

THE FASHION AND SARTORIAL DOCUMENTATION SECTION OF THE DAVIA BARGELLINI MUSEUM OF BOLOGNA

History, conservation and exhibition

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1. Introduction

In the last five years, a series of generous donations from private citizens and tailors of Bologna has enabled the Davia Bargellini Museum collection to finally take shape. The characteristics and consistency of the collection will be described in the following sections. The decision to accept this sort of material arose from the need to document various aspects of a traditional craft (mostly local) which was falling into disuse. The Davia Bargellini Museum brings together collections of handcrafted objects ranging from the Middle Ages to the nineteenth century and boasts an extensive selection of embroidered vestments, but a fashion collection was missing from the historical collections. The wish is to keep alive the memory of these highly specialized crafts, which for centuries employed a considerable amount of labor, through the various artifacts, work instruments and documentary materials of this new section.

Paragraphs 1, 2, 3, 4 are by Silvia Battistini and paragraphs 5, 6, 7 are by Giancarlo Benevolo.

2. A Twentieth Century museum: The Museum of Industrial Art and the Davia Bargellini Gallery (*Museo Civico d'Arte Industriale e Galleria Davia Bargellini*)

On November 20, 1924, the city of Bologna inaugurated an "old" museum with a modern purpose: the Davia Bargellini Museum. It consists of eight rooms with a vast number of handcrafted artistic objects, furniture and sculptures (all municipal property), in addition to paintings from the Davia Bargellini family, who constructed the building which houses the museum¹.

The exhibition criteria were in fact those in widespread use during the nineteenth century for applied arts: a series of objects divided by type and in large numbers, but juxtaposed to recreate the ambiance of an old house. Its founder, Francesco Malaguzzi Valeri, wished to evoke the atmosphere of a noble eighteenth century residence. Like all European museums of applied arts (or industrial art), the aim of this new cultural institution was to educate the visitor in criteria of good taste and provide as many examples as possible of ancient art works and handcrafted objects so they could be used as models by art students and artisans specialized in different fields. This thus explains

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the need to exhibit such diverse categories of materials which include decorative furniture embellishments, keys, wrought iron, ceramics and pottery, carved wood, furniture and small-scaled models, embossed leather, decorated papers, embroidered fabrics, glass, rare tools, as well as paintings, drawings and sculptures. Everything resulting from man's industriousness needed to be represented in some way. Hence, the "Museum of Industrial Art", a concept difficult to understand today, but at the time frequently used to define the museum, giving it a more precise significance and highlighting the artistic value of the contents. The museographic idea adopted by Malaguzzi Valeri was therefore well-established, even though in some respects a little outdated². What was new was the innovative approach he introduced to "enjoying" the museum. In fact, it was the first museum in Bologna to use electric lighting, allowing afternoon visiting hours in the winter, and even evening opening times. The museum had to satisfy the expectations of its visitors and included not only those who were art enthusiasts, but also - in the wake of new socialist ideas which were very popular in the city after the First World War - workers and students. Malaguzzi Valeri worked almost five years on the formation of this museum, firmly convinced that Bologna should have such a place, where the highest cultural traditions met the most renowned craftsmanship. His wish was to safeguard their memory by combating against their dispersion and destruction. To this end, he procured, held in trust and accepted as donations thousands of pieces. For over ninety years, the decision-making and management of successive museum officials continued in the same spirit, together with that of the general public, who continued to cherish this place as a source of inspiration and a treasure trove of memories. This has meant that over the years there have always been important donations (Liberty style wrought iron made in a workshop in Bologna, the memorabilia of a precursor of the local cycling group, a collection of ceramic devotional plaques), as well as acquisitions from deposits (from fourteenth century paintings to nineteenth century terracotta statues for nativity scenes) and naturally the creation of the fashion and sartorial documentation section.

3. The fashion and sartorial documentation section: work in progress

Generally, a museum's acquisitions policy is based on specific criteria that need to take into account various factors such as, its *mission*, the nature of the collection, the availability of exhibition and storage space and the cultural projects of the institution. In particular, Italian public museums have had to greatly limit their acquisitions for many years and in many cases also suffer from a chronic lack of storage space. Therefore, the museum only acquires materials that enhance and complement its collections.

It was with this intent that the acquisition of additional materials in effect gave life to the new collection of the Davia Bargellini Museum, consisting of memorabilia belonging to the Bolognese cyclist, Antonio Pezzoli (1870-1943), whose family, in 1953, had already donated the penny-farthing he had won various competitions with between 1889 and 1891. This donation, made by his nephew Stefano Pezzoli, as well as the medals and banners received as prizes for his achievements, also included the hat, racing scarf and the clothes he used during his training. To these were added a series of laces and some samples of personal underwear and household linen dating back to the early twentieth century, which with their elegance bear testimony to very fine

handiwork. This was how the section became the nucleus of the collection, which, since 2010, has acquired all kinds and types of textile artifacts and instruments, useful to document the processes required to produce these objects (including sewing machines, ironing boards, dressmaker weights, square rulers and linear rulers). In addition to this tangible heritage, there is the information gathered from the personal accounts of donors, at times memories related to the use of the object and other times related to its creation or acquisition. Transcribing this information helps to contextualize the artifact and understand its function; therefore – as will be noted in the following paragraph – it was necessary to catalog these items under specific headings so as to include this specific kind of data which is normally missing when items are found on the art market.

The first donations occurred due to “word of mouth” between acquaintances who had family objects of great importance and who had contacts with tailoring businesses on the verge of closing. The steady flow of numerous materials led to the launch of its presentation to the public, in order to give visibility to the museum’s new activity and better understand its potential attraction. Thus, since 2012 a series of exhibitions have been arranged, which have proven fundamental in the future growth of the collection. In effect, the temporary exhibitions have provided an opportunity for potential donors to contact the museum, proving once again that after ninety years since its foundation, it is not only a container for works of art, but also a vital institution and an important reference point for their preservation. For this reason, donations of very diverse entity have been accepted, be it for the number of pieces or for their quality. It has often been just one item, but of significant importance, such as a wedding dress or a garment for formal occasions. Most times however, the items, have come directly from the clients of prestigious tailors, both local and non-local. In one particular case, the donation had mixed features. The Bolognese tailor, Giuseppina Cuppini, has donated many dresses made during the course of her career, and also a collection gathered over the years in her passionate search for particular items. Thanks to her passion, the section includes a man’s suit in embroidered silk from the late eighteenth century and some valuable furnishings and accessories from the beginning of the twentieth century.

What is rather “unique” for a public museum – not only exclusively dedicated to fashion – is the variety, quality and quantity of the documentary materials it has gathered together through donations from the tailor Maria Luisa Canedi, who for over 50 years dedicated her life to dressing important members of the middle class. The possibility of accepting this donation was carefully evaluated from a practical viewpoint as it was evident that the considerable number of objects of diverse typologies needed time and precision to be reorganized, a matter not without logistic difficulties, considering the lack of available storage space to house them in. However, it was essential to finalize the acquisition, fully aware of the rarity of the items, which meant they would certainly have been dispersed or destroyed had they not been consigned to the museum. The sole objection to this documentation is that it refers to a relatively recent period, that mostly covers the last 40 years. Thus, these materials are not yet fully “historicized,” and can undoubtedly be found in stores specialized in twentieth century art. However, it is their very origin and use inside the tailor’s that gives them their distinctive value and bear testimony to the procedures that were practiced at the time (Figure 1)³.

