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Italian Fashion History and Cultural Heritage: Data for a Tourist Guide

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ABSTRACT

The essay wants to introduce a mapping base, currently in progress, relative to museums, archives of fashion, costume galleries, present in Italy, such as constituent elements for the construction of a tourist guide, dedicated to the preservation and enhancement of knowledge Italian heritage, as well as a possible "offer" to create new spaces for *Heritage and Tourism*. The data presented here are drawn from the research "Galleries of Costume and Fashion History Museum: Italian Opportunities for International Tourism and Local Development", planned in Rimini Campus University of Bologna. The general plan of research was officially presented during the 5th International Congress "Science and Technology for the Safeguard of Cultural Heritage in the Mediterranean Basin", Istanbul Turkey 22-25 November 2011. Given the current research, the general outlines of the project and some initial data provided by the work of historians are provided below without claim of completeness.

Some online archives and fashion history museum on themes developed in this paper are:

- <http://www.moda.san.beniculturali.it/wordpress/>
- http://www.imprese.san.beniculturali.it/web/imprese/home;jsessionid=6DFD70C634C40988ED2F021974A84D77.sanimprese_JBOSS
- <http://www.ibc.regione.emilia-romagna.it/wcm/ibc/menu/istituto/04attivita/13progetti/prog/tessuti.htm>
- <http://www.uffizi.firenze.it/musei/?m=costume>

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- <http://www.museoferragamo.it/>
- <http://fortuny.visitmuve.it/>
- <http://www.museodeltessuto.it/>
- <http://www.museodellalana.it/>
- <http://www.cultural.it/musei/borsalino.asp>
- <http://www.museopoldipezzoli.it/collezioni/tessili.html>
- <http://www.museimazzucchelli.it/collezioni/museo-moda.html>
- http://www.incampania.com/beniculturali.cfm?s=5&Menu_ID=211&Sub_ID=217&Info_ID=4187
- <http://www.emigratisardi.com/musei-artigiani/museo-costume-tradizionale.html>

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1. Fashion Heritage and Fashion Social History

The combination of "Fashion and Heritage", is already fashionable. From the point of economic production, is already making its results. Inspired by the world of tradition, but also looking at innovative future, most companies are reproducing their great successes of the past, revisited in modern key. Retrieves the value of the past, which guarantees authenticity and legitimacy to customers and today projected in the form of products. Known examples of *heritage* products belong to the automotive world, such as the Fiat 500, Alfa Romeo Giulietta, and the world of fashion: the major brands of prêt-à-porter, fashion sportswear houses launch in the market some of their historical models replicated a modern way. From this point of view, the Florentine fashion house Salvatore Ferragamo was one of the first to propose their own *heritage*. With its launch in 2006 of "Ferragamo Creations" Handmade exclusive line, it offers rieditions every year, in limited and numbered series, some historic shoes and bags from museum brand. Equally, the Gucci company, founded in 1921 in Florence, in his 90th birthday, celebrated the history and tradition that have made it an international brand of luxury, with a global advertising campaign called *Forever Now*. To establish the concept of *Forever Now* is the New Bamboo, a modern interpretation proposed for the spring / summer 2010 one of Gucci handbags, created for the first time in 1947. And yet, twenty years after its first presentation in Milan of the collection of pret-a-porter, the creative director of Prada has launched the "Prada Print Collection", a Capsule Collection consists of fifties dresses.

Not only. The combination of "Fashion and Heritage" for some years been producing cultural, institutional products, or rather research and study projects under which considers fashion and its history a card key of the cultural heritage of a nation. In particular, as regards the Italian context,

Italy and Fashion in the last two decades have become a crucial combination: the image of contemporary Italy is deeply marked by the fashion industry (Calanca 20082; Colaiacomo 2006; Gnoli 2005, 2012; Merlo 2003; Okonkwo 2007; Tungate 2008).

The Italian fashion, in turn, is a cultural icon, an element of style of a well living between wellness and aesthetic refinement, in which history plays a fundamental role. Indeed, the history of clothing and fashion accessories is an integral part of the "fashion system": from clothes we go up to the production system (raw materials, manufacturing processes, costs, professions), to distribution and marketing (shopping, commercial, catalogs, fashion magazines) to that of consumption (social hierarchies, elites) (Blaszczyk 2008; Burresti 2005; Calanca 20081; Craick 2009; Edwards 2011; Esposito 2004; Paris 2006; Segre Reinach 2010). This is a set of relationships and institutions, symbols and material resources that create a real universe, yet largely to be built, but which can become a central feature of Italian and international cultural tourism, especially if we consider that: "Cultural tourism in its literal meaning includes the movement of people driven by a motivation of a cultural nature, such as that which motivates travel for study, visits to museums or monuments, pilgrimages and participation in artistic or folklore events. In a broader meaning, we can include under this heading all forms of movement in space of individuals or groups, because they satisfy the human need to confront diversity, they tend to raise the level of knowledge, and they generate new experiences and new meetings" (www.world-tourism.org; Timothy, Boid 2003).

