione di propria competenza al fine di avere tempo a caricare la presentazione presso lo slide center che sarà allestito in sede congressuale. Ogni relatore è pregato di seguire le istruzioni che la segreteria ha comunicato in precedenza.*

Contacts | Contatti

Life Beyond Tourism® Events - +39 055 284722
email: info@costume-textiles.com or events@lifebeyondtourism.org
Life Beyond Tourism® Auditorium al Duomo - +39 055 288642
email: info@auditoriumalduomo.com

Translation Headphones | Cuffie per la Traduzione Simultanea

All Academic Sessions are translated in English and Italian. Headphones can be borrowed from the Secretariat Desk by leaving a photo ID. Headphones must be returned at the end of each day. In case of loss or non return the user will be charged full replacement cost (€ 250,00). | *È prevista la traduzione simultanea in Italiano e Inglese delle Sessioni Accademiche e le cuffie sono disponibili presso la Segreteria Organizzativa lasciano un documento con fotografia. Le cuffie vanno restituite alla fine della giornata. In caso di perdita o non restituzione all'utente vedrà addebitato il costo di sostituzione (€ 250,00).*

Identification badge | Badge di riconoscimento

Identification badges must be worn and visible at all times and they authorize access to the Academic Sessions and to the exclusive visits provided during the conference. They also entitle you to the following services connected with the Colloquium: |

I badge sono personali e devono essere indossati e visibili durante tutto il Colloquium. I badge autorizzano l'accesso al programma scientifico ed alle visite esclusive incluse nel programma. Danno inoltre il diritto ad accedere ai seguenti servizi connessi con il Colloquium:

- **Discount for the lunch menu** (first course or entrée) at the Life Beyond Tourism Caffè Astra al Duomo | **Sconto sul menu del pranzo** (un primo o un secondo) al Life Beyond Tourism Caffè Astra al Duomo.
- **Free entrance Ferragamo Museum "Marilyn" Exhibition** Opening hours 10:00 - 19:30- Palazzo Spini Feroni (Piazza Santa Trinita 5r) | **Ingresso gratuito Museo Ferragamo Mostra "Marilyn"** Orario 10:00-18:00 - Palazzo Spini Feroni (Piazza Santa Trinita 5r)
- **Vintage Shopping Discount** for the shops included in the "Vintage Crawl" map included in your conference kit | **Sconto per lo Shopping Vintage** presso i negozi inclusi nella mappa del "Vintage Crawl" inclusa nel kit congressuale.

Museum pass | Tessera per i musei

A personalized entrance pass for the following Florentine State Museums has been kindly offered by the Associazione Friends of the Costume Gallery of Palazzo Pitti | *Una tessera personalizzata di accesso ai seguenti Musei Statali Fiorentini è stata gentilmente offerta dall'Associazione Amici della Galleria del Costume di Palazzo Pitti: Galleria dell'Accademia, Museo del Bargello, Cappelle Medicee, Galleria degli Uffizi, Museo di San Marco, Musei di Palazzo Pitti (Galleria del Costume, Museo degli Argenti, Galleria dell'Arte Moderna, Galleria Palatina, Giardino di Boboli), Museo di Palazzo Davanzati.*

Certificates of participation | Certificato di partecipazione

Participation certificates can be issued upon request by the Organizing Secretariat at the conference venue | *Un attestato di partecipazione può essere richiesto alla Segreteria Organizzativa presso la sede dell'evento.*

"Pass to Tuscany" Card | Carta "Pass to Tuscany"

The PASS TO TUSCANY CARD is a discount card valid for one year (valid for a calendar year, up to 31/12). With the PASS TO TUSCANY CARD you will be entitled to throughout the year at special discounts in restaurants, beauty salons, museums, shops and much more. | *La PASS TO TUSCANY CARD è una tessera sconto con validità annuale (validità anno solare, fino al 31/12). Con la tessera PASS TO TUSCANY avrai diritto per tutto l'anno a sconti riservati in Ristoranti, Centri Estetici, Musei, Negozi e tanto altro.*

WEDNESDAY NOVEMBER 19 (venue: Palazzo Coppini)

16:30–18:30 Registration confirmation, collection of conference kit and welcome reception

THURSDAY NOVEMBER 20 (venue: Auditorium al Duomo)

9:00–9:15 Welcoming remarks

9:15–9:30 Introduction: Regina Lee Blaszczyk – Leadership Chair in the History of Business and Society, University of Leeds and Author of “The Color Revolution” – Leeds, UK
What’s Colorful about Colors in Fashion and Why Color Counts

SESSION I Color Codification and Documents

Moderator: Roberta Orsi Landini

9:30–9:50 Susan Kay-Williams – Chief Executive, Royal School of Needlework – London, UK
Shade Cards and Dye Sample Books 1856-1906:
What Do They Tell Us About Colors in Fashion of the Period?

9:50–10:10 Charlotte Nicklas – Senior Lecturer University of Brighton – Brighton, UK
Cabbage Green, Tyrian Purple and Eugénie Blue:
Color and Language in Mid-Nineteenth Century Women’s Fashion

10:10–10:30 Jennifer Rice – Freelance Archivist – New York, NY, USA
Imagining Color: Fashion & the Hand-Colored Postcard

10:30–10:50 Anna Buruma – Archivist, Liberty Art Fabrics and Curator, Central Saint Martins Museum and Study Collection – London, UK
Alpine Glow & Alphamine Bronze’: Comparing Two Dyebooks

10:50–11:00 Discussion

11:00–11:20 Coffee break

SESSION II Color: Social, Political and Cultural Identity

Moderator: Gillion Cararra

11:20–11:40 Joy Bivins – Curator, Chicago History Museum – Chicago, IL, USA
Color and the Expression of African American Fashion Identity

11:40–12:10 Kimberly Chrisman-Campbell - Independent Scholar - Los Angeles, CA, USA
Red, White and Blue on the Runway: the 1968 White House Fashion Show

12:10–12:30 Leif Runefelt – Assoc. Prof., Södertörn University – Stockholm, Sweden
Blue Peasant, Grey Peasant: Indigo as an Ethical Problem in Swedish Rural Dress 1790–1820

12:30–12:50 Kimberly Wahl – Associate Professor, Ryerson University – Toronto, Canada
Purity and Parity: The White Dress of the Suffrage Movement in Early Twentieth-Century Britain

12:50–13:10 Lauren Whitley – Curator, Textiles & Fashion Arts, Museum of Fine Arts – Boston, MA, USA
Psychedelic to Camp: Color in Fashions 1967-1973

13:10–13:20 Discussion

13:20–15:00 Lunch Break

SESSION III Performing in Color

Moderator: Jonathan Faiers

15:00–15:20 Michelle Finamore – Curator of Fashion Arts, Museum of Fine Arts Boston – Boston, MA, USA
Color before Color: Tinting Fashion Reels in the Silent Era

15:20–15.40 Giulia Tonucci – PhD Candidate, University of Bologna – Bologna, Italy
The Performing Color of Wearable Technologies

15:40–16:00 Alexandra Murray-Leslie with Sam Ferguson and Andrew Johnston – Artist - Researcher, Creativity and Cognition Studios, University of Technology of Sydney – Sydney, Australia
Color Tuning

16:00–16:10 Discussion

16:10–16:25 Presentation of the “Colors in Fashion” workshop by Nana Iashvili, Professor, director of the “Communication and New Media Institute”, Tbilisi State Academy of Art – Tbilisi, Georgia; Paola Puma, Ricercatore Dipartimento di Architettura, Università degli Studi Firenze – Florence, Italy; Gillion Carrara, Director, the Fashion Resource Center, Department of Fashion Design, The School of the Art Institute of Chicago

- 16:25-16.40 Presentation of ICLAB (Intercultural Creativity Laboratory) by Corinna Del Bianco, Secretary, International Institute Life Beyond Tourism - Florence, Italy
- 17:00 Bus transfer to ICLAB (Intercultural Creativity Laboratory)
- 18:00 Viewing of the "Colors in Fashion" workshops results/installation and reception
- 19:30 Return bus transfer

FRIDAY NOVEMBER 21 (venue: Auditorium al Duomo)

SESSION IV

Color: Professional Identity

Moderator: Mary Westerman Bulgarella

- 9:00-9:20 Tina Bates – Curator Emerita, Canadian Museum of Civilization – Gattineau, Canada
From Blue to Pink to White: the Significance of Color in the Nurse's Uniform
- 9:20-9:40 Kevin Jones – Curator, FIDM Museum at the Fashion Institute of Design & Merchandising – Los Angeles, CA, USA
A Colony of Colors: The Iconic Playboy Bunny
- 9:40-10:00 Olga Vassilieva-Codognot – Researcher, École des Hautes Études en Sciences Sociales – Paris, France
The Telling Colors of Livery Dress in Late Medieval France (1380-1480)
- 10:00-10:20 Jennifer Daley – PhD Graduate King's College, University of London – London, UK
Navy Blue: Color as a Language of Power and Belonging as Represented in British Royal Navy Sailor Uniform and Blue-and-White Nautical Fashion for Women and Children
- 10:20-10:30 Discussion
- 10:30-11:00 Coffee Break
- SESSION V** Color: Symbolic of Wealth & Power
Moderator: Joanna Marschner
- 11:00-11:20 Helena Beks – Scholar – Leiden, Netherlands
The Big Black Dress: Why Legal Robes are Black

- 11:20-11:40 Kate Strasdin – Lecturer and Curator, Falmouth University – Devon, UK
Gold and Silver by Night' – Queen Alexandra and the Colors of Power 1863-1910
- 11:40-12:00 Maria Cristina Volpi – Associate Professor, Universidade Federal do Rio de Janeiro – Rio de Janeiro, Brazil
Green and Yellow: An Empire under the Light of the Tropics
- 12:00-12:20 Deirdre Murphy – Curator, Historic Royal Palaces – London, UK
Lord Boston's Court Uniform: a Story of Color, Politics and the Psychology of Belonging
- 12:20-12:30 Discussion
- 12:30-12:45 Presentation of the Opificio delle Pietre Dure dye analysis research project by Susanna Conti – Technical Director and Coordinator of Textile Lab., Opificio delle Pietre Dure e Laboratorio di Restauro – Florence, Italy
- 13:00-14:30 Lunch Break
Optional visit to the Textile Conservation Laboratory of the Opificio delle Pietre Dure (registration required)**

SESSION VI

Creating Color

Moderator: Daniella Degl'Innocenti

- 14:30-14:50 Anjali Deshmukh – Associate Professor and Head, Department of Textiles and Clothing, Vidarbha Institute of Science & Technology – Amravati, India
Yellow Palette of Marigold for Silk
- 14:50-15:10 Alison Matthews David – Associate Professor, School of Fashion, Ryerson University – Toronto, Canada
'Agonies in Red, Livid Horrors in Green:' Poison, Color, and Chromophobia in the Nineteenth Century
- 15:10-15:30 Diane Fagan Affleck with Karen Herbaugh – Consulting Curator and Curator, American Textile History Museum – Lowell, MA, USA
Bright Blacks, Neon Accents: Fabrics of the 1890s
- 15:30-15:50 Aurora Fiorentini – Associate Professor Polimoda & Visiting Professor, IULM – Florence, Italy
Silk Paintings: The Decorative Ostentation of the Fairy Tales.
The Collaboration between Gucci and Vittorio Accornero 1960-1981

	Layering Color at the Heian Court of Japan (794-1185): Empress Sh shi and her Salon
11:50–12:10	Geraldine Craig –Art Department Head, Kansas State University – Manhattan, KS, USA Color-Coded: Hmong Clan Identity
12:10–12:30	Piyanan Petcharaburanin with Alisa Saisavetvaree – Museum Editor and Curator, Queen Sirikit Museum of Textiles – Bangkok, Thailand Dress and Color at the Thai Court, ca.1850-Present
12:30–12:40	Discussion
12:40–13:40	Lunch break
SESSION X	What Was, What Is, What's Next? Moderator: Regina Lee Blaszczyk
13:40–14:00	Jonathan Faiers – Reader in Fashion Theory, Winchester School of Art and University of Southampton – Winchester, UK Yellow is the New Red, or Clothing the Recession and How the Shade of Shame Became Chic
14:00–14:20	Kate Irvin – Curator of Costume & Textiles, Rhode Island School of Design Museum – Providence, RI , USA Lives Lived: An Archaeology of Faded Indigo
14:20–14:40	Claire Rose – Contextual Studies Lecturer, The Royal School of Needlework – London, UK Rough Wolves in the Sheepecote: the Meanings of Fashionable Color, 1909-1914
14:40–15:00	Maurita Mondanaro – Color, Print and Trend Manager Calvin Klein Underwear / PVH Corp. – New York, NY, USA The Challenge of Balance: Fostering Innovative Design within the Parameters of Commercial Demands
15:00–15:20	Michal Lynn Shumate – MA Candidate at the School of the Art Institute of Chicago – Chicago, IL, USA From Black Light to Bluescreen: Viktor & Rolf and Colors as Concept
15:20–15:30	Discussion
15:30–15:45	Presentation of Museo Stibbert by Simona Di Marco, Vice-Director

16:00	Bus transfer to Museo Stibbert
17:30	Arrival, visit of the museum, the temporary exhibition “Islam: Arms and Armature of the Frederick Stibbert Collection” and reception
19:30	Return transfer

SUNDAY 23 NOVEMBER

8:30	Meeting point at the Auditorium al Duomo
8:45	Bus departure to Granaiole
9:45	Arrival at the Pucci Museum, Archive and Talent Center in Granaiole
10:00	Welcoming remarks, presentation of the Pucci Museum, Archive and Talent Center (Alessandra Arezzi Boza – Fashion Consultant and Historian, Content Manager Europeana Fashion – Florence, Italy), guided visit and coffee break
11:30	Departure from Granaiole
11:45	Arrival at Castelfiorentino (Teatro del Popolo)
12:00	Welcoming remarks and announcements

Costume Colloquium IV closing remarks by Alexandra Palmer – Nora E. Vaughan Senior Curator of Textiles and Costume, Royal Ontario Museum, Toronto, Canada

ANNOUNCEMENT OF COSTUME COLLOQUIUM V (2016)

13:00	Farewell lunch (location to be announced)
14:00	Visit to the BEGO Museum and the town center
15:00	Bus departure from Castelfiorentino to Florence

* This Detailed Daily Program subject to change at the discretion of the Costume Colloquium organizers.

** Limited spaces available on a first come basis during registration in Palazzo Coppini on November 19th or in the Auditorium al Duomo on November 20th.