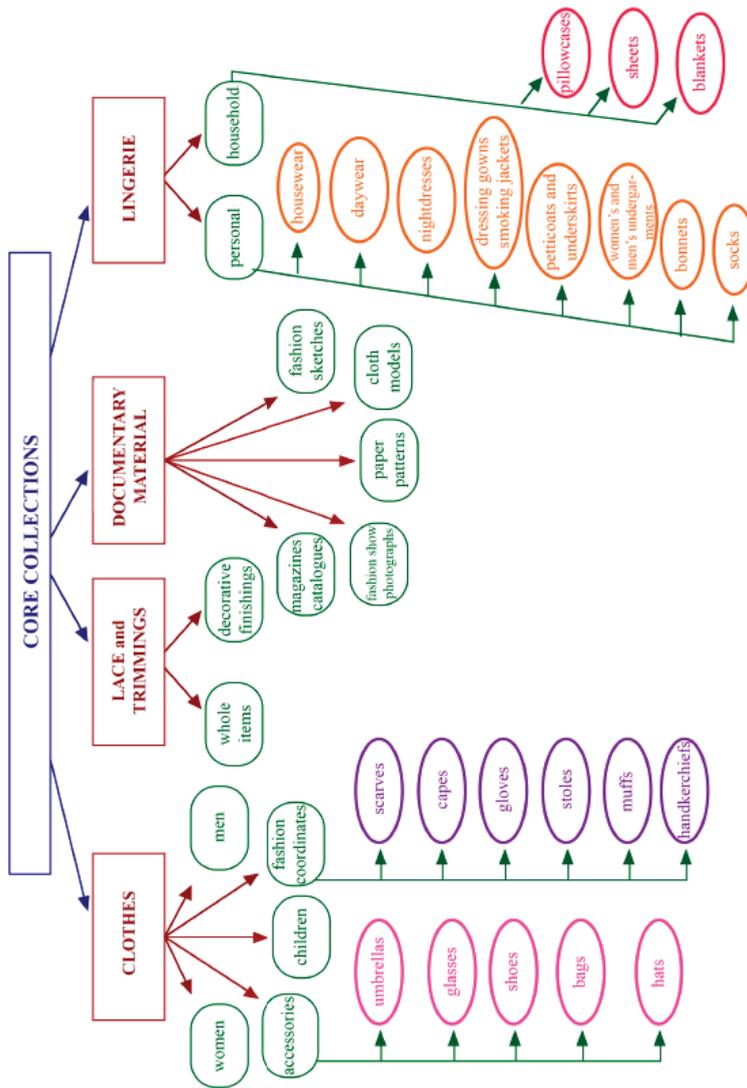


Figure 1. Core collections in the Fashion and sartorial documentation section of the Davia Bargellini Museum.

4. Reorganization and conservation of the material

As mentioned before, these materials have often been acquired in large quantities and consist of a considerable variety of categories of textile and paper. The collection is therefore being gradually reorganized, with high priority being given to clothes, furnishings and accessories and for which an inventory list has been compiled and a model index card for each “typology” created. The first is necessary to rapidly find correspondences between

object, inventory number and location in the storage room. The second analytically collects all information relating to the piece and its history, before and after entering the museum.

At times, the need to place a garment alongside its accessories (shoes, bags, gloves, etc.) or with other materials within the section, led to the modification of the model index card for antique and contemporary garments (VeAC - *Vestimenti antichi e contemporanei*), developed by the Ministry of Cultural Heritage (*Ministero dei Beni Culturali*) and accompanied by a useful word list⁴. This instrument has in fact proven to be efficient for filing antique clothing with extremely complex specific tailored structures and decorative elements.

The decision to add specific items, based on the catalogue of demoethnoanthropological materials (BDM - *Beni Demoetnoantropologici Materiali*)⁵ came after careful reflection, also as a result of awareness of the problems linked to the materials in this section. It was considered fundamental to presume that with this detailed model, there would be fields describing how the item was used. From a practical point of view, the new catalogue was defined by Laura Crosina during the course of research for her thesis in Museology, part of the Bachelor degree in Cultural Heritage at the University of Bologna (Figures 2 and 3)⁶.



Figure 2. Dress by the Roberto Capucci atelier reproducing the style of the haute couture model "Metamorphosis" presented in Paris in 1984.

<p>CD CODICI TSK Tipo di scheda VeAC LIR Livello di ricerca C NCT CODICE UNIVOCO NCTR Codice regione 08 NCTN Numero catalogo generale ESC Ente schedatore BO 052 ECP Ente competente BO 052 LC LOCALIZZAZIONE GEOGRAFICO-AMMINISTRATIVA PVC LOCALIZZAZIONE GEOGRAFICO-AMMINISTRATIVA ATTUALE PVCS Stato Italia PVCR Regione Emilia Romagna PVCP Provincia BO PVCC Comune Bologna PVCL Località LDC COLLOCAZIONE SPECIFICA LDCT Tipologia Deposito museale LDCQ Qualificazione Palazzo LDCN Denominazione del contenitore architettonico/ambientale Palazzo Ghisilardi-Museo Civico Medievale LDCU Denominazione spazio vialistico Via Manzoni 4 LDCM Denominazione della raccolta Sezione di moda e documentazione sartoriale LDCS Specifiche Deposito OG OGGETTO OGT DEFINIZIONE DELL'OGGETTO OGTD Definizione Abito OGTC Categoria Abito da sera OGTE Componenti esistenti 1 OGTF Funzione/occasione Da sera OGTC Genere Femminile DT CRONOLOGIA DTZ CRONOLOGIA GENERICA DTZG Cronologia di riferimento 1984 ca. DTM Motivazione cronologica Foggia sartoriale AUT AUTORE/RESPONSABILITÀ AUTN Autore/nome scelto Roberto Capucci AUTA Dati anagrafici/Periodo di attività Nato nel 1930 AUFS Mestiere o professione Stilista l'alta moda AUR Ruolo Ideatore del modello ATB AMBITO DI PRODUZIONE ATBD Denominazione Roberto Capucci ATBM Motivazione Etichetta all'interno dell'abito CMM COMMITTENTE/ACQUIRENTE CMMN Nome Nicoletta di Serracapriola Baldassano CMMD Data 1984 ca. CMMC Circostanza CMMF Fonte Donatrice MT DATI TECNICI DESCRIZIONE Materiali principali esterni Velluto di seta, taffetas Materiali principali interni Seta MTCD Decorazione MTCT Tecnica MIS MISURE MISU Unità cm MII Misure ingombro 53x135 UT USO UTF Funzione Abito da sera UTM Modalità d'uso Indossato UTO Occasione UTS Cronologia d'uso CO CONSERVAZIONE STC STATO DI CONSERVAZIONE STCC Stato di conservazione Ottimo STCS Indicazioni specifiche DA DATI ANALITICI DES DESCRIZIONE</p>	<p>DESO Oggetto Tubino in velluto di seta color pavone enza maniche e con scollo tondo; una fuscaccia in taffetas di seta turchese cinge il fianco sinistro e termina davanti e di dietro in due ampi pannelli in taffetas turchese e verde, bordati da un volant dello stesso colore</p> <p>STM STEMMI, EMBLEMI, MARCHI STMC Classe d'appartenenza Etichetta STMQ Qualificazione Etichetta sartoriale STMI Identificazione Roberto Capucci: atelier STMP Posizione Fodera interna, in alto STMD Descrizione Roberto Capucci, ROMA PF APPARATO FIGURATIVO APFT Tipologia APFF Funzione APFE Materia e tecnica d'esecuzione TU CONDIZIONE GIURIDICA E VINCOLI ACQ ACQUISIZIONE ACQT Tipo di acquisizione Donazione ACQN Nome Maria Luisa Canedi ACQD Data acquisizione 2012 ACQL Luogo di acquisizione Bologna CDG CONDIZIONE GIURIDICA CDGG Indicazione generica Proprietà Ente pubblico territoriale CDGS Indicazione specifica Museo Davia Bargellini CDGI Indirizzo Strada Maggiore 44 CAPI CORRELATI ALL'INTERNO DELLA COLLEZIONE Genere Abiti Tipo Abiti femminili Codice identificativo Note Abiti della Sezione di moda e documentazione sartoriale del Museo Davia Bargellini CONFRONTI ICONOGRAFICI Genere Abito da sera Tipo Da sera Codice identificativo Note Abito d'alta moda "Metamorfofi" di Roberto Capucci presentato a Parigi nel 1984 DO FONTI E DOCUMENTI DI RIFERIMENTO FTA DOCUMENTAZIONE FOTOGRAFICA FTAX Genere FTAP Tipo FTAN Codice identificativo FTAT Note DRA DOCUMENTAZIONE GRAFICA DRAN Codice identificativo DRAO Note MST MOSTRE MSTT Titolo Segnali di Moda! Stile vintage e nuovi glamour MSTL Luogo, sede espositiva, data Bologna, Museo Davia Bargellini, 13 Aprile-25 Agosto 2013 SK RIFERIMENTO AD ALTRE SCHEDE RSE ALTRE SCHEDE RSER Riferimento argomento Scheda contenitore RSET Tipo di scheda VeAC RSEC Codice RSED Data 2014 RSEN Compilatori Crosina L. AD ACCESSO AI DATI ADS SPECIFICHE DI ACCESSO AI DATI ADSP Profilo di accesso 1 ADSM Motivazione Dati pubblicabili CM COMPILAZIONE CMPD Data 2014 MPN Nome compilatore Laura Crosina</p>
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Figure 3. Adaptation of the VeAC index card to catalogue the Capucci gown (the added items are in green, the items taken from the BDM card in blue).

The garments in the collection belong to three categories: children, women and men. Depending on the period these fabrics were created and the different sartorial techniques used, these artifacts have different conservation needs as well as different conservation problems. Until now, maintenance and restoration have only been for very valuable items on display to the public, in a precarious state of conservation; other interventions have been programmed in the near future for several garments belonging to the late nineteenth century. The museum does not have a laboratory or any specialized staff to carry out this kind of procedure and consequently relies on raising extraordinary funds for any necessary work.

All garments in the museum have been worn at least once and inevitably have signs of damage due to use, such as stains, loose stitching, missing buttons, trimmings and embroidery, ripped linings, as well as marks, yellowing and wrinkles or creases (which often lead to tears in the fabric) caused by poor storage over time. Some artifacts have been modified by removing parts or unstitching hems, in order to adapt to a new fashion or a change in the wearer's size. In the event of the possibility of restoring the garment's original form, it was given to the specialized designer and dressmaker, Ms. Leara Grimandi.

The garments are stored on clothes stands and placed inside special plastic cases or wrapped in canvas, but never sealed in air-tight containers. Furthermore, inside the storage space there are special moth-repelling products. The smallest and most delicate furnishings, accessories or items, are instead wrapped in tissue paper and placed inside a protective box. On each item, there is an antacid label with its inventory number. In order not to alter the garments in any way and to reinforce them, a thread is passed through buttonholes, zipper sliders, buttons and along inside seams, which were easily accessible but at the same time inconspicuous, so as not to disturb the visitor's viewing of the exhibits.

The overall condition of the textile collection is good, albeit already ruined upon their arrival at the museum. This is because donations have been accepted consisting of multiple pieces, some of which were in poor condition as a result of wear and tear. There is no doubt that the objects and the parts more prone to being damaged, are the embroidery and the embellishments added to the clothes, in particular those made with metal threads (which tend to break with ease as a result of rough handling), glass beads and small pearl beads (which with their weight can break the thread that holds them). In addition, colored feathers were very fashionable in the early twentieth century, with the quills usually attached to a support, which in time tended to break off⁷.

For the time being however, a temporary space for the deposit has been found, for all material typologies, while waiting to set up the storage area where only the clothes will be kept. The deposit communicates with a room in which the heating/cooling system is located, due to the presence of an opening in the upper part of the dividing wall, which means temperature and humidity values are almost constant throughout the year and air circulation is guaranteed. It therefore has no direct effect on the items.

The cataloguing of paper materials involves a very different approach and is more complex because they are of considerably diverse typologies (fashion sketches, paper patterns, official photos of fashion shows, magazines, sales catalogues and fabric samples). These are precious elements because they allow us to reconstruct the manufacturing process of an item, starting right from the original sketch or model. However, very few examples provide the possibility of documenting the whole proce-

dure, therefore, the demonstration of each step in any procedure becomes particularly important and necessary to understanding their relationship.

In some cases, designs exist (usually photocopies of the original) to which is pinned the cloth sample intended to make the dress. This paper may be attached with adhesive tape to an envelope that contains the pattern of the gown. If the item is designed by a fashion house, the original photo can be found within the fashion show collection or published in a fashion magazine. Sometimes, a famous designer draws a model and sketches a design according to a commission from a textile manufacturer. With these papers it is possible to report the details needed to identify the fabrics in the sales catalogs of the partner company. As this is a complex operation, it is necessary to prepare an inventory table that on the one hand allows references to be inserted, and on the other to use different descriptive criteria for each type of material in order to distinguish the specificity of each "type" and its rarity within the public collection. It is also for this reason that previously tried and tested cataloging models cannot be used as they are inadequate.

In fact, the criteria for reorganizing and filing company archives or museums are linked to the manufacturing year and product line⁸. Therefore, they are not applicable to the material present in the museum – in particular, fashion sketches, paper patterns and photographs – on which there is often no reference to the year of their production or their creator.

In the specific case of patterns, essentially an instrument of work, sometimes two or more different pieces have been joined together, at the discretion and whim of the seamstress and to meet the needs of the customers.

The repeated use of the paper materials and their considerable number, has strongly affected the state of conservation, preventing the possibility of proceeding in the short-term with any maintenance operations by specialized personnel. Therefore, as the reorganization proceeds, special care is given to laying out the materials inside containers (bags or boxes, depending on the type) that will limit their degradation and facilitate storage and use. The inventory of the paper materials will necessarily take place after understanding the exact magnitude and content of the stock. Based on the results it will be possible to evaluate the most functional archiving system, especially for fashion sketches and paper sewing patterns (for example, chronology, manufacturer, type of item). We are currently making a careful examination of the pattern templates in order to compile a table that shows the number of pieces in its assemblage, the kind of clothes that can be created, the presence of written notes either printed (dates, collection, manufacturer and instructions for cutting or assembling) or handwritten by the seamstress (measurements and name of the customer, alterations, fabric to be used), as well as the presence of textile samples or sketches.