INTERNATIONAL STUDENTS' WEEKLY WORKSHOPS PROGRAM FOR INTERCULTURAL DIALOGUE 2014-2015

PRELIMINARY REMARKS

LODGING: Meals, travel expenses and extra hotel services (minibar – i.e. drinks in the fridge of the hotel rooms, phone, laundry etc.) are excluded and will be charged if used;
MEALS: discounted fares at Florentine canteen services (see map);
Foundation's International Library

In accordance with its tradition, participants are kindly requested to give to the Foundation a record of their country and culture, like a book(s), which will become part of the international library of the Foundation.

ACCOMMODATION

The group is lodged at the B&B Firenze Novoli, Viale Guidoni, 101, Florence tel. +39 055 4378951, fi.novoli@hotelbb.com . Accommodation is on bed and breakfast basis; city tax excluded: it has to be paid directly at the hotel reception when participants arrive.



November 16-23, 2014 Large Workshop "Colors in Fashion based on Five Senses"

Project Coordinator:

Prof. Nana Iashvili, Tbilisi State Academy of Arts, Tbilisi, Georgia; in collaboration with Prof. Paola Puma, University of Florence, Italy

It's a workshop for University's students which will be divided into 5 groups. Each group must have the own tutor who will guide and work with them practically. The theme is "Colors in fashion" based on Five senses, basic colors are :

- White - Sight
- Black - Touch
- Yellow - Smell
- Red - Taste
- Blue - Hearing

Each of the five groups will present one of the five senses. They will make concept and create: Clothes, Video Art and Installation. Final presentation will be held in the ICLab (Intercultural Creativity Laboratory) and it will be a Showcase presentation. Students will bring by themselves all the materials for working. All the information will be communicated by The Project Coordinator.

SUNDAY, NOVEMBER 16TH 2014

Arrival in Florence

MONDAY, NOVEMBER 17TH 2014

At ICLab (Intercultural Creativity Laboratory) - viale Guidoni 103, Florence

- 9.30 Registration of the participants
- Delivering of the Presentations to the Slide center
- 10.00 Welcome by the Fondazione Romualdo Del Bianco® and presentation of the international activities of integration by the Foundation
- 10.15 Presentation of the Life Beyond Tourism® Heritage Community (www.lifebeyondtourism.com)
- 10.30 Introduction and Presentations of the workshop by the Project coordinators, Nana Iashvili and Paola Puma. "Colors in fashion based on five senses"
- 11.00-13.00 Divide large group into teams and distribution of the Tutors by the groups. Each Tutor will give to the group One sense to work on
- 13.00-15.00 Break
- 15.00-18.00 Workshop time

TUESDAY, NOVEMBER 18TH 2014

At Museo Salvatore Ferragamo – Piazza Santa Trinita 5 - Florence

- 10.00 Visit to fashion museum of Salvatore Ferragamo*
- 15.00-18.00 Workshop time

*free visit with wearing and showing the badge of the Costume Colloquium IV

WEDNESDAY, NOVEMBER 19TH 2014**At ICLab (Intercultural Creativity Laboratory) – viale Guidoni 103, Florence**

- 10.00-13.00 Workshop time
 14.00-16.00 Visit to Palazzo Pitti and Boboli's Garden (piazza Pitti 1)
 Meeting point outside the entrance of Palazzo Pitti
 All the group must enter with the project leader
 At Palazzo Coppini, via del Giglio 10, Florence
 16.30-18.30 Registrations and Welcome Drink of the Costume Colloquium IV

THURSDAY, NOVEMBER 20TH 2014**At ICLab (Intercultural Creativity Laboratory) – viale Guidoni 103, Florence**

- 10.00 Working on completing the installation in ICLab
 At Auditorium al Duomo – via de' Cerretani 54r, Florence
 16:10–16:25 Presentation of the “Colors in Fashion” workshop by Nana Iashvili,
 Director of the “Communication and New Media Institute”, Tbilisi State
 Academy of Art – Tbilisi, Georgia; Paola Puma, Researcher, Department of
 Architecture, University of Florence – Florence, Italy; Gillion Carrara,
 Director, the Fashion Resource Center, Department of Fashion Design,
 The School of the Art Institute of Chicago
 16:25-16:40 Presentation of ICLAB (Intercultural Creativity Laboratory by Corinna Del
 Bianco, Secretary, International Institute Life Beyond Tourism – Florence,
 Italy
 17:00 Transfer to ICLAB by bus
 18:00 Arrival - Event/Reception
 19:30 Return transfer

FRIDAY, NOVEMBER 21ST 2014

- 9.00 Visit to Museo del Bargello*
 11.00 Visit to Galleria degli Uffizi*
 Attend Colloquium
 *Meeting point outside the entrance of the museums
 All the group must enter with the project leader

SATURDAY, NOVEMBER 22ND 2014

- 10.00-13.00 Visit to Cappelle Medicee*
 Attend Colloquium
 *Meeting point outside the entrance of the museums
 All the group must enter with the project leader

SATURDAY, NOVEMBER 22ND 2014**Departure from Florence****NOVEMBER 18-22, 2014****"Colors in Fashion based on Five Senses"
International PhD students' workshop****Project Coordinators:**

Prof. Gillion Carrara, the Fashion Resource Center, Department of Fashion Design, The
 School of the Art Institute of Chicago;
 Prof. Nana Iashvili, Tbilisi State Academy of Arts, Tbilisi, Georgia

Colors in Fashion – based on five senses and primary colors

white – sight
 black – touch
 yellow – smell
 red – taste
 blue – hearing

Participants of this workshop can be the successful students chosen by each Institution. These students will send their concept, works and sketches (A2 Format) on the theme of workshop to the project coordinators. Prof. Iashvili and Prof. Carrara will choose best two students from each University. These students will arrive in Florence and take part in the showcase (max. 8-10 students). Students will be required to communicate with advisers for approval by sketches sent via PDF. Sketches will be shared in the international group in order to create a cohesive theme. Each student will transport work in luggage to Florence. Finalization can be completed in Florence. Ensembles can include student fabricated shoes, hats, accessories, jewelry. Chosen Students will start working home on the costumes. Their works will be controlled by coordinators online. In November (20-24) Students will arrive in Florence and complete their works. Students must have a grad level (advanced fashion studies) fashion education. Final presentation will be held during the Costume Colloquium IV (20-23 November 2014). Students will bring by themselves all the materials for working. All the information will be communicated by the Project Coordinator.

TUESDAY, NOVEMBER 18TH 2014**At ICLab (Intercultural Creativity Laboratory) – viale Guidoni 103, Florence**

- 16:00-18:00 Introduction of the program of the workshop by Prof. Gillion Carrara and
 Prof. Nana Iashvili
 19:00 Dinner together

WEDNESDAY, NOVEMBER 19TH 2014

At ICLab (Intercultural Creativity Laboratory) – viale Guidoni 103, Florence

- 9.30-12.00 Workshop time
 12.00-13.30 Lunch break
 13.30-18.00 Workshop time

THURSDAY, NOVEMBER 20TH 2014

At ICLab (Intercultural Creativity Laboratory) – viale Guidoni 103, Florence

10.00 Working on completing the installation in ICLab

At Auditorium al Duomo – via de' Cerretani 54r, Florence

- 16:10–16:25 Presentation of the “Colors in Fashion” workshop by Nana Iashvili, Director of the “Communication and New Media Institute”, Tbilisi State Academy of Art – Tbilisi, Georgia; Paola Puma, Researcher, Department of Architecture, University of Florence – Florence, Italy; Gillion Carrara, Director, the Fashion Resource Center, Department of Fashion Design, The School of the Art Institute of Chicago
- 16:25-16:40 Presentation of ICLAB (Intercultural Creativity Laboratory) by Corinna Del Bianco, Secretary, International Institute Life Beyond Tourism – Florence, Italy
- 17:00 Transfer to ICLAB by bus
 18:00 Arrival - Event/Reception
 19:30 Return transfer

FRIDAY, NOVEMBER 21ST 2014

- 9.00 Visit to Museo del Bargello*
 11.00 Visit to Galleria degli Uffizi*
 Attend Colloquium

*Meeting point outside the entrance of the museums
 All the group must enter with the project leader

SATURDAY, NOVEMBER 22ND 2014

- 10.00-13.00 Visit to Cappelle Medicee*
 Attend Colloquium

*Meeting point outside the entrance of the museums
 All the group must enter with the project leader

Departure from Florence

EXCLUSIVE VISITS AND APPOINTMENTS / VISITE ESCLUSIVE E APPUNTAMENTI**Wednesday, November 19th / Mercoledì 19 Novembre****WELCOME DRINK AT PALAZZO COPPINI**

Palazzo Coppini is the historic seat of the Fondazione Romualdo Del Bianco®. The ancient Via del Giglio, on which it is situated and which dates back to at least the 14th century, links two of the city's leading religious institutions, the Basilica of San Lorenzo and the Dominican convent of Santa Maria delle Vigne (later Santa Maria Novella). The street follows the line of part of the city walls built by the Florentine Republic between 1173 and 1176. This set of walls, however, the fifth in the city's history, was only short-lived because the explosion in the population of Florence at the time – 14th century chroniclers tell us that the city then had a population of some 100,000 to 120,000 inhabitants – forced the Republic to order the construction of a new and far vaster circuit of walls enclosing some 520 hectares just over a century later (in 1286). Palazzo Coppini is unquestionably of particular interest because its structural and decorative elements reflect some of the most crucial periods in the city's history before it expanded beyond its 13th century walls in the 19th century. First of all, the medieval era can be identified by a portion of a tower house whose top was one of several "lopped off" in 1250 in accordance with a decree issued by the "Government of the First People", its remains being subsequently incorporated into a noble residence. The palazzo was extended and restructured in the 16th century, two of the outstanding features from that period being a very beautiful helical stone staircase and an elegant fountain in a niche surmounted by a large mascherone typical of the Mannerist "Grotesque" style. The 19th century saw a further enlargement of the palazzo involving a complete overhaul of the aristocratic family living quarters and redecoration in the neo-Gothic and neo-Renaissance styles popular between the late 19th and early 20th centuries.



Palazzo Coppini è la sede storica della Fondazione Romualdo Del Bianco®. L'antica Via del Giglio, in cui si trova e che risale almeno al XIV secolo, collega due principali istituzioni religiose della città, la Basilica di San Lorenzo e il convento domenicano di Santa Maria delle Vigne (poi Santa Maria Novella). La strada segue la linea di una parte delle mura della città costruite dalla Repubblica Fiorentina tra il 1173 e 1176. Questa cinta muraria, però, la quinta nella storia della città, è stata solo di breve durata, perché l'incremento della popolazione di Firenze in quel tempo – i cronisti XIV secolo ci dicono che la città allora aveva una popolazione di circa 100.000/120.000 abitanti - ha costretto la Repubblica a ordinare la costruzione di una nuova cerchia muraria, di gran lunga più vasta, che racchiudeva circa 520 ettari, poco più di un secolo dopo (nel 1286). Palazzo Coppini è senza dubbio di particolare interesse perché i suoi elementi strutturali e decorativi riflettono alcuni dei periodi più cruciali della storia della città. Prima di tutto, il periodo medievale può essere identificato da una porzione di una casa torre la cui cima è stata una delle tante torri "mozzate" nel 1250 in base a un decreto governativo, i suoi resti furono in seguito incorporati in una residenza nobiliare. Il palazzo è stato ampliato e ristrutturato nel XVI secolo, due delle caratteristiche principali di quel periodo sono una bellissima scala in pietra di forma elicoidale ed un'elegante fontana in una nicchia sormontata da un grande mascherone tipico dello stile manierista "Grotesque". Il XIX secolo ha visto un ulteriore ampliamento del palazzo che coinvolge una revisione completa degli ambienti e una ristrutturazione in stile neo-gotico e neo-rinascimentale, molto popolari tra la fine del XIX secolo e l'inizio del XX.

Thursday, November 20th / Giovedì 20 Novembre**RECEPTION AT ICLAB (INTERCULTURAL CREATIVITY LABORATORY)**

ICLAB is a place of experimentation for young creatives, a space in which educational research and creativity are released. The project is sponsored by the Romualdo Del Bianco Foundation® and its International Institute Life Beyond Tourism®. ICLAB develops the experimental side of the mission that the Romualdo Del Bianco Foundation® carries on from 1991 through an intensity of workshops and events for the dialogue between cultures. This space arises then to give his

contribution to the development of human relations to promote knowledge of and respect for cultural diversity. *L'ICLAB è un luogo di sperimentazione per giovani creativi, uno spazio in cui la ricerca didattica e la creatività sono protagonisti. Il progetto è promosso dalla Fondazione Romualdo Del Bianco® e il suo Istituto Internazionale Life Beyond Tourism ICLAB sviluppa il lato sperimentale della missione che la Fondazione Romualdo Del Bianco® svolge dal 1991 attraverso un intenso programma di workshop ed eventi volti a promuovere il dialogo tra culture differenti. Questo spazio si propone quindi di dare il suo contributo allo sviluppo delle relazioni umane per promuovere la conoscenza e il rispetto della diversità culturale.*



Friday, November 21th / Venerdì, 21 Novembre

VISIT TO OPIFICIO DELLE PIETRE DURE

The Museum attached to the Opificio delle Pietre Dure, today a modern center specializing in the restoration, is a direct subsidiary of artistic manufacture and workmanship of precious stones, which was officially founded in 1588 by Ferdinando I de' Medici.

The most prestigious creations, frequently gift as part of the grand dukes of Florence, are preserved in palaces and museums throughout Europe, while in the laboratories of production remained unfinished works, or a result of changes and subsequent disassembly, and what has survived the loss XIX century, which came to an end in 1882 with a museum collection. This, which includes specimens of great beauty and refinement, it is sufficient to outline a historical path of craftsmanship which unfolds over three centuries. It also remains an important reserve of ancient marbles and semiprecious stones collected depending on the inlay technique. (official website).



Il Museo, annesso all'Opificio delle Pietre Dure, oggi è un moderno centro specializzato nel restauro, è una diretta filiazione della produzione artistica e della lavorazione di pietre preziose, che è stata ufficialmente fondata nel 1588 da Ferdinando I de' Medici. Le creazioni più prestigiose, spesso doni da parte dei granduchi di Firenze, sono conservate nei palazzi e nei musei di tutta Europa. Nei laboratori di produzione sono rimaste delle opere incompiute: ciò è il risultato di cambiamenti e successivi vari smantellamenti dei laboratori. Quello che è sopravvissuto è stato raccolto nel 1882 in una collezione museale. Questa, che comprende produzioni di incredibile bellezza e raffinatezza, il percorso museale è in grado di delineare dettagliatamente un percorso storico della manifattura che si snoda nell'arco dei suoi tre secoli di vita. Il Museo è inoltre una importante riserva di marmi antichi e pietre dure raccolte in relazione alla tecnica dell'intarsio. (sito ufficiale)

* Luoghi da prenotare al momento della registrazione.