The reorganization of magazines is much simpler, due to the fact that library standards were adopted and applied by making slight changes to them and to the catalogues for the promotion and sale of fabrics. The use of this process has given them added value, by providing extra information from notes, printed pages from other volumes, photos inserted between pages, samples of cloth fastened with pins, etc.. As far as possible, it is important to give an account of this complexity and make a record of all particularities by filling out a macro-datasheet for each year.

The filing and cataloguing of sketches remains a problem, since in some cases, they are attached to the paper sewing patterns and are, for the most part, stored in portfolios, often mixed with reproductions of the garments (photos or newspaper clippings).

With the numerous official photos from fashion shows, came the choice to follow the cataloging models established by the Ministry, using catalogue F⁹. However, it was decided that the same procedure be used as for garments, at the same time inserting several items from the Ministry's "OA" catalogue for art works, to better document the relationship with other materials in the section, but above all, to comprehensively explain the content (name of the designer, year and season of production, location of the fashion show, name of the model, etc.). This adjustment was also designed and developed by Laura Crosina (Figures 4 and 5)¹⁰.

The reorganization of the materials in the fashion and sartorial documentation section aims to make them accessible to an audience of fashion historians and - the first for a public Italian collection - to creatives in search of ideas. This means the mission of the museum continues to go forward precisely as its founder conceived it ninety years ago, convinced that this local institution should be a place of the present dealing with the past.



Figure 4. Photo of a 1990s Karl Lagerfeld model.

CODICE SCHEDA KL01
CD CODICI
 TSK Tipo di scheda F
 LIR Livello di ricerca C
NCT CODICE UNIVOCO
 NCTR Codice regione 08
 NCTN Numero catalogo generale
 ESC Ente schedatore BO 052
 ECP Ente competente BO 052
 LC LOCALIZZAZIONE
PVC LOCALIZZAZIONE GEOGRAFICO-AMMINISTRATIVA
 PVCR Regione Emilia-Romagna
 PVCP Provincia BO
 PVCC Comune Bologna
 PVCL Località Bologna
LDC COLLOCAZIONE SPECIFICA
 LDCN Denominazione Museo Civico Medievale
 LDCU Denominazione spazio viabilistico
 Via Manzoni 4
 LDCM Denominazione raccolta Sezione di moda e documentazione sartoriale
UB UBICAZIONE DATI PATRIMONIALI
 UBF Ubicazione fotografia Museo Civico Medievale
 UBFP Fondo Fotografie donazione Canedi
 UBFC Collocazione Deposito Museo Civico Medievale
OG OGGETTO
OGT OGGETTO
 OGTD Definizione dell'oggetto Positivo
 OGTB Natura biblioteconomica dell'oggetto s
QNT QUANTITA'
 QNTN Numero oggetti/elementi 1
SGL TITOLO
 SGLS Specifiche titolo
SG SOGGETTO
SGT SOGGETTO
 SGTI Identificazione Foto ufficiale di sfilata
 SGTD Indicazioni del soggetto Modella a figura intera
DT CRONOLOGIA
DTZ CRONOLOGIA GENERICA
 DTZG Secolo XX
DTS CRONOLOGIA SPECIFICA
 DTSI Da 1998
 DTSV Validità Certa
 DTSF A: 1998
 DTSL Validità Certa
 DTMM Motivazione Confronto con documentazione
AU DEFINIZIONE CULTURALE
 AUF Autore della fotografia
 AUFB Nome scelto ente collettivo
 AUFJ Indicazione del nome e dell'indirizzo
 AUFFA Dati anagrafici/estremi cronologici
 AUFRI Riferimento all'intervento
 AUFM Motivazione
LR LUOGO E DATA DELLA RIPRESA
LRC LOCALIZZAZIONE
 LRCS Stato
 LRCC Comune
 LRO Occasione Sfilata d'alta moda
MT DATI TECNICI
 MTX Indicazione di colore Fotografia a colori
 MTC Materia e tecnica Stampa su carta fotografica
 KODAK paper

 MISO Tipo misure Immagine visibile
 MISU Unità di misura mm
 MISA Altezza 152
 MISL Larghezza 105
 MIST Validità Certa
CO CONSERVAZIONE
 STCC Stato di conservazione discreto
 STCS Indicazioni specifiche Alterazioni fisiche: graffi, impronte, fori di spillo
DA DATI ANALITICI
 DES Descrizione Abito da giorno; cappellino nero; dolcevita bianco; giacca nera con spilla; gonna grigia.
 Sfondo: scalinata
 ISR Iscrizioni 3918/3
STEMMI, MARCHI, TIMBRI, ETICHETTE
 STMP Posizione Sul retro: in alto
 STMD Descrizione Scritta a mano con biro blu
NSC NOTIZIE STORICO CRITICHE
 Stilista/casa di moda Karl Lagerfeld
 Anno collezione 1998
 Stagione collezione Autunno-inverno
 Motivazione attribuzione Confronto con documentazione
 Validità Certa
ANNOTAZIONI
 Quantità foto della collezione 9
 Nome della modella
 Altri riferimenti alla collezione
TU CONDIZIONE GIURIDICA E VINCOLI
CDG CONDIZIONE GIURIDICA
 CDGG Indicazione generica Musei Civici d'Arte Antica
 CDGS Indicazione specifica Museo Davia Bargellini
 Provenienza Donazione dalla Sartoria Canedi di Bologna
DO FONTI E DOCUMENTI DI RIFERIMENTO
 Genere
 Tipo
 Codice identificativo
FTA FOTOGRAFIE
 FTAX Genere Fotografia esistente
 FTAP Tipo Positivo colori
 FTAN Negativo
 FTAT Note Fotografia dello stesso abito
MST MOSTRE
 MSTT Titolo Segnali di moda. Stile vintage e nuovi glamour
 MSTL Luogo Bologna
 MSTD Data 13 aprile-25 agosto 2013
 MSTO Ente/Istituto organizzatore Museo Davia Bargellini
 MSTS Sede espositiva Museo Davia Bargellini, Strada Maggiore 44
AD ACCESSO AI DATI
ADS SPECIFICHE DI ACCESSO AI DATI
 ADSP Profilo di accesso 1
 ADSM Motivazione Dati pubblicabili
CM COMPILAZIONE
CMP COMPILAZIONE
 CMPD Data 2013
 CMPN Nome compilatore Laura Crosina

Figure 5. Adaptation of the F index card to catalogue the photo of the Karl Lagerfeld model (the added items are in green, the items taken from the VeAC catalogue are in fuchsia).

5. Study of the designers, companies and tailors, between verbal sources and methodological issues

One of the issues that soon became closely linked to understanding most of the donations was to verify the origin of the production of the attire, since not all were labeled, especially in the case of bespoke clothing. In this regard, information provided by the donors proved to be useful. While relying on the museum for the conservation of the garment which had been part of their personal and professional history, the donor would tell the story of who had produced the item, those who had worn it and on what occasions, when they had been made, altered and by whom. In practice, as well as material objects, the donors provided the museum with valuable information that has helped improve historical knowledge about dating and techniques for producing garments, which as a result have incited investigations into the designers, companies, and the tailors-dressmakers who made them¹¹. However, observations were made regarding the use of verbal sources and investigations into the origin of the production. Verbal testimonies are essential, and usually the only insight into the history of a garment, but they are also subjective interpretations and memories that cannot always be verified. With respect to clothes production, it is necessary instead, to distinguish between donated items produced by well-known designers and companies that have created fashion (for which there is ample documentation)¹², and those garments produced by local tailors who have interpreted and adapted bespoke fashion for a vast and varied audience¹³; the museum possesses a large number of the latter items most of which are from Bologna. In this case, the problem is in tracing their historical profiles, because ateliers were workplaces that did not generally keep archives and instead relied on word of mouth to transmit the memory of their craft. This, in part, reflected their internal organization which distinguished them from the system of high fashion (which, stylistically, they drew inspiration from) and from *prêt à porter* – ready to wear clothes – which would establish itself during the 60s¹⁴.