* Places to be booked at the registration desk.

Friday, November 21th / Venerdì, 21 Novembre

COCKTAIL AND EXCLUSIVE VISIT TO MUSEO FERRAGAMO

The Salvatore Ferragamo Museum is an exhibition space dedicated to the history and activities of the International shoe-designer Salvatore Ferragamo. Opened in 1995, the museum is housed in the historic headquarters of the medieval Palazzo Spini Feroni in Florence.

The goal of the museum is to document the important creative work of Salvatore Ferragamo in the field of leather goods and footwear and in particular to demonstrate the relationship that always exists between the business, art, design and costume. Expanded in 2006, today the museum occupies the basement of the building. It consists of seven rooms: the first two rooms are devoted to the history of the house Ferragamo and his creativity are exhibited in the biennial exhibitions – rolling – over 14,000 models kept in the museum. The other rooms of the museum are intended for temporary exhibitions such as the tribute to Marilyn Monroe in 2012-2013 for the fifty years after his death: the Florentine designer created just for her models 'decollete' Stiletto, of many

colors and materials. The footwear collection, which uses the museum documents the entire span of activities of Salvatore Ferragamo, since his return to Italy in 1927 until 1960, the year of death, highlighting the technical ability and artistic Savior, who through the choice of colors, the imagination of the models and the testing of materials was able to make a major contribution to the development and success of the "Made in Italy". (official website)

Il Museo Salvatore Ferragamo è uno spazio espositivo dedicato alla storia e alle attività del designer di fama internazionale Salvatore Ferragamo. Inaugurato nel 1995, il museo si trova nella sede storica della residenza medievale Palazzo Spini Feroni a Firenze.

L'obiettivo del museo è quello di documentare l'importante lavoro creativo di Salvatore Ferragamo nel campo della pelletteria e delle calzature, soprattutto per dimostrare la relazione che esiste da sempre tra il business, l'arte, il design e il costume. Ampliato nel 2006, oggi il museo occupa il seminterrato dell'edificio. Si compone di sette sale: le prime due sale sono dedicate alla storia della famiglia Ferragamo e sono esposti nelle mostre biennali – a rotazione – oltre 14.000 modelli conservati nel museo. Le altre sale del museo sono destinate a mostre temporanee, come l'omaggio a Marilyn Monroe nel 2012-2013 per i cinquanta anni dalla sua morte: il designer fiorentino, aveva creato per l'attrice americana proprio il suo famoso modello 'decollete' con tacco a spillo, in molte versioni di differenti colori e materiali.

La collezione di calzature documenta l'intero arco di attività di Salvatore Ferragamo: dal suo ritorno in Italia nel 1927 fino al 1960, anno della sua morte. Mettendo in evidenza la propria capacità tecnica e artistica, Salvatore Ferragamo è stato in grado di dare un contributo prezioso allo sviluppo e al successo del "Made in Italy", soprattutto attraverso la scelta dei colori, la fantasia dei modelli e la sperimentazione de materiali. (sito ufficiale)



Saturday, November 22th / Sabato, 22 Novembre

EXCLUSIVE VISIT AND RECEPTION TO MUSEO STIBBERT

The museum was created by Frederick Stibbert (1838-1906). His father was English and his mother was Italian. Frederick was born in Florence but was sent to England, as a young boy, to study. His father, Thomas, was a colonel of the Coldstream Guards, and his grandfather Giles Had Been Governor of Bengal, India. Giles accumulated an incredible fortune Which passed on to Frederick When he was 21 years old. He started to collect time immediately upon His coming of age and ended up transforming His house in a real museum

"Which Has cost me a great deal of money and much care and effort", as he wrote on His will. When Frederick died he left the museum to the municipality of Florence, to Improve the knowledge of history for the benefit of future generations. Today the museum is a Foundation according to Functional Stibbert's last will.

Frederick Stibbert began his collection of arms and armour as soon as he came of age and returned from his study period in England. His interest covered also costumes, paintings, tapestries, furniture and other applied arts. The museum includes archaeological items, music instruments, liturgical objects, etc. Today the collection amounts to 36.000 inventory numbers for about 50.000 items. Greatest part of them are on display and only a few are later additions and donations. (official website)

Il museo è stato creato da Frederick Stibbert (1838-1906). Suo padre era Inglese, mentre sua madre era Italiana. Frederick è nato a Firenze, ma fu mandato in Inghilterra, da ragazzo, a studiare. Suo padre, Thomas, era un colonnello delle Coldstream Guards, e suo nonno Giles era stato governatore del Bengala, in India. Giles aveva accumulato una fortuna incredibile che passò a Federico quando compì 21 anni, il quale finì per trasformare la sua casa in un vero e proprio museo. Quando Frederick morì lasciò il museo al Comune di Firenze, per educare le generazioni future. Oggi il museo è una Fondazione in base alle ultime volontà lasciate da Stibbert. Egli iniziò



la sua collezione di armi e armature, non appena tornò dal suo periodo di studio in Inghilterra. Il suo interesse copriva anche i costumi, dipinti, arazzi, mobili e altre arti applicate. Il museo comprende reperti archeologici, strumenti musicali, oggetti liturgici, ecc. Oggi la collezione raccoglie circa 36.000 oggetti nell'inventario per circa 50.000 articoli. La maggior parte di questi sono in mostra e solo pochi si sono aggiunti successivamente. (sito ufficiale)

Sunday, November 23th / Domenica, 23 Novembre

VISIT TO TEATRO DEL POPOLO DI CASTELFIORENTINO (FI)

In the city of Castelfiorentino the relationship with the language of the theater has a tradition, that has lasted through the centuries, which has seen for a long time right in the People's Theatre the reference point, the place of processing and the representation of ideal and material.

Since the inauguration in 1867, there have been many events of this cultural structure where you are not only materialized passion for music, opera, prose. The People's Theatre in fact, it can really be considered as the mirror in which is reflected the image of the fundamental elements of the culture and recent history of Castelfiorentino, the place that made it more "civilized" the entire community. If it is true, as he wrote Antonio Paolucci, an honorary citizen of Castelfiorentino, this community "is proud of its history and is aware that there is no future without memory," the complete restoration, the "rebirth" of the People's Theatre - the only nineteenth-century theater of the Empoli Val d'Elsa countryside, - it is also an opportunity to reflect on the future, to make a point of reference for the development of new generations.

Nella città di Castelfiorentino il rapporto con il mondo del teatro è una tradizione che dura nei secoli e che ha visto per lungo tempo proprio nel Teatro del Popolo il punto di riferimento, il luogo di trasformazione e la rappresentazione di ideali.

Dal momento dell'inaugurazione nel 1867, ci sono stati molti eventi culturali in cui si è materializzata la passione per la musica, lirica, prosa. Il Teatro del Popolo, infatti, può davvero essere considerato come lo specchio in cui si riflette l'immagine degli elementi fondamentali della cultura e della storia recente di Castelfiorentino, il luogo che ha reso più "civilizzato" l'intera comunità. Se è vero, come ha scritto Antonio Paolucci, cittadino onorario di Castelfiorentino, che questa comunità "è orgogliosa della sua storia e si rende conto che non c'è futuro senza memoria", il completo restauro, la "rinascita" del Teatro del Popolo - l'unico teatro della campagna di Empoli Val d'Elsa del XIX secolo, - è anche l'occasione per riflettere sul futuro, per farne un punto di riferimento per lo sviluppo delle nuove generazioni.



Sunday, November 23th / Domenica, 23 Novembre

VISIT TO BEGO MUSEUM

BEGO-Benozzo Gozzoli Museum, is a museum located in Castelfiorentino, in the province of Florence. Opened Friday, January 30, 2009, contains frescoes and sinopias of two monumental shrines that Benozzo Gozzoli frescoed in the municipality of Castelfiorentino in 1484 (Tabernacle of the Madonna of the Cough) and in 1491 (the Tabernacle of the Visitation).

The two monumental shrines were in a precarious state of conservation already in the nineteenth century: in 1853 he was leaning against a neo-Gothic facade on the Tabernacle of the Madonna of the Cough, turning it into a small oratory in order to protect the frescoes from the weather; Also in 1872, the Tabernacle of the Visitation was encased in a small building with the same function. Despite the construction of the two buildings around the tabernacle, between the sixties and seventies of the twentieth century, given the precarious state of conservation of the frescoes, it was decided to make the tearing of the painted surfaces, perform a restoration and place them temporarily in a local the Public Library of Vallesiana, located in the city of Castelfiorentino, taking the name of the Municipal Art Collection. Here they remained until the construction and opening of the new museum took place in January 2009. BEGO-Museo Benozzo Gozzoli, è un museo situato a Castelfiorentino, in provincia di Firenze.

Inaugurato Venerdì 30 gennaio 2009, contiene affreschi e sinopie di due santuari monumentali che Benozzo Gozzoli affrescò nel comune di Castelfiorentino nel 1484 (Tabernacolo della Madonna della Tosse) e nel 1491 (il Tabernacolo della Visitazione).

I due santuari monumentali erano in uno stato precario di conservazione già nel XIX secolo: nel 1853 egli era appoggiato una facciata neo-gotica sul Tabernacolo della Madonna della Tosse, trasformandolo in un piccolo oratorio al fine di proteggere gli affreschi dalle intemperie. Anche nel 1872, il tabernacolo della Visitazione è stato racchiuso in un piccolo edificio con la stessa funzione.

Nonostante la costruzione dei due edifici intorno al tabernacolo, tra gli anni sessanta e settanta del XX secolo, dato il precario stato di conservazione degli affreschi, si è deciso di effettuare lo strappo delle superfici verniciate, eseguire un ripristino e di metterle temporaneamente in un locale della Biblioteca Comunale di Vallesiana, situato nella città di Castelfiorentino, prendendo il nome di Art Collection comunale.

Qui rimasero fino alla costruzione e l'apertura del nuovo museo nel gennaio 2009.



Sunday, November 23th / Domenica, 23 Novembre

VISIT TO PUCCI MUSEUM, ARCHIVE AND TALENT CENTER IN GRANAIOLO (FI)

Villa Pucci is located in Granaiole, a town belonging to the city of Castelfiorentino (FI).

It was built between the XVII and XVIII century by the Pucci family, in the typical style of the traditional Tuscan country: a simple facade with windows framed by stone that stands out on the white plaster. From the central part of the facade a kind of tower rises with a lovely panoramic loggia.

The building was badly damaged during the Second World War, but after a careful restoration has been reported to the ancient forms.

The park was renovated in the 70s by famous Italian architect Gae Aulenti, and it is a good model of how a modern intervention can be inserted in the context of an historic estate. In place of the late Italian garden, which dates back to a reconstruction of the early twentieth century, was carried out a series of steps to lawn, bounded by curb sandstone, which follow the topography of the land. On the back it has been built an English style landscape garden with large areas of flowering. The Pucci Archive and Talent Center is a real training center, which Laudomia Pucci, Emilio Pucci's daughter really wanted to show to the new generations of students of fashion, the know-how that has always distinguished the intense activity of the brand from its origins to today.

Villa Pucci si trova a Granaiole, una città che appartiene alla città di Castelfiorentino (FI). E 'stata costruita tra il XVII e il XVIII secolo dalla famiglia Pucci, nello stile tipico del borgo tradizionale toscano: una semplice facciata con finestre incorniciate da pietra che spicca sull'intonaco bianco.

Dalla parte centrale della facciata una sorta di torre si erge con una bella loggia panoramica. L'edificio è stato gravemente danneggiato durante la seconda guerra mondiale, ma dopo un attento restauro è stato ripristinato nelle antiche forme. Il parco è stato ristrutturato negli anni '70 dal famoso architetto italiano Gae Aulenti, ed è un buon modello di come un intervento moderno può essere inserito nel contesto di una tenuta storica. Al posto del defunto giardino italiano, che risale a una ricostruzione dei primi anni del XX secolo, è stata effettuata una serie di terrazzamenti, delimitati da un marciapiede in arenaria,

che seguono la topografia del terreno. Sul retro è stato costruito un giardino in stile inglese paesaggio con ampie zone di fioritura. L'Archivio Pucci e il suo Talent Center è un vero e proprio centro di formazione, che Laudomia Pucci, la figlia di Emilio Pucci, ha fortemente voluto per mostrare alle nuove generazioni di studenti di moda, il know-how che ha sempre caratterizzato l'intensa attività del marchio da le sue origini ad oggi.



ABSTRACTS

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

Margaret Olugbemisola Aro

Birds of the Same "Color" Flock Together: Identity and Solidarity Expressions in Aso-Ebi Cloth of the Yoruba

Cloth plays a very significant role in the socio-cultural life of the Yoruba of Southwestern Nigeria. The people are fashion conscious and properly clothed with the quality and type of cloth worn being determined by the occasion. The vibrant cultural environment of the Yoruba encourages many ceremonies that celebrate rites of passage such as naming, marriage and funeral to mention but a few, and cloth feature prominently in all these rites. Also the family ties are still very strong among these people. Solidarity, unity, cohesion, support and identifying with a celebrant in a ceremony is vividly expressed in a fashion practice known as Aso-ebi. Though the term literally means family cloth, its usage has symbolically transcended beyond this literal meaning into a cloth or fashion that emphasize identity and solidarity with the celebrant of such ceremonies. Colour has come to be the most significant factor in this Aso-ebi cloth practice. Colour is very symbolic to the Yoruba and their colour spectrum comprises of Dudu, Funfun and Pupa which literally implies black, white and red respectively. Each of the colour in this seemingly limited spectrum of colours however covers a wide range of other colours. For instance, the colour black implies other dark colours such as Dark green, dark green, Navy blue, Chocolate Brown and many other dark colours. Through observation, active participation, consultation with photographs, fashion magazines, video clips and focused group discussion, this study, an historical research examines the origin, contexts, scope, cultural manifestations and transformation of Aso-ebi and the significance role of colour in all its existence

Tina Bates

From Blue to Pink to White: the Significance of Color in the Nurse's Uniform

Dressed in pretty pink dresses, with long aprons and neat mob caps, white as the undriven snow" was how a local newspaper described nursing graduates of the Montreal Hospital School of Nursing in 1890. Brown, blue and pink were the most common colour choices for student nurses' uniforms in North America, overlaid with white accessories. Uniforms were introduced as part of the nursing reform movement of the late 19th century, and for the next one-hundred years, uniform colour had multifaceted, and sometimes contradictory, significations of youth, professionalism, science and servitude. This paper will explore the meanings of colour in the nurse's uniform over time. In the beginning, nurses wore serviceable brown checked dresses, soon replaced by blue or pink. Reflecting the domestic labour aspect of nursing at the time, the dresses were made of humble cotton, dyed with the two most colourfast dyestuffs and suitable for repeated washings. Blue and pink also signified youth (not gender) and social class: students of the newly established nursing schools were young and middle-class, in deliberate contrast to the middle-aged working-class nurses who had preceded them. Colour also indicated rank in the highly-disciplined nursing culture, as when a blue-dressed junior student was promoted to become a "pinkie." Colour played a role in rites of passage as when the student was allowed to wear white dress, stockings and shoes for graduation. White has long been associated with nursing uniforms. While their dresses were coloured, much of the students' bodies were covered in a crisp carapace of starched white aprons and bibs, their heads adorned with white caps. White is a multi-faceted colour (or lack of colour) as it relates to health care. The physician's white coat conveyed authority and scientific knowledge. At first, the whiteness of the nurses' accessories represented servitude and sexual purity. But as nursing reform took hold, white became a symbol of nursing's professional knowledge about hygiene.