In Bologna, in the years from 1945-1965, laboratories that produced women's attire (and others), would organize their work according to the criteria of artisans. Apart from domestic tailoring, which consisted of one or two seamstresses, in laboratories with a larger number of staff, each garment was made entirely by one basic unit made up of a teacher, the assistant and one or two apprentices. The seamstresses were temporary workers who often remained without a contract for at least two months a year and many had to move from one tailor to another in order to ensure they earned a satisfactory wage; apprentices often did not earn anything. Then, in the early 60s, influenced by the industrial assembly lines, the system of production started to take on the characteristics of mass production. Thus began the practice of assigning only specific parts of the garment to seamstresses with skills that were gradually becoming more specialized. Meanwhile, trade union action slowly improved the conditions of contract terms. Fashion laboratories with more than ten workers, in other words with more than one basic unit, provided the opportunity for combining tradition and innovation, which influenced the sartorial style that was produced (Figure 6)¹⁵.

Professional figures in fashion houses in Bologna (1945-1965)	
Owner	This was often a tailor who could interpret the patterns and showed the workers the lines to follow to create the garment. He personally dealt with public relations or was assisted by the specially appointed <i>vendeuse</i> (saleswomen). His collaborators were the pattern maker, dress designer and the <i>première</i> (head seamstress).
Pattern maker	This was a tailor who was able to alter sizes, working closely with the dress designer and had specific functions when attending fashion shows along with the owner, or when garments were being made in the laboratory. The pattern maker's work could be done by the owner himself or entrusted either to a specialized designer or <i>première</i> . The designers they followed the most were Parisians such as Jacques Fath, Jean Patou, Christian Dior, Chanel, and Yves Saint Laurent.
Dressmaker	The dressmaker was able to graphically represent the owner's designs and initial ideas by drawing the garments and indicating the shapes and lines needed to create them.
<i>Première</i>	The head seamstress was the owner's principal assistant; their work was fundamental because they could cut fabrics and explain to the instructors how the different parts of the garment should be assembled, to respect the shapes and lines of the models or those desired by the owner in accordance with the client's requests.
<i>Basic unit of work</i>	
Instructor (supervisor)	This was the seamstress at the head of the basic work unit, who saw to making the garments. Her sole responsibility was to assemble the garment, i.e. to sew together the pieces of fabric that had already been cut. The instructor also took care of the most delicate parts such as, sleeves, necks, lapels and pockets.
Assistant	This was a seamstress who helped in the main tasks, such as the quilting of collars, assembling the different parts of the sleeve, sewing the pockets and lapels of jackets and coats. The assistant would help the teacher with important details, as well as putting together the different parts of the garment so it could be tried on.
Apprentice (one or two)	The apprentice would baste the marked outline to prepare the garment for trying on, add the finishings, prepare the shoulder padding (<i>cuscinetti</i>), and hem skirts and trousers.

Figure 6. Organization of work in laboratories and main staff duties

6. The exhibitions between research and valorization

Between 2012 and 2015, the enormous amount of materials acquired from donations were presented to the public in four exhibitions with the aim of illustrating the formation of the new collection, thus launching the fashion and sartorial documentation section. They were set up in the museum halls next to the permanent exhibition, and consisted of artifacts dating from the late eighteenth to early twenty-first century. It was during the planning phases of the first exhibition in 2012, that the need to further study the typology of the materials and their historical context emerged. It was not only important to give an accurate interpretation of the articles, in view of the organization of the thematic sections of the exhibition, but to also start the essential task of cataloguing for future consultation as well as correct storage and conservation. The cataloguing, which is still underway, has had to deal with the disorganization and fragmentation of the accumulated heterogeneous materials, especially those of the Canedi fashion house, most of which appears to be the result of daily work activities. Hence the need for thorough reordering of the materials before indexing them. It soon became evident that the materials lent themselves to a more detailed study from a sartorial perspective and from which to learn more about the techniques used to create clothing, styles, shapes, colors, fabrics, designer names and changing fashion trends through the years. To some extent it offers the possibility to reconstruct a history of costume and fashion¹⁶. The synchronic and diachronic content of all the exhibitions was obtained by combining the interpretation of anatomy and sartorial techniques with the interpretation of the artifacts in a socio-historical context. Some difficulties were encountered however, in valorizing the collection in the exhibition, with respect to garments of historical, aesthetic and artisan interest whose authors had not been identified. Instead it was easier to valorize garments when the ateliers they came from were known. In this second case, knowing the origin of their production in addition to that of the commissioner-owner and the donor, helped in selecting the articles to exhibit, as well as in planning the different sections of the exhibition. The result was to create a dialogue between those articles that were produced by well-known and lesser known ateliers, and between designers who had created fashion (for example Capucci, Fabiani, André Laug, Ognibene Zendman) and tailors who had interpreted and revisited the models that were most in vogue (for example Zecca of Rome, Bugli of Rimini and Bettini or Canedi of Bologna)¹⁷.

The first exhibition, **I 4 VOLTI DEL SARTO** (The four faces of the tailor) (February 12 – July 15, 2012), was created as a way to inform the public of the first donations given by the fashion house, Canedi (Sartoria Canedi) and other private donors. This exhibition was dedicated to the evolution of tailoring and was structured in four sections corresponding to a cycle of the same number of exhibitions. The section *Il sarto intellettuale. Virtuosismo e tecnica delle forme* (The Intellectual tailor. Virtuosity and technical forms) (February 12 – March 11) illustrated the evolution of the art of tailoring between the nineteenth and twentieth century thanks to a rare collection of manuals, several fashion sketches and some fabric models (Ungaro, Dior, Yves Saint Laurent). This exhibition explored methods of constructing a garment through body measurements, and proportional systems to create a garment capable of correcting imperfections. The tailor, thus, appeared as an educated person, engaged in studying the human body and its adaptation in proportional measurements. The section *Il sarto privato. Abiti da cerimonia e corredo tra '800 e '900* (The private tailor. Ceremonial vestments and trousseau between 1800 and 1900) (March 25-April 22) told the story of formal wear used in ceremonies

that marked social rituals such as weddings, christenings and parties. For this occasion the principal examples of traditional male attire (tail coat, white tie, morning dress, suit and tuxedo) were illustrated, as well as items of women's lingerie belonging to bridal trousseau from the end of the nineteenth century and items from the twentieth century, including wedding dresses by the couturiers Carmen Modena (1902) and Canedi of Bologna (from the 1990s). In addition, there were examples of formal menswear by the tailors Tessaro & Vidoni of Udine and G. Bressan of Bologna (from the 1930s and 1950s), accompanied by a leather suitcase and a toiletry set (from the 1920s) alongside fashion magazines and photographs from the period. The section *Il sarto architetto. Gli anni Cinquanta e Sessanta e la nascita del Made in Italy (The tailor as an architect. The fifties and sixties and the birth of "Made in Italy")* (May 6-June 3) presented works from fashion laboratories for women's wear in Rome and Bologna at the time of the advent of Italian fashion, which led to emancipation from Parisian models and affirmation of the term "Made in Italy" which focused on *prêt à porter*. At the base of this new change, was the traditional craft of tailoring which involved style with quality at a much more affordable price than high-end fashion. The collection on display included garments produced by the tailors Zecca, Fabiani, Sarli, Ognibene Zendman of Rome and Bettini, Rossi, Guermandi, Pirazzoli, Cuppini and Canedi of Bologna. The section *Il sarto stilista. La nascita del prêt à porter italiano negli anni Settanta e Ottanta (The tailor as a stylist. The birth of Italian prêt à porter in the seventies and eighties)* (June 17-July 15) documented the commercial and stylistic phenomenon of *prêt à porter* that spread across Italy and abroad during the 1970s and 1980s. For the occasion, a dress by Capucci was exhibited, with knitted garments, affordable articles from the basic lines of important designer name collections, such as Miss Dior, official photos of fashion shows, fabric samples, albums, sketches and patterns, to illustrate the new trend and new professional relationship between the tailor, the designer and the stylist. Through a specific selection of garments in the collection, the exhibition was also able to express the response to the tailoring crisis that artisans had to face as a result of the more affordable mass production of industrialized materials (Figures 7 and 8).



Figure 7. Cloth models (1980s and 1990s) in the exhibition: *I 4 volti del sarto: il sarto intellettuale. Virtuosismo e tecnica delle forme (The four faces of the tailor: the intellectual tailor. Virtuosity and technical forms)* (February 12 – March 11, 2012).



Figure 8. Front view of the 1903 wedding dress in the exhibition: *I 4 volti del sarto: il sarto privato. Abiti da cerimonia e corredo tra '800 e '900 (The four faces of the tailor: the private tailor. Ceremonial vestments and trousseau between 1800 and 1900) (March 25 – April 22, 2012).*

The second exhibition, **SEGNALI DI MODA. STILE VINTAGE E NUOVI GLAMOUR** (Signs of fashion. Vintage and New Glamour) (April 14-August 25, 2013) was created to publicize other donations received by the museum during the previous year's exhibition cycle, as well as to pay homage to the *vintage* style and fashion that inspired the clothes of the past, thus confirming the vocation of the collection to dialogue with the present. In this exhibition, sixty articles of clothing were displayed and divided into four thematic sections, *Black & White, Texture, Pattern and Formae*¹⁸ tracing the evolution of twentieth century Italian fashion from the tailoring of the 30s to the successive serial production and design of the 90s. During this itinerary it was possible to focus on a surprising dialogue between shapes and colors, textures and decorations, references and citations which were perfectly in tune with the revisiting of lines and patterns in vogue in the twentieth century. In fact, references from the 50s, 60s and 70s represent the most popular trend in contemporary fashion, since it emotionally involves the sphere of memory in different ways. Moreover, *vintage* indicates the *fashion* of that time as historical and cultural heritage, demonstrated by the exemplary articles and accessories, representative of the period in which they were made. Amongst the many garments displayed, was a selection by Capucci, Roccobarocco and Ferrè including some designs from different periods, combined in such a way as to suggest a “new look” for visitors, as in the case of a short jacket by Moschino with cream silk hemming from the 80s, coordinated with a blue languette dress from the 30s. Another example is an 80s black cape from the Gloria Santandrea company of Bologna coordinated with a high-collared sheath dress, flared at the bottom in a cream-colored silver laminate knit made by the seamstress, Cuppini, at the end of the 60s (Figure 9).



Figure 9. The *Formae* section (1950s to 1980s) in the exhibition: *Segnali di moda. Stile vintage e nuovi glamour* (Signs of Fashion. Vintage and new glamour) (April 14 – August 25, 2013).

The third exhibition, **COSA TI SEI MESSO IN TESTA. LA COLLEZIONE DI CAPPELLI DEL MUSEO DAVIA BARGELLINI** (What have you put on your head? The hat collection in the Davia Bargellini Museum) (April 6 – July 20, 2014) was devoted entirely to the collection of hats and hair accessories, created through private donations and which became part of the fashion and sartorial documentation section of the museum. This exhibition consisted of a display of thirty men's, women's and children's hats from between the 1920s and 1980s (bonnets, top hats, silk top hats (Victorian style), *cloche* hats, *toques*, headbands, hairnets, caps) illustrating the evolution of an article which for centuries was considered an indispensable part of a person's wardrobe and only in recent decades has lost its appeal. The creativity in the styles and the quality craftsmanship of the pieces on display have highlighted the high class reached by the Bolognese millinery, who were able to follow new trends in the cities, which throughout the twentieth century had conditioned the fashion industry, such as Paris, London, Rome and Milan. The hats (made by Serra, Vancini, Zaniboni of Bologna and Jackson and C. of London) were displayed alongside *haute couture* and handmade garments to better represent the taste and preferences of each decade (Figure 10).



Figure 10. A *cloche* cap (1920s) from the exhibition: *Cosa ti sei messo in testa? La collezione di cappelli del Museo Davia Bargellini* (What have you put on your head? The hat collection in the Davia Bargellini Museum) (April 6 – July 20, 2014).

The fourth exhibition, **IL BUONGUSTO CELATO. BIANCHERIA INTIMA RICAMATA TRA '800 E '900** (Good Taste Concealed. Embroidered Lingerie between 1800 and 1900) (June 11-September 27, 2015), illustrated the evolution of underwear during the fifty years that revolutionized women's fashion, from the last quarter of the nineteenth century to the 1930s. The exhibition, through the display of more than sixty pieces from private donations, brought to the public's attention the elegance of women's undergarments, created by the major fashion houses just as if they were *haute couture* clothes. The most famous specialized fashion houses were in Paris, but also in Turin, Naples and Milan. Thanks to their rich catalogue of images, these products were sold across Europe. The size and volume of women's undergarments were designed to fit under the clothes that were worn on top, characterized in the late nineteenth century by an unnatural silhouette and after, at the beginning of the twentieth century by a design that became increasingly more essential and flowing. The items on display were divided into three sections: undergarments for every day, *dishabille* (casual lingerie for the house) and nightwear. Among these pieces, were also some luxurious garments from the rich wedding trousseau of a Neapolitan noblewoman from 1879 (Figure 11)¹⁹.



Figure 11. The Day after day section from the exhibition: **Il buongusto celato. Biancheria intima ricamata tra '800 e '900** (Good taste concealed. Embroidered lingerie between 1800 and 1900) (June 11 – September 27, 2015).