White dresses were adopted by nursing supervisors and for graduation ceremonies – signifying an appropriation of the physicians' symbols, adapted to a female profession. White is also significant in probing the concept of race in nursing history. Colour in nursing uniforms was a language of both distinctiveness and belonging; and of both submissiveness and power. Brown, blue, pink and white all served to help create nursing identity. This paper will be richly illustrated with original photographs, documents and uniforms, from 1890s blue denim to a 1970s "psychedelic" turquoise.

Beatrice Behlen

'Le noir étant la dominante de notre vêtue...': The Many Meanings of Black in Post-War Paris

In Force of Circumstance, the third instalment of her autobiography, Simone de Beauvoir described the rise of a new style brought to the French capital by musicians and their fans who had spent the summer of 1948 at the Côte d'Azur. Beauvoir believed that this new fashion 'of black sweaters, black shirts and black pants' had first emerged in Capri and was 'originally inspired by the Fascist tradition' (1975: 152). The Italian provenance is supported by an article in British Vogue magazine published in November 1948 entitled 'Black on the Beach' according to which the Capresi had developed a passion for black poplin and the 'covered-up' look over the summer (1948: 40-41). The actress turned chanteuse Juliette Gréco had also noted a penchant for black at the French Riviera in the summer of 1948. Believing that this new fashion demonstrated her own rising popularity as sartorial role model, the singer had spotted 'dozens of little rich Grécos' (1983: 145) learning to dance the jitterbug in Cap d'Antibes. Gréco later claimed that the predominance of black in her own post-war wardrobe and that of some of her friends had been borne out of necessity alone. After her first appearance in a nightclub in 1948, Gréco continued to wear black onstage stating that her workwear functioned as a blackboard on which audiences could inscribe their own conceptions of the star (1983: 149). This analogy seems to suggest that the colour black has no meaning, but the extreme reaction Gréco and her friends initially encountered on the rive droite and the connotation it had for Beauvoir suggest otherwise. While Gréco's choice of black was nothing new – it had been the colour of choice of Damia (Marie-Louise Damien, 1889-1978) and Édith Piaf (1915-1963) - Gréco's style seemed to 'épater les bourgeois'. Rather than allowing the real Gréco to disappear behind a shield, it made the singer more conspicuous just like her often-mentioned silence when among noisy friends. Black seemed to fit the so-called Existentialists' love of darkness and night, and of smoky cellar bars. It reflected the bleak times the troglodytes tried to escape and it is no wonder that the colour re-emerged with the Beatniks during the Cold War. This paper will try to disentangle myth from reality exploring the factional and fictional reasons behind the rising popularity of black in certain post-war wardrobes, as well as its multiple meanings.

Helena Beks

The Big Black Dress: Why Legal Robes are Black

In most countries in Europe, and also the rest of world, judges and many times lawyers wear a specific type of court dress, which often, though certainly not always, is a black robe. Governments of nations all over the globe rely on this 'Big Black Dress' to symbolise that their judicial systems aspire to be fair, impartial and independent, and furthermore to lay a claim to power. The sartorial characteristics most associated with this garment - a long somewhat amorphous silhouette, the colour black- although not always simultaneously, have quite a longevity as can be seen in paintings, cartoons and even advertisements. Therefore the aim of this paper is twofold. On the one hand it attempts to investigate the variations of the meaning and value of the colour black of the robe by mapping the history and fashion of the robe in the civil law traditions and following the gradual process of centralisation of power and

unification of the law in Europe. On the other hand this paper is also intended to be a reflection on the relationship between rule of law and the fashion of the colour black in court dress, focusing on the visual renderings of the law through court dress rather than the words that make up the law. Thus I shall argue that the robe in its current form and colour is used to (sartorially) construct juridical identity on a national and on a transnational level and explicate how this pertains to the idea of the rule of law. I will particularly but not exclusively look at court dress in the Netherlands, Belgium, France, the United States and court dress in the transnational courts.

Joy Bivins

Color and the Expression of African American Fashion Identity

This paper will examine the some ways in which color has been historically used in the creation and expression of an African American fashion aesthetic. Using the recent exhibition, *Inspiring Beauty: 50 Years of Ebony Fashion Fair* as its example, the paper will interrogate how bold and vibrant color was used throughout the history of *Ebony Fashion Fair*, a long-running traveling fashion show produced by Johnson Publishing Company, to reshape ideas about acceptable dress among its majority African American and female audiences. From 1958-2009, the traveling show brought the best in international fashion to black audiences in the U.S., Canada, and the Caribbean; the selections, however, were informed by keen insights into the audience's propensity for glamour and luxury through particular attention to fabrics, silhouette, and ultimately color. In large part, this paper will focus on the groundbreaking work of Eunice Walker Johnson, *Ebony Fashion Fair's* long-time producer and director. Johnson's fashion connoisseurship and commitment to her audiences established her as a taste maker and helped to produce fashion fantasies where bold, vibrant color often took center stage. Johnson often featured the brightest and most intense color palettes on dark-skinned models, a new idea in the earliest years of the fashion show. This use of color provided a new vision of fashion possibilities for the African American women who attended the shows and read her company's magazines *Ebony* and *Jet*. This paper will attempt to trace and analyze the ways that the use of color within the fashion show and *Ebony* magazine's fashion features helped to shape new aesthetic sensibilities and possibilities among African Americans that show reverberations in contemporary black fashion culture.

Anna Buruma

Alpine Glow & Alphonse Bronze': Comparing Two Dyebooks

Some years ago the Central Saint Martins Museum was given the archive of the artist Joyce Clissold, the owner of 'Footprints'. Between the two World Wars Footprints had successful shops in London's Bond Street and Knightsbridge, selling block printed fabrics and garments that were created in Clissold's studio in west London with the help of locally employed women. The archive comprises of fabrics, garments, blocks, and other related material, including two well-used dye books. The firm of Liberty has had an influential fabric business at its heart since the late 1880s. Since then, it has built up a very large archive that is still used by the Liberty design studio today. In the archive is a small dye book from the 1930s with notes and samples gathered by the dye chemist at Liberty's Merton print works in south London, where block printing was still the main manufacturing process. By comparing these two books this talk will show how these businesses operated, with Footprints showing a more artisanal approach, while Liberty, being a much larger commercial operation at the time, had a team of experienced block printers who created the blocks, printed the dress fabrics and who had a professional chemist to assist them. This talk will explore the content of these books: the dyes that were used, the names given to the colours, the placement of the blocks, as well as showing some of the final outcomes in the form of pattern books and garments.

Veronica Casado Hernandez

The Red and the Black: Color Coding and Female Visibility in Late Victorian London

This paper analyzes the degree to which late Victorian Londoners negotiated with the increase of female visibility in the streets by the encoding of external appearance, and more specifically with the colors adopted for various garments. Gender interrelations in Victorian era were highly codified and hierarchal, thus when working class women started taking jobs not only related to domestic service, but more public positions such as working in department stores or waitressing in pubs, their choice of dress and the color had to follow certain codes that defined the wearer as inside the strict protocols of modesty while simultaneously breaking social conventions (i.e. direct contact with strangers without the filter of a chaperone.) Victorian anxieties concerning female presence in urban space were fuelled by concerns regarding prostitution and on other professions, such as the millinery, that were supposed to lead women astray. The Victorians thought that prostitution was intimately linked with the desire for luxurious goods and finery, and prostitutes were often represented in colorful and disarrayed garments that in the late nineteenth-century mind revealed the moral decay and voluble character of the loose woman. In order to contest this image, Victorian maids, governesses, and especially pub bartenders and department store workers' uniforms emphatically signified through type of garment and color: their dress resembled much more the one of a middle class man (strict and black) than a middle class woman. This paper uses contemporary and current documentation and images in order to present the production of morals as ascribed to gender and class through dress and color.

Kimberly Chrisman-Campbell

Red, White and Blue on the Runway: the 1968 White House Fashion Show

On February 29, 1968, the White House hosted its first—and last—fashion show. Using rare archival photos, newsreel footage, ephemera, and surviving garments, this paper will reconstruct the complex logistics, personalities, and motives behind the historic event, and examine why the experiment has never been repeated. It was not the famously stylish First Lady Jacqueline Kennedy who brought Seventh Avenue to Pennsylvania Avenue, but her somewhat matronly, middle-aged successor, Lady Bird Johnson. The show, dubbed "How to Discover America in Style," was conceived as a joint tribute to America's fashion industry and the First Lady's pet project, domestic tourism and conservation. While fashion and the National Parks Service may seem like strange bedfellows, both campaigns were born of the postwar impetus to portray America as not just equal to but better than Europe—a task given renewed urgency by the unpopular Vietnam War. With its patriotic palette of red, white, and blue, the show was "as wholesome as apple pie and as promotional as a TV commercial," in the words of *The New York Times*. Before of an audience of wives of governors and cabinet members, plus a who's-who of fashion designers and journalists, twenty models paraded down a white-carpeted, 600-foot runway stretching the entire length of the State Dining Room; the U.S. Marine Band provided music from an adjoining foyer. The show featured clothes by 25 American designers including Geoffrey Beene, Norman Norell, Bill Blass, Rudi Gernreich, Oscar de la Renta, and Pauline Trigère. Behind the runway, slides of American tourist spots flashed on a screen. Guests took home a red, white, and blue "Discover America" scarf designed for the occasion. Fashion and politics have always been a volatile combination. Though sometimes perceived as frivolous or wasteful, fashion plays an important economic and symbolic role in American culture. In 1968, apparel was America's fourth largest industry. But as more and more garment manufacturing jobs were shipped overseas in the 1970s and 80s, the propaganda value of fashion waned and it became instead a political liability. Apart from a brief vogue for patriotic fashions during the 1976 Bicentennial celebrations, the contrived combination of red, white, and blue promoted by the White House show never caught on. Now that 95 percent of American

clothing companies manufacture their goods outside of the U.S., perhaps the time has come for the fashion industry to “discover America” again.

Geraldine Craig

Color-Coded: Hmong Clan Identity

For thousands of years, the Hmong, a sub-group of the Miao ethnic minority in China, faced cultural subjugation. In search of ethnic independence, many Hmong clans migrated in the nineteenth-century to the mountainous regions of present day Laos, Thailand, Vietnam and Myanmar. The diversity of traditional costume was continued in isolated mountain regions, where Hmong remained vertically segregated from their lowland neighbors to evade state-making enterprises. Costume defined dialectical sub-groups independent of geo-political borders, and was titled from visual elements of women's clothing, i.e. White Hmong, Green Hmong, Black Hmong, Striped Hmong, and Flowery Hmong. Radical upheaval to Hmong village life due to the Vietnam War brought changes that reach into far-flung global diasporas where traditional clothing is confined mostly to festivals or funerals. The transnational flow of Hmong textiles also has collapsed the distinctions between traditional clan costumes, with the color significance to identity far less concrete. Traditional paj ntaub (flower cloth) had a visual language intricately connected to nature and rituals essential to Hmong cosmology in Asia, yet economic potential was a catalyst for a new color palette and design freedom. While knowledge of traditional design motifs, techniques and ritual is limited in the diaspora - wage labor in a post-industrial society requires different social motivations and rewards - the intricate paj ntaub has inspired a new generation of creativity. This paper examines cultural change in cloth, from a stitched alphabet developed in Thai refugee camps and repurposed textiles for the tourist market, to Hmong American artists who devise a new aesthetic from an ancient textile heritage.

Jennifer Daley

Navy Blue: Color as a Language of Power and Belonging as Represented in British Royal Navy Sailor Uniform and Blue-and-White Nautical Fashion for Women and Children

Sailor fashion is popular today. Every year, new nautically inspired fashions appear in magazines and shop windows. These clothes inevitably feature navy blue sailor designs, such as the ‘square rig’ sailor collar. My presentation will address this issue from a British historical perspective. I will analyze the color navy blue, its origins in culture and the British Navy, indigo dye and other dye methods of achieving blue, and the cultural construction of naval identities as manifested in blue sailor clothing for both the Navy and the civilian population. To understand the rise of sailor fashion, we must first address the development of the actual sailor uniform. Navy blue sailor uniforms promoted a sense of power and belonging among the sailor force. Sailors were, by definition, nomadic as they traveled the seven seas, but the common navy blue sailor uniform bound the sailors together, providing them with a sense of belonging, purpose, and comradeship. The global dominance of the British Royal Navy in the nineteenth century contributed to widespread awareness and respect for the sailor. The British sailor and his emblematic sailor uniform, with its distinctive square collar, were an instantly recognizable and highly branded marketing tool, and the British Royal Navy sailor uniform was rapidly replicated in navies around the world. The navy blue sailor uniform was a worldwide symbol of power. In the nineteenth century, the English public sought to celebrate and emulate the sailor. Elements of the sailor uniform began appearing in civilian fashion. Wearing navy blue sailor fashion was part and parcel of the marketing of patriotism at a time when Britain ruled the seas. By wearing the color navy blue, one could feel as though she belonged to a privileged group: Britain who ruled the seas. This sense of belonging, closely linked with British naval power, enticed the civilian public to don navy blue fashions. The conformity of Victorian society led to a uniformity of dress. Fueled by national patriotism, this manifested itself in blue sailor suits for children. Official English

holidays were established through new government regulation, and a railway network now linked cities to fashionable seaside resorts. With this newfound access to the sea, coupled with the strong presence of naval culture, blue-and-white nautical and sailor-inspired elements began to appear in women's seaside dress and yachting costume.