7. The exhibition through collaboration and education

Following in the footsteps of the museum's founder, Francesco Malaguzzi Valeri, who intended the museum to be an opportunity to maintain profitable relationships with the outside world and involve various protagonists from the industry in order to raise awareness of the fashion section, not only as a historical and artistic record, but also as a source of documentation and creative inspiration. Thus, Francesco Malaguzzi Valeri aimed to preserve the tradition of applied arts as a resource of innovation. Bearing this in mind, some special extraordinary openings were coordinated for the first

exhibition and for a number of *ateliers* in the city (workshops)²⁰. Students from the Free University of Arts (*Libera Università delle Arti* – L.Un.A) designed the brochure and the invitations of the first two exhibitions²¹. A wedding dress from 1903²² was restored by Manuela Farinelli from the restoration laboratory of the Museum of Tappezzeria “Vittorio Zironi” of Bologna (Museo della Tappezzeria “Vittorio Zironi”), where a series of lectures was held on *Stile, tradizione e tecnica nella sartoria italiana (Style, tradition and technique in Italian tailoring)*²³ during the first exhibition (*I 4 volti del sarto*, 2012), followed by an exhibition held in its halls, called *Eleganza in villa (Elegance in villa)* during the second exhibition (*Segnali di moda*, 2013). Among these partnerships, that with the Bagatto fashion house of Eolo Fontanesi²⁴ should be remembered, in which the Secoli Next Fashion School played an important role, as their students were asked to research styles and new creations by drawing inspiration from the clothes of the past which were on exhibition. For example, the *tailleurs* were made based on the manual from 1910 on occasion of the exhibition, *Il sarto intellettuale (The intellectual tailor)*. For the first cycle of exhibitions, the school also contributed to the design of individual displays and ideas for the titles (*I 4 volti del sarto*, 2012).

Throughout the duration of all the exhibitions, there were workshops and guided tours for adults and for schools of all levels, in order to raise public awareness on these issues and the importance of donating to the museum. Within this educational field, two students of the University of Bologna carried out their thesis and internship by preparing the second exhibition in 2013. Laura Crosina (Bachelor degree in Cultural Heritage – based in Ravenna) compared qualitative and quantitative parameters – museum, exhibition, preparation and appreciation – in the exhibition *Segnali di moda. Stile vintage e nuovi glamour (Signs of fashion. Vintage and new glamour)* at the Davia Bargellini Museum, the exhibition *Vintage! L'irresistibile fascino del vissuto (Vintage! The irresistible charm of the past)* (December 8, 2012-May 30, 2013), at the Museum of textiles of Prato (Museo del tessuto di Prato) and *Valentino in Rome, 45 years of style*, prepared in the Museum of the Ara Pacis in Rome (Museo dell'Ara Pacis di Roma) (July 6- October 28, 2007)²⁵. Sonia Zito (Bachelor degree in Fashion Culture and Technique – based in Rimini), already skilled in cutting and sewing after attending courses at the Bagatto fashion house workshop (Sartoria il Bagatto), analyzed the Roberto Capucci dress in terms of historical, stylistic and technical tailoring in order to reconstruct a sewing pattern to fit her size and reproduce a slightly different version of the dress, due to the unavailability of the fabrics used by the designer. Her research brought together a great deal of information on the genesis of the dress²⁶. It had initially been created by one of the designer's tailors, but in 1998 was altered by Maria Luisa Canedi to fit the owner (Nicoletta di Serracapriola Baldassano), since it had been Canedi herself who had had the opportunity to collaborate with the designer in an exhibition in Rome in the eighties²⁷.

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Notes

¹ The last member of the family, Giuseppe Davia Bargellini, wished that after his death (1874) the property be managed by a charity attentive to the education of needy children and that the items of artistic interest would be made available to the public.

² In recent decades, there have been different historiographical positions regarding the works of Malaguzzi Valeri: Ferretti M., 1987, "Un'idea di storia, la realtà del museo, il suo demiurgo", in Grandi R. (ed.), *Museo Civico d'Arte Industriale e Galleria Davia Bargellini*, pp. 9-25, Grafis, Casalecchio di Reno (BO); Battistini S., 2014, Francesco Malaguzzi Valeri e il Museo Davia Bargellini, in Rovetta A., Sciolla G. C. (ed.), *Francesco Malaguzzi Valeri (1867-1928). Tra storiografia artistica, museo e tutela*, Atti del Convegno di Studi (Milano – Bologna 2011), pp. 351-359, Scalpendi Editore, Milano.

³ On Canedi's training, see note 15.

⁴ Ministry of cultural heritage and activities and tourism – Central institute of catalogue and documentation, VeAC (Istituto Centrale per il Catalogo e la Documentazione Scheda VeAC): antique and contemporary garments: www.iccd.beniculturali.it/index.php?it/253/beni-storici-e-artistici [accessed 17/7/2015].

⁵ Ministry of cultural heritage and activities and tourism – Central institute of catalogue and documentation, BDM: demoehtnoanthropological materials (Istituto Centrale per il Catalogo e la Documentazione, Scheda BDM: beni demoehtnoantropologici materiali): <http://www.iccd.beniculturali.it/index.php?it/254/beni-demoetnoantropologici> [accessed 17/7/2015].

⁶ Crosina L., acadmic year 2012-2013, *La moda al museo. Confronto tra esposizioni di moda*, thesis in Museology, supervisor E. Latini, assistant supervisor S. Battistini, Master course in Cultural Heritage, Faculty of Cultural Heritage at the University of Bologna.

⁷ For the principal factors on the subject of wear and tear, deterioration, as well as directions for good preventive maintenance and proper storage, see relevant chapters in: Lorusso S., Gallotti L., 2007, *Caratterizzazione, tecnologia e conservazione dei manufatti tessili*, Pitagora Editrice, Società Italiana per il Progresso delle Scienze, Bologna.

⁸ Two examples of enterprise in the fashion sector that have studied their archives in detail, not only for internal use but also to make them accessible to scholars and designers, are Max Mara (www.maxmarafashiongroup.com/it/projects-biblioteca-archivio) and Modateca by Deanna Ferretti Veroni (www.modatecadeanna.it/category/archivi/). The companies that have implemented a museum of industry in Italy have formed an association, with the aim of promoting historical tradition and contemporary products: www.museimpresa.com/museiarchivi/?assoc_cat_id=8. [accessed 20/7/2015].

⁹ Ministry of cultural heritage and activities and tourism – Central institute of catalogue and documentation, F: photographic samples (Istituto Centrale per il Catalogo e la Documentazione, Scheda F) www.iccd.beniculturali.it/index.php?it/387/beni-fotografici [accessed 23/7/2015].

¹⁰ The reason for the choice and examples of application are described in her thesis; see note 6.

¹¹ Brooks M. M., 2010, La conservazione degli oggetti della moda, in Muzzarelli M. G., Riello G., Tosi Brandi E. (ed.), *Moda. storia e storie*, pp. 169-179, Mondadori, Milano.

¹² Alberto Aspesi, Bluemarine, Roberto Capucci, Fratelli Cerruti, Chanel Boutique, Dior and Miss Dior, Fabiani, Falconetto, Gianfranco Ferré e Ferré Studio 001, Kenzo jungle, Kenzo linea alta, Krizia, André Laug, Ralph Lauren, Miu Miu, Moschino, Roccobarocco, Yves Saint Laurent, Saint Laurent Rive Gauche, Yves Saint Laurent Variation, Fausto Sarli, Jersey Luisa Spagnoli, Valentino, Valentino Miss V, Valentino Oliver, Dries Van Noten, Ognibene Zendman.

¹³ Zecca (Roma); Iole Bettini Serrazanetti, G. Bressan, Maria Luisa Canedi, Giuseppina Cuppini, A. Lambertini, Oriana Neri, Desda Pirazzoli, Maria Rossi, called Gloria Santandrea (Bologna); Laura Lottini (Firenze); Andrea Odicini (Genova); Dario Giuseppe Bugli (Rimini); Tessaro & Vidoni (Udine).