Anjali Deshmukh

Yellow Palette of Marigold for Silk

Colour is the number one artistic element that attracts the consumer and assists that consumer in making purchasing decisions. The selection of colour palette many times initiates the design process. Therefore developing newer shades must be a primary objective. The concept of ecofriendly textile or clean fashion has opened a new challenge to the colourists, designers and manufacturers. In the present study attempt has been made to develop palette of yellow colour using marigold flower petals as a natural source of dye. In order to develop an ecofriendly natural dyeing system it is necessary to replace metal mordants with natural mordants. Attempt has also been made to partially reduce the quantity of alum by using its combination with natural and metal mordants with their permissible limits put by the German Ban. Dyeing study of marigold was carried out with aqueous extraction and dyeing with neutral pH. A range of yellow can be imparted on silk with good to excellent fastness properties. Pomegranate rind and babool bark as natural mordants along with alum as binary mordant combination can be used successfully in dyeing silk with Marigold flowers for value addition to yellow colour palette

Emmanuelle Dirix

Contradictory Colors: The Tricolor in French Fashion 1939-1944

This paper examines the contradictory and often subversive symbolism attached to the use of the color combination red, white and blue in French fashion during WWII. The French tricolor was originally derived from the cockades worn during the French Revolution by the Paris Militia (later the National Guard) and citizens who supported a constitutional monarchy and adopted it as a visual manifestation of their political beliefs. Men and women did not stop at cockades: a wealth of surviving visual and textual material shows the tricolor became somewhat of a ‘fashion fad’ and whole outfits were worn in red, white and blue by the moneyed bourgeoisie and the working class Sans-Culottes alike. In 1790 the tricolor was approved as the official flag of France as a symbolic break with the past. While each of the 3 colors’ individual symbolic associations have been debated (and disputed), from the outset the adoption of the tricolor was affiliated with patriotism and a revolutionary spirit. From 1939-1944 during the Vichy regime and the subsequent German occupation of France, the tricolor made a ‘fashion’ comeback and can be identified in fashion design, illustration and photography; Mme Gres opened her salon with a parade of tricolor Haute Couture garments, Marie-Claire magazine repeatedly featured covers in the palette, and surviving fashion items show that ordinary women made hats, bags and shoes in red, white and blue. However due to the complicated French political situation, the tricolor's adoption and symbolic significance was highly complex during this period. Where as to some its use signaled support for France, the Vichy regime and Marshal Petain (who had signed the armistice and entered on a route of willful collaboration with Germany), for others it symbolized subversion and opposition to the occupiers and the government, to others still it was a symbol in support of the Free French and de Gaulle – yet to all it remained, and indeed was claimed as a symbol of patriotism. During this period the use of the tricolor thus questioned the notion of patriotism itself and evidences that readings of color can be a highly complex socio-political undertaking, which is not only context- but also ‘reader’ dependent. If fashion is the ‘the most talkative of social facts’ (Roche, 2000) than how can one ‘hear’ multiple and opposing voices using the same language?

Mary M. Dusenbury

Layering Color at the Heian Court of Japan (794-1185): Empress Sh shi and her Salon

During the Heian period, color informed multiple discourses within the political, social, literary and artistic life of the capital. Color was used to denote court rank and mark political authority. It was used as metaphor by courtiers familiar with the source and particular characteristics of each color. In a society in which aristocratic women routinely hid their faces even from intimates, women used the colors and color combinations of their multilayered ny bohito costume as a significant form of self-expression. Within the keen competition of life at court, a lady-in-waiting's skill in layering the colors of her robes was closely linked to her professional advancement and ranked with skill in poetry and calligraphy as a measure of her aesthetic sensibility, a primary marker of a person's 'worth'. Even a cursory reading of Heian literature reveals an almost inordinate interest on the part of women authors (and presumably their readers) in these layered colors. Empress Sh shi's salon was at the center of the cultural efflorescence of the early eleventh century (1). Her father, the wealthy and powerful Fujiwara no Michinaga, sent her to court when she was only eleven and arranged for her to be declared empress the following year. In order to assure her place in Emperor Ichij 's favor and her influence at court amidst the claims and allure of a number of other official and unofficial consorts, Michinaga surrounded her with a small group of highly talented women, including Murasaki Shikibu, author of the Tale of Genji, and the poet and diarist Izumi Shikibu. This paper will draw on the descriptions and observations of the women in Empress Sh shi's entourage to discuss the colors and color combinations of aristocratic women's dress in the mid-Heian period. It will also introduce a tenth century court document written for dyers and commissaries in the Bureau of the Wardrobe. In over one hundred entries, the Kusagusa no some y do lists the ten dyeplants and other materials needed to produce the colors used at court (2). It reveals the sophistication of Heian dyers who could wheedle so many shades and tones of color from a limited repertory of plants (and only two mordants) to satisfy an aristocratic clientele for whom color - and the combination of colors - was of paramount importance in the aesthetic, symbolic, and political life of the court.

Diane Fagan Affleck with Karen Herbaugh

Bright Blacks, Neon Accents: Fabrics of the 1890s

Aniline dyestuffs entirely changed 19th-century printing and dyeing, offering manufacturers new production methods and materials and consumers new and improved color options. A group of cotton prints in the American Textile History Museum's textile sample collection appears to herald the introduction of aniline black in combination with extremely bright and intense pastels, creating a new "neon" color palette in the 1890s. Producing a good black was an important part of any American cotton printing business except those involved exclusively in specialty colors such as turkey red or indigo. While the initial discoveries of aniline dyestuffs came in the 1850s and 1860s, business records from the late 1880s indicate that major American printers continued to use a combination of much older and natural dyestuffs to create blacks. During the 1880s, the selling agent from Lawrence & Company, which represented Coheco Manufacturing Company of Dover, New Hampshire, wrote bitterly to the superintendent at the printworks that an entire season of blacks would be lost because the faded grays, that were supposed to be black, were unacceptable. In return correspondence, the superintendent relayed that he was not ready to give up on the season and acknowledged the need to improve the color. Within the next decade, American cotton printers began to produce fabrics with deep black grounds using aniline black. The new black was markedly different from previous versions of the color and appears to have led to the development of a new palette of colors for dress fabrics. Extensive sample collections at the American Textile History Museum show black grounds combined with extremely bright pink, blue, green, yellow, and purple colors. The

bright shades, which today we would characterize as "neon" colors, were equally new in their intensity. This paper will investigate the adoption of aniline black among American printers, including both the practical and business issues to be solved. It will explore the tension between dyestuff manufacturers' and printers' interest in sharing information and their desire to maintain their own "edge" when dealing with new materials. Research to date, among existing fabric samples, suggests that the "neon" prints appeared in 1894 and lasted until at least 1899. This paper will survey the collections of printed cotton fabric samples and clothing, as well as at selling agent and mill business records, to gain an understanding of the level of success shown by these prints and their longevity in the marketplace.

Jonathan Faiers

Yellow is the New Red, or Clothing the Recession and How the Shade of Shame Became Chic

Red has traditionally been regarded as the colour of danger, shame and transgression, but just as red has been supplanted by yellow in popular cinema as the new dangerously shameful shade, so too on the fashion runways of the last few seasons yellow has gained a steady ascendancy. Despite all of its connotations of betrayal (Judas Iscariot traditionally cloaked in yellow in Renaissance art) exclusion and persecution (yellow the proscribed colour for Jews in the medieval world and revived by the Nazis), sensationalism (yellow journalism) and decadence (especially in fin de siècle England with Beardsley's Yellow Book and the 'greenery gallery' of the Grosvenor Gallery), yellow has never been so chic. But yellow's negative connotations of course are not universally understood and in Asian countries, especially China, yellow connotes virtue, nobility and glory. Can we understand the European (especially British) and American fashion producers' sudden love affair with chrome; cadmium and lemon yellows as yet another example of fashion's increasingly direct courting of economically secure Asian consumers? Or is there more to the fashionable west's willingness to expose its 'yellow bellies'? Does this 21st century love affair with degenerate and deathly yellow signify a retreat in the face of economic hardship into a 19th century appreciation of the morbid, the ineffectual and the irresponsible? The paper will contextualise the recent collections' obsession with yellow by drawing on examples from the UK A/W 2013 men's and womenswear collections, as well as tracing this recent trend back to the influential Marc Jacobs for Louis Vuitton and Alexander McQueen collections of 2012 - widely different in style and yet both of which fore grounded yellow. This contemporary fashionable material will also be contextualized historically through the work of painters such as James Tissot, notable as one of the most accurate recorders of fashionable dress in the 19th century and his remarkably persistent use of yellow. Also considered will be the specific literacy understanding of yellow to be found in the British pre-occupation with the shade, most notable in the work of Charles Dickens, as well as the colour's association with criminality as evidenced by the Italian literary tradition of the giallo novel. Finally cinema will furnish further vestimentary proof of red's decline as the colour of shame and its replacement by yellow in films such as Jezebel, The Bride Wore Red, Bridget Jones: Edge of Reason and The Honeyymooners. (Part of this paper originates from research that forms part of a chapter from my forthcoming book Dressing Dangerously: Dysfunctional Fashion in Film. Yale University Press, November 2013)

Sarah Fee

Seeing Red: The Demand for British Broadcloth in Africa and Asia, ca. 1700-1900

British textiles tended to fare poorly in Africa and Asia with one major exception: scarlet broadcloth. The bright red, light woolen fabric became a consumer hit from villages in Sulawesi to the great chiefdoms of Ghana. Weavers and tailors incorporated it into everything from loincloths, to shamanic gear, to royal regalia. From the early 1800s, sumptuary laws strictly reserved it as the royal cloth of Madagascar, where it was further invested with mystical powers.

Based on extensive archival and object research, this paper examines the cognitive, historic and cultural logics underlying the farflung diffusion and popularity of this little-studied fabric phenomenon. In doing so it engages with current debates on the appropriation and cultural authentication of foreign commodities. If some African and Asian cultures chose to purchase British scarlet broadcloth from amongst the thousands of industrial cloths at their disposal, it was not due to economic coercion; rather, it seems to have been due partly to the physical superiorities of the cloth – to its unmatched saturated red colour – and partly to local cosmologies and belief systems, many of which attributed great powers and virtues to the color red. Its British origins seem to have mattered very little to consumers in the antipodes.

Michelle Finamore

Color before Color: Tinting Fashion Reels in the Silent Era

In 1913, Paul Poiret brought his mannequins over from Paris for a tour of the United States to show off his famous, and somewhat infamous, avant-garde Orientalist fashions. While much is known about Poiret's innovations as a designer and marketing impresario, very little is known about his work with the burgeoning film industry. Poiret was one of the first designers to use an early color process called Kinemacolor to film a défilé of his mannequins. I will use Poiret as a starting point to discuss the use of color in early film, which took various forms throughout the 1910s and 1920s, including the Kinemacolor process and hand tinting of individual film frames. Both fashion newsreels, which were an integral part of the "cinema of attractions," and fashion shows within narrative film were often colorized. While there has been research on early color processes within film history, its impact upon fashion reels and the fashion industry more broadly has not been examined in any depth. Drawing upon unpublished research from varied archives, I will provide an overview of the use of color in early fashion films through both movie stills and film clips.

Aurora Fiorentini

Silk Paintings: The Decorative Ostentation of the Fairy Tales. The Collaboration between Gucci and Vittorio Accornero 1960-1981

This convention offers the opportunity of introducing an unreleased study which examines the relationship between fashion, painting and colour. Its specific purpose is to investigate Vittorio Accornero de Testa's extraordinary contribution that considerably marked the Gucci's scarves, which from the 60s onwards were transformed by his talent into real painting masterpieces on silk. Between 1919 and 1934, although Italian (Casale Monferrato 1896 - Milan 1982), he was also known under the pseudonym of Max Ninon, and since the 20s he had been particularly active as painter, illustrator, scenographer and costume designer, living alternately in Milan, Paris and New York. A refined international illustrator of fairy tales and stories (Grimm, Andersen, Perrault, Carroll, Collodi, Shakespeare) for leading publishers such as Hoepli, Mursia, Mondadori or Salani, he was to transfer on the satin and twill squares of the historical Gucci firm in Florence a fresh chromatic richness and an exuberant multitude of imaginative themes, flowing out of his prolific and dreamy artistic inspiration. We shall trace the iconographical and pictorial origins of his patterns on silk, consisting in hunting scenes, forests, castles and knights, galleys, winter and spring landscapes, flowers and insects. Thanks to his participation, Gucci's scarves - among which "Flora" is just the most famous of 80 different patterns suggested by Accornero's creativity - were to become unique throughout the international fashion accessory world, both for the skill and accuracy in rendering the unusual subjects, and for the technical difficulties of their printing. To reproduce precisely his fantastic settings and enchanted gardens he would demand up to 53 shades of colour for a single scarf, challenging the world's most specialized serigraph printers to reproduce faithfully his original temperas and watercolours with dozens of hue transitions.

Silke Otta Geppert

The Fondness of Black and Burgundian Fashion

The preference for black luxurious clothing and ostentation is born at the courts of the Burgundian Dukes Philip the Good and Charles the Bold. Throughout their reign, the dukes demonstrated a predilection for this colour representing detachment and negation. The small circle around them imitated them and dressed also in black - this fashion cascaded out to larger groups of society and later in the Spanish Empire of the 16th and 17th century court fashion. From the historical sources we may assume that almost half of all dyed textile in the 15th century in the Southern Netherlands was dyed black. What were the underlying reasons for dress in black in Burgundy? Already at the beginning of the 16th century, the Italian Baldassare Castiglione wrote in his treatise *Il Cortegiano* (The Courtier), that at court one should preferably appear sober and in black because this colour commands respect and underlines the wearer's sense of duty. The official character of the colour also explains why many people had their portraits painted wearing black. This paper will therefore focus on the atmosphere at court and the underlining reasons for black luxurious clothing and compare this phenomenon to the development of male and female costume in the 15th century. The paper will further aim to investigate the connection between the colour and the shape of the dresses, since the change of the body's silhouette from a vertical to a horizontal shape proceeded at the same time as the black colour was introduced into the Burgundian fashion. Within the third European Costume Revolution in the 15th century the 3D costume is going to become a tailoring piece and is made of hollow pattern, made by the shape of the human body. Since that time the waistline has become the source for all costumes and fashion in Europe.