¹⁴ Soldati M.G., Conti G.M., 2009, *Fashion e textile design. Percorsi paralleli ed evoluzioni storiche*, Lupetti Editore, Milano; Arnold R., 2010, Il significato dell'alta moda nella storia della moda, in Muzzarelli M. G., Riello G., Tosi Brandi E. (ed.), *Moda. storia e storie*, pp. 54-62, Mondadori, Milano.

¹⁵ For this precious information we thank Maria Luisa Canedi, Casilde "Ilde" Casadei and Learta

Grimandi, former seamstresses at the *atelier* of Giulio De Maria and Iole Bettini Serrazanetti of Bologna. On these tailors and the system of production see Gasparini F. 2005, *Sarto e mercante*, Comitato di S. Omobono, Bologna, p. 16; Tosi Brandi E., 2009, *Artisti del quotidiano. Sarti e sartorie storiche in Emilia-Romagna*, Clueb, Bologna, p. 88; Verucchi V., 2010, *Elegante e italianissima. La moda femminile a Bologna negli anni Trenta*, Pendragon, Bologna, p. 19; Maugeri V., 2012, *Moda a Bologna anni '50-'60. La sartoria di Maria Venturi*, Paolo Emilio Persiani Editore, Cava dei Tirreni (SA), p. 17.

¹⁶ On fashion as an object of study: Giusti N., 2009, *Introduzione allo studio della moda*, Il Mulino, Bologna, p. 158; Riello G., 2010, L'oggetto di moda: tre approcci per la storia della moda, in Muzzarelli M. G., Riello G., Tosi Brandi E. (ed.), *Moda. storia e storie*, pp. 131-144, Mondadori, Milano.

¹⁷ On the tailor Diego Giuseppe Bugli of Rimini: Tosi Brandi E., 2009, *Artisti del quotidiano. Sarti e sartorie storiche in Emilia-Romagna*, Clueb, Bologna, p. 101.

¹⁸ The thematic sections were inspired by the section *Costruzione, Materiali, Forma e Concetto* in which there was an exhibition: Spilker K. D., Takeda S. S. (ed.), *ControModa. La moda contemporanea della collezione permanente del Los Angeles County Museum of Art*, Catalogue of the exhibition (Firenze, 12 ottobre 2007-20 gennaio 2008), Skira, Ginevra-Milano.

¹⁹ For all exhibitions see the Civic museum of ancient art website (Musei Civici d'Arte Antica): www.museibologna.it/arteantica/notizie/57719/offset/

²⁰ The National Chamber for Italian Fashion (Camera Nazionale dell'Artigianato CNA) Federmoda Bologna supported the special openings of various *ateliers* in Bologna which enabled some artisans to participate in the Davia Bargellini Museum with the event *Artigiani in museo (Artisans in the museum)* on the occasion of the first exhibition *I 4 volti del sarto (The four faces of the tailor)* (2012).

²¹ The printing company Cantelli (Azienda Grafica Cantelli) from Bologna supported completion of the brochure for the exhibition *Segnali di moda (Signs of fashion)* (2013).

²² With the financial support of Nella Tessuti of Baricella (Bo) and Pofil of Castel Maggiore (Bo).

²³ Participation from (March-June 2012) Dario Apollonio (Libera Università delle Arti), *L.Un.A: saper progettare*; Valeria Selvini (Secoli Next Fashion School), *Il saper fare: la tecnica al servizio della creatività*; Maria Giuseppina Muzzarelli (Università di Bologna), *Esecutori, ideatori, artisti. I sarti dal Medioevo al Made in Italy*; Manuela Farinelli (Museo della Tappezzeria "Vittorio Zironi"), *Gli aspetti tecnici del restauro dell'abito*.

²⁴ In the production of the second exhibition *Segnali di moda (Signs of fashion)*, the Il Bagatto fashion house organized the fashion show *Biancheria d'epoca da collezione (Collectible period lingerie)*, which was held in the Davia Bargellini Museum (June 19, 2013). On the tailor Tosi Brandi E., 2009, *Artisti del quotidiano. Sarti e sartorie storiche in Emilia-Romagna*, Clueb, Bologna, p. 173.

²⁵ Crosina L., academic year 2012-2013, *La moda al museo. Confronto tra esposizioni di moda*, Thesis in Museology, supervisor E. Latini, assistant supervisor S. Battistini, Bachelor in Cultural Heritage, School of Humanities and Cultural Heritage, University of Bologna.

²⁶ Articles from the newspaper: Simoni V., 2013, *Segnali di moda. Stile vintage e nuovi glamour. Museo Davia Bargellini, Bologna*, Fashion Illustrated. Industry, business, people and trend, issue 21 (July/August), Agenda, p. 46.

²⁷ Zito S., academic year 2012-2013, *Vestire l'abito, scoprire il personaggio: analisi tecnica e storico-sociale di un capo sartoriale*, Final report in Materials of Fashion as a design feature, supervisor P. Zonda, Bachelor in Fashion Culture and Technique, School of Humanities and Cultural Heritage, University of Bologna.

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Biographical notes

Silvia Battistini (Bologna 1969) art historian, has worked in the Civic museum of ancient art (Musei Civici d'Arte Antica) in Bologna since 1999; since 2007 she has been curator of the Davia Bargellini Museum (Museo Davia Bargellini) and has curated numerous exhibitions connected to the museum's collections. She has published data sheets on the works and designed educational tours for adults and children aimed at valorizing and enhancing knowledge on conserving cultural heritage. Her work also extends beyond other museums in the area of ancient art in the Institute of Bologna Museums (Area Arte Antica dell'Istituzione Bologna Musei), with particular attention given to gathering textiles and illuminated manuscripts of the Civic Medieval Museum (Museo Civico Medievale). She has written on the history of collecting, paintings and industrial art (applied arts) of Bologna from the nineteenth century, on the history of miniature items for miscellaneous books and magazines, entries for dictionaries and data sheet for catalogues. Recently, she has examined in depth the subject of textiles, in particular embroidery and clothing, producing as a co-curator the fashion exhibition at the Davia Bargellini Museum with Giancarlo Benevolo.

Giancarlo Benevolo (Bologna 1965) is the curator responsible for the historical and educational section of the Musei Civici d'Arte Antica (Area Arte Antica – Istituzione Bologna Musei) consisting of the Museo Civico Medievale (Civic Medieval Museum) (main office), Davia Bargellini Museum, the Collezioni Comunali d'Arte (Municipal Art Collection) and the church of the Rotonda della Madonna del Monte. He teaches *Arte e Società in Italia tra Medioevo e Rinascimento - Art and Society in Italy from the Middle Ages to the Renaissance* - (Indiana University – BCSP) and on the Master program *Progettazione e promozione degli eventi artistici e culturali (Planning and promotion of artistic and cultural events)* (Department of Cultural Heritage, Ravenna Campus, University of Bologna). His publications include the monograph *Il Castello di Porta Galliera. Fonti sulla fortezza papale di Bologna* (2006) and studies on Cardinal Bertrand du Pouget, conducted mainly in the Secret Archives of the Vatican (Archivio Segreto Vaticano) (2005, 2010). Exhibitions as co-curator include *I corali di San Giacomo Maggiore* of Bologna (2003), *Giotto e le arti a Bologna* (2005), and the fashion section of the Davia Bargellini Museum with Silvia Battistini (2012-2015).