Kate Irvin

Lives Lived: An Archaeology of Faded Indigo

Saturated cloth, inundated with vibrant and precious coloring agents, has long served as the tangible expression of power and wealth. Such surfaces protect, deflect, and project, astounding onlookers with the riches infused in the fibers. But what becomes of that armor as it is used and worn, once the surface abrades and the color fades into a shallow pool that merely echoes its former depth? This paper will focus specifically on the loss of color and the meaning that it has taken on in contemporary fashion culture as a narrative of wear and personal history. Recent years have seen an increasing enchantment among western designers with Japanese boro textiles, utilitarian items often of indigo-dyed cotton that show not only heavy wear (and resulting tear) but also a loving, sometimes desperate hand that repairs the tatters by patching and layering bits and pieces to create a regenerated, strengthened whole. In the resulting garments, rhythmic patchworks in various shades of the former deep indigo blue tell stories of sweat, labor, and (we can only hope) love. For those of us who gasp in appreciation at the personal history that coats the bared surfaces, such patinas serve as a resistance to the chill of perfection, perhaps even to the fashion system itself. As bright sunlight, habitual movements, and the body's excretions strip away brightness and stiffness, the former gloss is replaced by a narrative that is concrete for those intimately connected to the personal history of the initial wearers and imagined for those of us today. Contemporary designers such as Ma Ke, Junya Watanabe, Hiroki Nakamura of Visvim, and Maison Martin Margiela are but a few of the figures whose work seeks to harness the riches available in the apparently shallow pools of faded color. They are archaeologists asking us to find meaning and beauty in the ravages of time.

Justyna Jaworska

The Black Carnival – Mourning Fashion in Warsaw, 1861-1863

In winter 1861 there was no carnival in Warsaw. Two years later, in 1863, after the outbreak of January Uprising against Russian invaders, many Polish women became widows and the black

dress was popular (or even imposed by Polish patriots) as the sign of so-called “national mourning”. What’s more unusual, wearing black dresses became widespread already prior to the uprising – as a kind of collective performative action, a manifestation of grief and mourning after Poland, revealing subversive nature of fashion itself. There was no proof, that a Pole in black cries after her husband or a father, she could as well show off her national attitude. The Russian police (at least at first) didn’t dare to check it out because of respect connected with a widow figure in culture, what made female patriots stay unpunished for a long time. For a few seasons colours disappeared from women’s clothing, but even the patriotic simplicity was carefully stylized. Black jewelry, veils, laces, even children’s toys in black became a new “chic” and after it was finally forbidden by Russians, women started to change the code, wearing gray, brown, violet, white ribbons and other “semi-funeral” colors. Guised mourning added to the ambiguity of the game played with the invader. The interesting thing to see is how in the Victorian context and the context of understanding fashion as a system of symbols images of a “black dress” are gaining a new significance. The important reference here is “The Fall of the Public Man” by Richard Sennett as the study of Victorian “culture of signs”. And the most important question is, whether this “mourning” style was a demonstrative lack of fashion, or, on the contrary, the very strict mechanism of fashion as a language of demodernization and modernity.

Kevin Jones

A Colony of Colors: The Iconic Playboy Bunny

The Playboy “Rabbit” logo is as American iconic as apple pie. Since 1953, generations of boys have identified that symbol of adult entertainment with their fathers’ stash of magazines, learning about everything from jazz music to womanly anatomy. The famous logo transformed into measurable curves in 1960 when the first Playboy “Bunny” hopped off the page and into the membership-only Chicago Playboy Club. Like fertile rabbits, breeding was rapid, with clubs opening worldwide, transforming these young females into icons of male fantasies. In 1977, 24-year-old criminology student Melissa Mandolf—at the behest of her current boyfriend—tried out for one of the coveted 80 Bunny positions at the new Dallas Playboy Club. “Bunny Hunts” were similar to the Miss America Pageant in which “contestants” sent in photographs of themselves in black swimsuits and filled out questionnaires requiring age, height, weight, and, of course, measurements. A talent competition was unnecessary, but a bubbly personality and brilliant smile were requisites. Out of about 2,000 applicants, Melissa was chosen as one of the 189 finalists to parade down a runway to disco music before a panel of celebrity judges. Much to her surprise, Melissa “won her ears,” becoming one of a select few women to don the now famous one-piece, vibrant satin Bunny suit and ears, with white fluffy tail, black bowtie, and crisp French cuffs. While perfecting her “Bunny Stand” and “Bunny Dip,” Melissa learned from the “Bunny Mother” about the strict rules concerning grooming; makeup and hair were always to be perfect, and weight was to be closely monitored. Each Bunny outfit was custom made, and a full-time seamstress was on hand for “stuffing, jerking, pulling, and cramming” the Bunnies in to get the zippers up! Yet all Bunnies were not identical: color added to their charms. Ten colors were available, but only eight costumes of each color were made. So a lottery system was developed: the lower her number, the sooner a Bunny got to pick her preferred color. Black was the most popular and went quickly. Melissa was unfortunate to have a high number, and soon the rainbow was depleted until only green was left—a color she detested! But like all good Bunnies, she just smiled. This paper delves into the development of the Playboy Bunny costume and its worldwide color associations, focusing on Melissa Mandolf’s recently donated outfit to the FIDM Museum.

Susan Kay-Williams

Shade Cards and Dye Sample Books 1856-1906: What Do They Tell Us About Colors in Fashion of the Period?

In 1856 student William Perkin created a revolution in dyes and dyeing with the discovery of the first fully synthetic dyestuff, known as mauve. It became a fashion sensation when Queen Victoria wore purple to her daughter’s wedding and the Empress Eugenie said it went with her eyes. Over the next fifty years dyes became the domain of the scientist. Due to the number of shades produced it quickly became impossible to give every colour a name, indeed the commercial dye companies had to produce shade cards and sample books to show customers what colours could be produced and to ensure consistency of colour. Furthermore, scientists discovered new mordants, such as chrome, which worked best with synthetic colours and also broadened the range of shades. As a result, in the first 50 years of synthetic colours there were more changes to the methods of colouring textiles and to the range of colours than there had been in the previous millennia. This paper will examine the colours and fabric patterns that feature in the sample and recipe books between 1856 and 1906 and compare and contrast them to the colours of fashion endeavouring to answer such questions as ‘who led the way?’ Did the rising haute couture houses use the colours available or were they seeking their own palettes? And in the days before trend analysis who determined the seasonal colours? And why did colours fall out of fashion and off the shade cards, was it due to the quixotic nature of fashion or the demands of practicality indicated by the phrase ‘as fleeting as an aniline dye?’ The research will feature sample and recipe books from my own collection as well as those in library collections, showing this was a world market, with books from Europe published in four or five languages, books from Japanese companies in English for the American market and shade cards being updated so quickly that the numbering includes halves for the new additions. On the fashion side, the reference points are taken from magazines featuring colour plates, especially as these began to move from hand tinted illustrations to printed colours, along with reference to extant examples of costume in significant museum collections such as the V&A, Paris, Berlin, Antwerp, etc.

Shu Hwa Lin

Color Code in Qing Imperial Costume

This project analyzed Qing dragon robes that demonstrated political power from the eighteenth century to the early twentieth century. The primary focus included color, material, pattern, and garment type to indicate rank and social status. Yellow and blue were the official colors of the Qing imperial family. In Chinese tradition, yellow was reserved for the Emperor and the imperial family, but different yellow shades indicated rank within the family. For special occasions, the Emperor wore red or blue robes. Two-color paired designs reflecting yin-yang philosophy is apparent in many of the Qing Dynasty costumes housed in the Asian Costume Collection at University of Hawaii at Manoa, Honolulu Museum of Art, University of Rhode Island Historic Textile and Costume Collection, and other collections. Descriptions in the ancient book *I-Ching* and interest in Chinese philosophy evolved into an examination of how yin-yang philosophical concepts were woven or embellished in Chinese imperial costumes. This report includes the design rules and color choices for official costumes used by the Qing Dynasty to designate rank. The analysis is based on the examination of Qing law books such as the *Da Qing Hui Dian Shi Li* at the National Central Library of Taipei and *Si Ku Quan Shu* at University of Hawaii at Manoa Library. The color analysis of extant garments was based on Pantone Color Cue. Yarn structures (i.e., single, ply), fabric structures (i.e., satin, tapestry, leno weaves), and embroidery stitches were examined with linen testers and microscopes. Photomicrographs show colors and details of weaves, embroidery, and painted designs. The results of this study can help develop research strategies for studying Chinese cultural artifacts of both the past and present. Also, the study reviews the use of color in Qing court dress as a political management tool.

Alison Matthews David

**Agonies in Red, Livid Horrors in Green:
Poison, Color, and Chromophobia in the Nineteenth Century**

In a sequence on rituals and superstitions in the 2005 documentary *Signé Chanel*, one of the most powerful women in the Chanel haute couture house tells us that 'seamstresses don't like green.' The couturières' anti-green stance has become a mythic, vague superstition, merely 'bad luck.' Because the original Coco Chanel was so famous for her modernist black and white colour palette, we have a hard time imagining her using 'natural' shades like green for her dresses, nor does her successor Karl Lagerfeld, himself attired in stark black and white. Yet Coco Chanel's avoidance of certain hues for her collections may not be purely an aesthetic choice. As this paper will explore, fear surrounding the colour green in couture stems from concrete nineteenth-century medical logic. By the time of Chanel's birth, the general public knew that green fashions could be lethal. In 1778, a Swedish-German chemist invented the first brilliant, colourfast green dye. It became fashionable for wide range of consumer products, including silk dresses and nineteenth century footwear. [Figs.1 and 2] Yet in 1861, Matilda Scheurer, a nineteen-year old maker of artificial foliage for millinery, died of arsenic poisoning from the Emerald green she worked with. In the same year, a chemical analysis of a green tulle evening gown revealed that it contained enough arsenic to kill 36 men. In reaction to these events, Punch printed a grisly cartoon of two skeletons at a ball entitled 'The New Dance of Death: The Arsenic Waltz.' [Fig.3] While women began to avoid this beautiful but deadly hue, arsenic reappeared in later chemical colours. The Aesthetic movement spurned these dyes on both artistic and medical grounds, calling them 'terrible tints.' Dresses in bright hues did not make a harmonious Whistlerian picture, and they were dubbed 'Agonies in red, livid horrors in green, ghastly lilacs, and monstrous mauves.' While these colours were literally horrific, the museum artifacts, images, and texts that I examine in this paper speak to a larger tension between nineteenth-century female consumers' love of colour and what David Batchelor calls 'chromophobia' in Western culture.

Maurita Mondanaro

The Challenge of Balance: Fostering Innovative Design within the Parameters of Commercial Demands

In most areas of product design the use of color is essential in creating an impactful statement, setting the product apart from its competition. This is particularly crucial in the world of fashion and more specifically from the perspective of this writer, the intimate apparel and underwear category. Underwear products are not often considered driving factors in trend, specifically color trend, but as a designer working for a global designer brand, this is precisely the objective, creating a product of desire out of an everyday commodity. From this phenomenon a consumer expectation is created relying on the label of this brand to deliver all that its marketing has promised. The challenge is posed, produce a relevant product in a global market landscape, on a seasonal basis. The design is the natural solution, however continuously creating new product equates low profitability. Color used to recolor an existing, profit proven product, is the most effective way to reinforce as well as reflect a brand's aesthetic, while simultaneously offering the most important trend color of the season. This paper will focus on the challenges of determining what specific trend colors will best suit the product of the season, while finding the balance of commercial colors that will satisfy the portion of the market that is comfortable in a mainstream environment. It will explore color inspiration, research, and look at the multitude of color services and forecasting offerings in the market. I will also focus on the process in which a color palette is created and how these colors come together to tell the newest product story to ultimately set the trend for the season.

Deirdre Murphy

Lord Boston's Court Uniform: a Story of Color, Politics and the Psychology of Belonging

In 1885, Lord Boston, a 25-year-old aristocratic young man, earned the prestigious title of Lord-in-Waiting to Queen Victoria. In advance of his ceremonial introduction to the Queen, he spent £115 – an astonishing amount of money – on a dark blue and gold court uniform. Less than a year later, he lost the job and wrote a panicked letter to the Prime Minister asking for an explanation. For the rest of his life, Lord Boston wrote letters to the Prime Minister, the Lord Chamberlain and various others seeking permission to wear the glamorous uniform he was no longer authorised to wear. Lord Boston's uniform was the typical court dress for men in the 19th century. Its dark blue cloth, extravagant gold embroidery, deep red Royal Household cuffs and white kerseymere breeches were elements of a colour vocabulary of court uniform that would communicate clearly to his peers that he was a man of high status and a proud member of an elite group. This paper will explore Lord Boston's life-long relationship with his dark blue and gold uniform. Boston's correspondence will demonstrate how deeply the young man was affected by the change in government which caused him to lose his post. More than this, his intense desire to remain one of the elite group of gentlemen, collectively identifiable by their luxurious navy and gold uniforms, shows how central his membership in this group was to his sense of identity. Lord Boston's blue and gold uniform defined his public image.

Alexandra Murray-Leslie with Sam Ferguson and Andrew Johnston

Color Tuning

Colour Tuning is practice based research into the relationship between colour, dance, fashion and music in the form of an APP (iPad application) developed to be used in conjunction with a performance fashion or live Art context. The APP is used during a performance, encouraging the audience and performers tune into each other, via an iPad APP, to compose acoustic compositions or "Colour Music" (Kenneth, 1988, p.397). Colour Tuning enables environments and bodies in space to tune in and out of each other, by using the iPad as a digital viewfinder through the APP. The APP player (eg: Audience member) points the iPad in the direction he or she would like to compose music and create colour feedback to and selects colours (eg: a collection of coloured clothing worn by dancers, models or actors on stage) on the iPad screen, which are then tracked. Each colour denotes a different sound space (each colour being mapped to an acoustic generative algorithm). Once the colours on the screen (colour fields denote the bodies of the actors) start moving, the sounds change according to what colour / actor comes close to another colour / actor and when the colours/actors overlap or make contact, new sounds are generated, like mixing coloured paint, meaning the performative composition of colour and sound is always in flux and never sounds the same. Colour Tuning addresses multiple themes of the conference, including: "Symbolism of colours in dress and fashion", by translating colour and fashion into metaphorical sounds and timbres in music, to create a larger synesthesia Live Art experience. Colour Tuning presents a participatory dialogue between audience and designer, through the interactive nature of the Colour Tuning APP's mode of presentation, by inviting audience members to use the iPad APP to tune into the colours they want to hear whilst watching the actors on stage or on the Street. Colour Tuning presents a critical view on the history of colors in style and fashion; questioning the powerful role color has played in consumer culture, by creating a tool for co-creation, embodying the notion of non-market based performance fashion, where the autor can be anyone and "the performance occurs in the moment " (said Marina Abramovic on he occasion of the retrospective of her Works at the Museum of Modern Art, New York) (Gareis et al. 2010, p.354). I propose to demonstrate the APP and screen a fashion film performance using Colour Tuning during my 20 minute dissertation at Costume Colloquium. Please note, Colour Tuning has not been shown in public before, Costume Colloquium: "Colors in Fashion" will be the first public demonstration of the APP and screening of the fashion film made using the Colour Tuning APP.

Charlotte Nicklas

Cabbage Green, Tyrian Purple and Eugénie Blue: Color and Language in Mid-Nineteenth Century Women's Fashion

The mid-nineteenth century was a period of great change in the field of dye chemistry, encompassing many developments in the production of colours across the spectrum, particularly the introduction of synthetic textile dyes. This paper will examine the sophisticated language used by authors in women's magazines to describe this rainbow of colours. This language revealed the cultural concerns of the editors, writers, and readers involved in these periodicals, while at the same time it helped actively to construct this feminine community. Drawing primarily on text and images from British and American periodicals aimed at middle-class female readers, this paper will also discuss the language used by textile colourists, the specialists who oversaw dyeing and printing for textile manufacturers. Although the vocabulary used by these colour experts was not as large as that employed by fashion writers, there were many colour terms shared between these groups. Within the strategies adopted by fashion writers to describe colour, this paper will focus on some of the more evocative references employed. These ranged from the natural world to geographical, political, and cultural allusions, continuing traditions of colour naming established since at least the eighteenth century. Natural referents were most commonly used, with fashion reports mentioning colours such as "cabbage green," "lavender bloom" and "raven's wing". Due to the supremacy of Paris in the mid-nineteenth century fashionable world, French terms such as "ponceau [poppy]" and "réséda [mignonette/weld]" also appeared. Writers employed historic and contemporary geographical references, such as "Nile-green" and "Vesuvius red". William Perkin, the discoverer of aniline purple (which became known as "mauve"), marketed his dye as "Tyrian purple", alluding to geographical origins of the valuable purple dye of antiquity. Notable contemporary figures provided names as well, demonstrated by the appearance of terms such as "Eugénie blue" and "Haussman red". By defining, repeating, and comparing these terms, these fashion writers helped educate their readers in this fashionable language during a time of dramatic changes in fashionable colours. Although these words were fundamentally a way in which authors constructed fashionability and good taste for their community of female readers, they acknowledged the difficulties in describing colour and the temptation to take fashionable colour terms too seriously. Ultimately, the creative lexicon of words and references expressed nuanced appreciation and genuine pleasure in the great variety of colours available.

Piyanan Petcharaburanin with Alisa Saisavetvaree
Dress and Color at the Thai Court, ca.1850-Present

In the nineteenth and early twentieth centuries, Thai courtiers of both sexes wore specific colors matched to each day of the week, believing that this would bring them good luck. This paper will touch briefly on the role of color in the dress of men of the Thai court but will focus primarily on color in women's dress. In the traditional astrological systems of Thailand and Cambodia, both based on Hindu cosmology, a color is assigned to each day of the week, based on the color of the God who protects the day. For example, the God of Sunday is Surya, who is associated with the color red. Thus, on Sundays, women at the courts would choose a red hip wrapper or top. It soon became fashionable, however, to also highlight the day's color with a garment of a contrasting color, such as green, as was described in the memoirs of HSH Princess Chongchitrathanom Diskul (1886-1978), daughter of King Rama V's half-brother Prince Damrong Rajanubhab (1862-1943). Only courtiers dressed this way. However, this tradition was gradually abandoned during the reign of King Rama VI (r. 1910-1925) as the dress at the Thai court continued to Westernize. Nowadays, Thais no longer dress according to the lucky color of the day. However, these colors have remained in Thai culture as traditional birthday colors. For example, Her Majesty Queen Sirikit was born on 12 August, 1932, a Friday,

traditionally associated with blue. So, every year on Her Majesty's birthday, Thais throughout the country wear blue, and decorate their homes and public spaces with blue to celebrate the occasion.

Jennifer Rice

Imagining Color: Fashion & the Hand-Colored Postcard

"This is the past, and the past is in black and white. Get it?" — Bugs Bunny, Cartoon All Stars To The Rescue, 1990 Black and white imagery of the past, prior to the invention of color photography and film, influences how we see the color of the past today. One, like Bugs Bunny as quoted above, may be literally deceived, but the world was as colorful then as it is now. *Imagining Color: Fashion & the Hand-Colored Postcard* will use fashion and the representation of dress color on the hand-colored real photograph postcard (see Image 1 attachment) from the late nineteenth century to the early twentieth century, to explore the absence of color in faded garments & accessories and in black & white imagery of early dress. Looking at preserved color in the folds and crevices of fashion artefacts (see Image 2, 3) and the imaginations of color on the postcard (see Image 4, 5), *Imagining Color* will question: how do we imagine color? Why is it important to know true color? Why is color vital to fashion? And through the figurative recoloration of dress will the achromatic image of the past become more colorful? The imagination is the "mental representation of an absent object" (Beres, 1960). It is vital in composing a picture of the past alongside written and visual evidence. Visuals like historic garments and accessories provide an intimate account of the past as a cavity of a former life. Fashion is organic and the passage of time can affect the color vibrance of these artefacts. A faded fabric mirrors the canvas of black and white media because with the application and changes of color, both can portray alternate colorways from the original coloring. Prior to the commercial development of color photography, the color of fashion was translated through the written word, hand-painted fashion plates, and printed color illustrations. The hand-colored photo postcard acted as an intermediary in relieving the public's desire for colored photographs by allowing a surface onto which color could be manually captured. The communicative power of the postcard inadvertently proliferated style through the heightened interest in the medium at the turn of the century. *Imagining Color* will juxtapose these imaginations of color with how we see the color of the past today through faded garments, in order to dispel the black and white image we so often associate with the past.

Claire Rose

Rough Wolves in the Sheepcote: the Meanings of Fashionable Color, 1909-1914

Investigating the history of colour in fashion before 1914 is problematic, as many fashion periodicals were largely monochrome, with only one or two coloured plates per issue. However, the records of fashion houses, and garments surviving in museums, can be used as primary evidence for the use of colour in fashion. Fashion writing used a richly allusive vocabulary to help readers visualise colour, and this can be used to investigate the ways that colour schemes carried cultural meanings. The power of colour symbolism was adopted for political ends, as bodies like the (British) Women's Social and Political Union used clothing in the organization's colours as a sign of unity in massed demonstrations. This paper will focus on the shift in fashionable colours that occurred around 1909, with intense and contrasting hues replacing harmonious pastels. The change in colour sensibility has been linked to the Fauvist movement in art (from 1905), and to the spectacular productions of Diaghilev's *Ballets Russes* (from 1909). Paul Poiret notoriously claimed personal responsibility for introducing the 'rough wolves' that chased away the 'sheep' of pale colours. However, an examination of the collection record books from the houses of Lucile and Paquin held in the archives of the V&A Museum, London, and of surviving garments in collections in London, Paris, and New York, reveals that the new

colour schemes were apparent before 1909, and were swiftly adopted throughout the fashion trade. The paper will go on to examine how information about fashionable colour was disseminated, examining the records of international exhibitions, articles in specialist fashion journals including *Les Modes* (Paris), *Vogue* (New York) and *The Queen* (London), and fashion coverage in a sample of boulevard publications and newspapers from France, Britain and the USA. This will illuminate nationalism in colour, both in the colours in favour in different locations, and in the ways that specific colour schemes were conceptualized as 'English', 'French' or 'Russian'. Investigating the interplay between the colours used in actual garments, and the discussion of colour in the press, will illuminate how the idea of a colour can convey meaning independent of its physical appearance. It will suggest that the conceptualisation of colour was used between 1908 and 1914 to create regional cultural identities, both within and in distinction from international fashion trends.

Leif Runefelt

Blue Peasant, Grey Peasant: Indigo as an Ethical Problem in Swedish Rural Dress 1790–1820

During the 18th century, Sweden became integrated in the global colonial indigo trade. Because of climatological reasons, it is difficult to produce the color blue in Sweden for textile use. Traditionally, the dress of the peasants was not blue, with the exception of details such as caps. Blue could be produced from local resources, but the color became very bright and was not resistible to sunshine or washing. The Swedish peasantry wore many colors in their dress, but up to the late 18th century, grey was the dominating color. This was also due to climatological restraints, although colors such as red, yellow and green was more easily produced from local resources than blue. By the end of the 18th century, the price of indigo fell, while at the same time availability increased rapidly, even in the peripheral parts of the country, due to an increased ambulant peddling. This meant that a deep and resistible blue became the fashionable color among Swedish peasantry. Blue became a dominant color, not only in details but also in dress in general: mens' coats, womens' dresses. This led to a moral debate, which really was about the order of society. Sweden was a fundamentally hierarchical society, and there was, among the more learned classes, a general consensus that hierarchy was vital for the upholding of society. Hierarchy needs recognizability, i.e. that it is possible, just through looking at a person, to place him or her in the right societal category. Color was one of several tools with which recognizability was conducted. Indigo blue, being a scarce resource in the past centuries, was a color mainly reserved for the upper classes. Now, as it was being spread throughout the peasantry, its status sank, while at the same time the peasant's use of blue was fought against. It became a widespread opinion, that the blue peasant constituted a threat to society. In order to uphold recognizability, and thus the hierarchical order, the peasant should remain grey. This is a strong ethical discourse. The opinion, that the use of indigo blue was a result of a greater wealth amongst the peasantry, was never expressed. Blue was conceived as a cause for alarm, not as a consequence of increased purchase power. The role of the peasantry as the bottom level of hierarchical society was more important than its wealth and purchase power.

Dennita Sewell

Digital Print Fashion

Printed textile designs with bold, hyper-vivid patterns and colors have dominated runway collections for the past several seasons. Developing over the past two decades, the cross-disciplinary use of graphics software, digital photography and ink-jet printing have enabled designers to reproduce, manipulate and apply images with intricate patterns and many colors to any textile. Digital tools allow designers to rapidly edit, adjust and custom-engineer prints for a garment and quickly visualize their finished designs. Unlike the time-consuming process

of traditional printing that requires the preparation of many individual blocks or screens, ink jet printers lay down the entire image and all of the colors of the pattern at one time. The ease with which designers are able to create and transfer multi-colored designs onto cloth has given designers new freedom to use color and influenced the look of the designs. Japanese artist Issey Miyake was among the first pioneers to use the technology in his *Pleats Please Guest Artist* series in 1996. After 2005, continued advancements and an increased number of specialized textile printers fostered greater acceptance of the new technology in high fashion. By spring 2012, designers were drawing from previously unexplored sources and a new visual language had evolved. Repeating patterns were the norm in traditional printing, but digital printing make possible very large-scale engineered prints with detailed photographic qualities that facilitate *trompe l'oeil* effects as well as graphic and illustrative styles only possible with a computerized drawing and manipulation. The textiles and garments discussed in this paper will show cutting-edge advances in digital printing technology and its creative use in forging a new look. Focus will be placed on the influence of expanded color availability. A range of works by established and emerging contemporary designers including Mary Katrantzou, Alexander McQueen, Ralph Rucci, Jeremy Scott and Basso & Brooke give insight into the creative future of this technology. Although inkjet printing currently accounts for a small percentage of total printed textile production, the technology is positioned to become the way the majority of the world's printed textiles are printed

Michal Lynn Shumate

From Black Light to Bluescreen: Viktor & Rolf and Colors as Concept

Martin Margiela's white lab coats; Valentino's red gowns; Schiaparelli's shocking pink; Rei Kawakubo's ubiquitous black... Fashion designers adopting colors as part of their signature aesthetic is a long established practice. For these designers, color serves as an icon—broadcasting a brand identity and orienting the viewer. Viktor & Rolf, a Dutch design duo that emulates and appropriates all aspects of the fashion industry, has produced many shows that reference these chromatic monoliths: the all white installation at *L'Hiver de l'Amour* (figure 1), the all black collection *Black Hole*, and the all pink show celebrating the debut of their fragrance *Flowerbomb*. Their work on *The Kyoto Costume Institute's Fashion In Colors* exhibition is a further testament to their interest in and commitment to the role of color in fashion. But these are not the shows this paper will address. Rather than looking at Viktor & Rolf's quotations of how other fashion designers adopt certain colors, I will investigate Viktor & Rolf's development of their own—uniquely conceptual—use of color. This paper will unpack the idea that Viktor & Rolf do not have a signature color, but they do have a signature use of color. Just as *Commes des Garçons* deconstructed seams and hems (and the very idea of what constitutes a garment), so are Viktor & Rolf questioning the very notion of what color is in relation to the body. They are working with color in ways that give it dimensionality and agency: blue becomes a place of endless possibilities (figure 2), black becomes form and mass (figure 3) or flatness and shadow (figure 4), or invisible (figure 5). This paper will investigate Viktor & Rolf's conceptual treatment of color, and situate this nuanced approach within the larger context of contemporary fashion theory.

Kate Strasdin

Gold and Silver by Night' – Queen Alexandra and the Colors of Power 1863-1910

In 1863, Alexandra Princess of Denmark married Edward Prince of Wales and was launched into British Society. For almost forty years as Princess of Wales, Alexandra learned to negotiate the codified rules of dress that were so intrinsic a part of the late nineteenth century aristocracy. She became one of the most photographed women of her generation, a figure who became popular with both the general public and her peers alike. Although not an intellectual, Princess

Alexandra was a shrewd woman who quickly recognized that for a woman in her position, dress was power. Her sartorial choices were reported on almost daily in the press and throughout her royal career she made sure that her appearance was carefully managed both in terms of style but also, as importantly, colour. This paper will consider just how Alexandra, as both Princess of Wales and later as Queen Consort to Edward VII, used colour in dress to her advantage. It will examine how she won approval from other nations through diplomatic colour choices; an early Royal visit to Ireland was hailed a success on the basis of Alexandra's emerald gowns. More than any other member of the British monarchy before her, Alexandra worked hard to ensure that, through dress and the colours represented in her dress, she promoted the monarchy at a time when Republican sentiments were gaining momentum. Following the death of her son in 1892, the paper will demonstrate how her palette changed thereafter, rejecting strong colours but refusing to retreat into black as her mother-in-law Queen Victoria had insisted on doing. She acknowledged that the permanence of full mourning would have been deeply unpopular and carefully managed a variety of half-mourning tones for the rest of her life. Alexandra was afflicted with severe hearing loss and so there is the chance here to explore how she cleverly used the splendor of gold and silver in evening dress to mask her difficulties. The paper will also briefly consider how surviving objects add colour to an otherwise monochromatic story. Large though the photographic record is of Alexandra, contemporary images of late 19th century dress only offer a black and white perspective. Images of the garments themselves help to metaphorically unpick the tales of the princess's wardrobe and bring it vibrantly to life. This study has enabled Queen Alexandra and her clothing strategies to be revealed in all their colourful variety.

Suzart Argolo Isabel Catarina

The Costume of the Baiana: Vestimentar Traditional Identity and its Contemporary Readings

The article deals with the color theme in the clothes of the baianas, a typical costume of Bahia (Brazil) and traditionally white, as well as their variations over the past decades, through interpretations of the entertainment industry (Carnival), artistic productions based on upcycling and tourism. It aims to draw an aesthetic and symbolic parallel between its matrix composition, which includes a set of clothing pieces, turban, accessories and footwear, and the succeeding derivations along with its original social and religious content, including new morphologies and colors presented through the television, seen in exhibitions and in the everyday life of the streets of Salvador. Assuming that the traditional costume has an African-Brazilian identity, deriving from a socio-religious situation in which the color is a key element, it is intended to seek in its ontology, essential references to the interpretation of their meanings and new morphologies, assigned by the colors, incorporating materials and subtraction of elements of its original composition.

Stina Teilmann-Lock with Trine Petersen Brun

Red Alert: The Legal Battle over the 'Red Sole' Trademark in Christian Louboutin S.A. verses Yves Saint Laurent Am. Holding, Inc.

In 2008 Christian Louboutin registered his so-called 'Red Sole Mark' with the United States Patent and Trademark Office. Potentially this trademark would give Louboutin a monopoly on stilettos with red soles in the U.S. Thus, in 2011, the marketing by Yves Saint Laurent of a series of stilettos with red soles made Louboutin sue for damages. This became the beginning of a high-profile legal battle between Christian Louboutin and Yves Saint Laurent which was concluded in 2013 with a decision by the U.S. Second Circuit Court of Appeals.¹ Crucially, the courts had to decide what is the function of colour in fashion: is it used for aesthetic purposes only or is it possible to use colour as a source indicator? If the latter is the case it would be possible to trademark colours: trademark law offers protection of symbols, words, designs and

other features on products that make it possible to identify their manufacturer or origin. The series of decisions by U.S. courts that have come out of the dispute between Louboutin and Yves Saint Laurent include a number of significant observations regarding the use of colours in fashion. For example, District Judge Victor Marrero remarked that 'in fashion markets color serves not solely to identify sponsorship or source, but is used in designs primarily to advance expressive, ornamental and aesthetic purposes.'² Accordingly it was held that colours cannot be trademarked. The appeal court reversed the decision and ruled that Louboutin's registered trademark 'Red Sole Mark' is valid. However, the use of the trademark was limited to instances where 'the red outsole contrasts with the color of the remainder of the shoe' as it was found that 'since their development in 1992, Louboutin's shoes have been characterized by their most striking feature: a bright, lacquered red outsole, which nearly always contrasts sharply with the color of the rest of the shoe.' This paper will discuss the implications of the Louboutin decision and similar decisions for the use of colour in fashion.

Giulia Tonucci

The Performing Color of Wearable Technologies

During the last decades fashion attitude went closer to the technological experimentations, mixing the importance of creating dresses characterized with a fashionable allure, with a continuous need to answer to requirements that the nowadays life addressing to people wearing. There are different examples of how to combine technological issues to fashion: the creations of Hussein Chalayan, like his collection "Transformer dresses"; then, the particular garments of Iris Van Herpen realized from the 3D printing technologies and reminding natural forces like water or lightning. And the work of new designers with sensors and microchips applied to their clothes, permitting them to interact with the body and the environment. In such a backdrop, colours are changing their way to be perceived both from the designer and the customers, and their potential meaning is in strong relation with the kind of technology and new materials that are involved in. For this reason, we can't refer anymore to the colours with the usual parameters utilized in fashion before or without technologies. Colours now become the manifestation of the invisible: revealing themselves, they bring to the visible the emotions, the temperature, and the interior conditions of a body or the atmosphere around them. When it happens, the colour is no more just a characteristic of the clothes or a simple fashion trend: it turns into a performing element determining the life of the object such is the dress. Or better, "performing dress" where is possible to recognize a transformation, coming out from the movement, the sound, the experience of the body which it is in relation with. Then the colour is produced by the incorporation of these elements, absorbing and then shows the inputs through the technological devices. A couple examples are: "Intimacy," the photo-luminescent dress by Daan Roosegarde, an high-tech fashion project exploring the relation between intimacy and technology. It's made out of opaque smart e-foils that become increasingly transparent based on close and personal encounters with people. Another one is "Extimacy" by Kristin Neidlinger, based on sensors reading excitement levels and translating the data into a palette of affective colours. Including also skin projections, led's, innovative fabric's materials, the colour in fashion becomes a multi-sensorial experience that brings us to consider several new issues, such as liveness and transformation.

Olga Vassilieva-Codognet

The Telling Colors of Livery Dress in Late Medieval France (1380-1480)

Due to various improvements in dying and weaving techniques that made possible to produce large quantities of dyed cloth, the fourteenth century saw the rise of the livery dress as a mark of both status and function within the princely household. Concomitantly, the fourteenth century saw the birth of a new para-heraldic system called the devise. Inspired by, but independent from, classical heraldry, the devise transposed some of heraldry features from the battlefield shield to the princely

courtly dress. On an abstract level, the devise is best viewed as a semiotic system which distinguishes between motto, figure, cipher and colors. On a concrete level, the figure often takes the material form of a badge, the motto and the cipher are embroidered on some piece of clothing, and the colors can be found on the livery robe. Contrary to coat-of-arms which are hereditary, any element of a devise can be freely chosen by its owner and says something of his owner's wishes – of a prince's dreams. Unlike his mottoes and figures, and perhaps not too surprisingly, the prince's colors have not received much attention, several costume historians even doubting the mere existence of such a color symbolism – in truth, it must be said that all color symbolism disappeared by the end of the fifteenth century as the livery became dynastical and immutable. Consequently, this paper aims to address the color symbolism that can be found in livery dress. Our investigation will focus on late medieval France, and more precisely between the advent of Charles VI in 1380 and the death of René d'Anjou in 1480. Indeed, both kings made great use of para-heraldry, and, moreover, the time-period in question coincides with the full bloom of the emblematic livery, i.e. with the most symbolically meaningful use of color-coding on liveries. We will thus take stock of French liveries produced between 1380 and 1480 in order to 1) make a list of all colors used in the liveries and analyze the frequency of colors and groups of colors, 2) study the symbolic meaning of a prince's colors with respect to his status and personality. To give a couple of concrete examples, we will thus discover in 1) that yellow is nearly inexistent because all that is yellow is not gold! And while gold is the most prestigious of all heraldic tinctures, yellow is a most pejorative color, according to medieval sensibility. We will also see in 2) that grey features prominently in René d'Anjou's livery accounts because grey (no less than green) is the color of eschatological Hope, a theological virtue René particularly cherished as is proved among other things by the fact that he had for badge a sail of Hope – the bon roi René magnanimously gave his devise to Giovanni Rucellai and this sail of Hope (invariably mistaken for a sail of Fortune) still graces today the façade of Santa Maria Novella.

Maria Cristina Volpi

Green and Yellow: An Empire under the Light of the Tropics

This essay on the colors used in the costumes and insignia of the Brazilian Court presents an analysis of these objects as material signs that expressed the symbolic dimensions of the visual identity construction of the Brazilian nation during an important period of political transition. The uses, ceremonies and etiquettes of the Court and of the Imperial House of Brazil had their origin and foundation in the Portuguese Court, keeping some Spanish influences. During the first two quarters of the 19th century, the outfits associated with the Brazilian Court etiquette evolved from these references and the fashion used in France and in England. The Brazilian Empire emerges from the elevation of Brazil to the rank of the United Kingdom of Portugal, Brazil and the Algarves (1815) with the transfer from the center of the Portuguese Empire to the tropics with the arrival of the Portuguese Court to Rio de Janeiro in 1808, standing between the Independence of Portugal in 1822 and the Proclamation of the Republic in 1899. The first reign lasted from 1822 to 1831 under the rule of D. Pedro de Alcântara e Bragança e Bourbon. He was the first emperor of Brazil and the 28th King of Portugal under the name of Pedro IV. The second reign lasted from 1840 until its end, under the rule of Pedro II and the last emperor of Brazil, Pedro de Alcântara de Bragança e Bourbon e Habsburg. Between the two reigns there was the Regency period beginning in 1831, the year of the abdication of King Pedro I until the Coup of Majority with the coronation of King Pedro II at 15 years. The iconographic changes and the adoption of new colors - green and yellow - to the detriment of the Portuguese colors - blue and red - in the main Brazilian honorific orders, the use of ornaments representing plants that characterized the country such as sugar cane, palm trees, coffee, and the case of the imperial insignia whose details of the ordination of Pedro I is

unprecedented, show clearly the strategies that freed the young Brazilian Empire from its Portuguese matrix. By favouring the symbolic dimension of colours and symbols of the Brazilian monarchic power, we highlight the elements that allow the questioning both of the monarchy memory and the social practices and representations present in the Brazilian society of the 19th century.

Kimberly Wahl

Purity and Parity: The White Dress of the Suffrage Movement in Early Twentieth-Century Britain

Throughout the nineteenth century, the colour white appeared in Georgian and Victorian dress at key moments. Gesturing towards the pristine values of Classicism in the first decades of the century, the colour white rose again in fashion in the 1860s to indicate the rarefied artistic values of the Aesthetic movement. Thus, when white dress was codified as the standard issue colour for women dressing for the suffrage movement in the opening decades of the twentieth-century, it carried nearly a century of symbolism and cultural meaning. Countering and complicating the Edwardian taste for white as merely a simple indicator of feminine delicacy and fashionability, the organizing members of the WSPU (Women's Social and Political Union) chose white as one of the official colours of the suffrage movement in 1908. White stood for Purity, Green for hope and Purple for dignity. Yet while these colours adorned and embellished a range of political ephemera and fashion accessories, from suffrage banners for political marches to seemingly innocuous green and purple ribbons and sashes for hats and blouses, white was the dominant colour worn, and held a special significance within the movement. This paper explores the artistic and literary framing of the colour white in the nineteenth century and examines its strategic use in first-wave feminism to communicate a range of cultural meanings, from moral and spiritual values in connection with purity, to the artistic tradition and history behind the colour white as a perceived cipher of Classical antiquity.

Lauren Whitley

Psychedelic to Camp: Color in Fashions 1967-1973

In 1967, the peak year of psychedelic fashions, color was a sign of rebellion. Young people, who did not want to live or look like their parents, were experimenting in greater numbers with hallucinogenic drugs, including LSD. Light show played at concerts, posters and album covers took on a trippy loopy style, and clothes became "cosmic couture" as intense hues - yellows, greens, oranges and purples – were used in garments to evoke the kaleidoscoping colors and distorting forms of an "acid" drug trip. These often lurid colors were a means to experience the world in a new way, and combined with lush fabrics such as silk or rayon velvets and satins, they provided heightened visual and tactile experiences. The artist collaborative, The Fool, who designed garments for the Beatles' short-lived Apple boutique, and the owners of the avant-garde shop Granny Takes a Trip on Kings Road in London created daring, psychedelic clothing, shifting easily between the worlds of painting, commercial graphics, and fashion. This paper will begin with psychedelic fashions in 1967, and explore the deployment of color as a counter-culture statement as youth embraced the dress-up box of fashions, plumbing styles from ethnic to retro camp, and forging a look defined by color and ebullience.



Palazzo Coppini
Centro Studi e Incontri Internazionali



palazzocoppini.org - info@palazzocoppini.org

Auditorium al Duomo



Tel: +39 055.288642
auditoriumalduomo.com - info@auditoriumalduomo.com

Hotel Laurus al Duomo



Tel: +39 055.2381752
www.florencehotellaurusalduomo.com
reservations@florencehotellaurusalduomo.com

Hotel Pitti Palace al Ponte Vecchio



Tel: +39 055.2398711
www.florencehotelpittipalacealpontevecchio.com
reservations@florencehotelpittipalacealpontevecchio.com

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SPECIAL DEDICATION DEDICA SPECIALE



This fourth edition of Costume Colloquium: Colors in Fashion is dedicated in memory of the renowned Italian dress historian and scholar, **Grazietta Butazzi**. An enthusiastic member of the honorary committee and speaker at the first edition of Costume Colloquium: A Tribute to Janet Arnold, Grazietta was a firm believer from the onset of the Colloquium project and hoped for its success and continuation. It is therefore duly appropriate that she be remembered as we launch this fourth initiative. Grazietta's numerous contributions to scholarly dress research were remembered this year at a study day held in her honor at the Antonio Ratti Foundation in Como and at a series of lectures dedicated to her in Milan at Palazzo Morandi/Costume Moda Immagine, Museo Poldi Pezzoli and the Civica Raccolta delle Stampe "A. Bertarelli". *Questa quarta edizione di Costume Colloquium è dedicata alla memoria di Grazietta Butazzi, rinomata studiosa e storica del costume. Membro del Comitato Onorario e relatrice alla prima edizione del Costume Colloquium: 'A Tribute to Janet Arnold', Grazietta è stata tra i sostenitori più entusiasti del Costume Colloquium di cui ne ha auspicato il successo e la prosecuzione nel tempo. È quindi opportuno ricordarla alle soglie di questa quarta edizione del Costume Colloquium.* *Durante una giornata-studio in suo onore presso la Fondazione Antonio Ratti di Como, sono stati ricordati i numerosi contributi di Grazietta nell'ambito della ricerca storica sul costume; sono state inoltre fatte una serie di letture dedicate alla sua memoria a Milano, presso Palazzo Morandi/Costume Moda Immagine, Museo Poldi Pezzoli e la Civica Raccolta delle Stampe "A. Bertarelli".*

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info@costume-textiles.com www.costume-textiles.com

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