So, the current Italian "fashion system" is based on Italian Renaissance humanist tradition, and crosses the paths of various arts, especially figurative, photographic and design with craft (Capalbo 2004; Costa, Pagani, Cattaneo 2006). But it is also based on a specific organization of the production, promotion and consumption. The correlation between the production of textiles and making and between tailoring and fashion design, has given birth to the *Italian Style*, a brand of excellence well known throughout the world that can be considered in terms of Social Heritage (Calanca 2011). This can be defined as a conceptual, theoretical and operative paradigm, which allows developing multidisciplinary research at the intersection of social history, examining concrete realities, living conditions, movements and cultural history, exploring attitudes, behaviors, representations, discourses over time, between persistence and changes (Anheir, Isar 2011; Audrerie 1997; Calanca 2010 and 2011). Multidisciplinary research, therefore, that contemplates simultaneously, the confluence of several factors as mirror of the articulated plot plaiting of socio-economic, political, cultural, social phenomena, and their safeguard and

historical transmission. Briefly, the formulation of the conceptual paradigm of Social Heritage is accompanied by an extension of the historical research field and of the notion of intangible cultural heritage, as defined in the Convention for the Safeguarding of the Intangible Cultural Heritage, as proclaimed in Paris by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 2003, and came into force in 2006.

On this basis, expressions of Social Heritage, in particular of *Made in Italy* are between history and memory, the "values" of the companies that made and are now the Italian style, preserved today in museums and archives (Amari 2001; Calabrò 2003; Calabi, Marini, Travaglini 2009; Corbò 2006).

In this sense, being already "industrial tourism", the main company museums, for example, are:

- in Liguria region: Museo dell'Olivo - Fratelli Carli, Imperia; Museo dell'Orologio da Torre G. B. Bergallo, Tovo San Giacomo (Savona);
 - in Piemonte region: Associazione Archivio Storico Olivetti, Ivrea (Torino); Museo Alessi, Crusinallo di Omegna (Verbania);
 - in Lombardia region: Museo Dalmine, Dalmine (Bergamo); Museo del Cavallo Giocattolo (Grandate, Co); Archivio Storico delle Industrie Pirelli, Milano; Museo Storico Alfa Romeo, Arese (Milano); Archivio Storico Alfa Romeo e Centro di Documentazione, Arese (Milano); Zucchi Collection Museum Casorezzo (Milano); Kartellmuseum, Noviglio (Milano);
 - in Veneto region: Museo Rossimoda della Calzatura d'Autore, Stra (Venezia); Tipoteca Italiana Fondazione, Museo del carattere e della Tipografia - Cornuda (Treviso);
 - in Emilia Romagna region: Museo Ducati, Bologna; Museo G. Bucci della Cooperativa Ceramica (Imola); Museo Italiano della Ghisa, Longiano (Forlì-Cesena); Galleria Ferrari, Maranello (Modena); Archivio Storico Barilla, Parma;
 - in Toscana region: Aboca Museum, Sansepolcro (Arezzo); Museo Salvatore Ferragamo, Firenze; Museo di Storia della Fotografia Fratelli Alinari, Firenze; Museo Richard-Ginori della Manifattura di Doccia, Sesto Fiorentino (Firenze); Museo Piaggio Giovanni Alberto Agnelli, Pontedera (Pisa);
 - in Umbria region: Museo del Vino - Fondazione Lungarotti, Torgiano (Perugia); Museo dell'Olivo e dell'Olio - Fondazione Lungarotti, Torgiano (Perugia);
 - in Marche region: Archivio / Galleria (Virtuale / Reale) delle Aziende Guzzini, Recanati (Macerata);
 - in Lazio region: Archivio Storico Birra Peroni, Roma; Museo Birra Peroni, Roma.
- Ultimately, the museums and archives are "speaking sources", indispensable tools for storage, transmission and enhancement of cultural Heritage of a nation.

2. Fashion Museum and Galleries of Costume

Are about 90 the museums in the world of fashion, accessories, fabrics, most of them are based in countries historically fashion manufacturers, such as Italy, France, Great Britain and the United States (Vergani 2009).

If we consider positively the context of the Italian Fashion as a Cultural Heritage in terms of an *Offer* for Heritage and Tourism, the data on which we can build all round ways are huge. At the first place are the museums, galleries, documentaries heritage, exhibitions and the collections. In particular, excluding the museums of the creators of fashion, designers, main museums types can be classified as follows:

- Museum of specific textile and clothing displaying tools and machines as well as the finished product,
- Museums companies where you can see the machines in operation and the finished product,
- Museums that have sections on Textiles and Clothing including the museums of costume of a territory or art museums.

From an initial mapping, currently in progress, in Italy especially on the basis of the Unified Information System for Archival Superintendency (SIUSA) are calculated:

- More than 70 museums scattered in all Italian regions,
- 264 archives centre related to fashion,
- 244 creators related to fashion,
- 38 collectors related to fashion,
- 36 archives centre related to the costume,
- 42 creators on the costume,
- 13 collectors related to the costume.

Limiting ourselves to museums, taking into account of the type indicated, is provided below a summary (nearing completion) of the main museums, distributed in various Italian regions:

- in Piemonte region, Museo del tessile of Chieri (Torino); Museo dell'arte del cappello of Ghiffa (VB); Museo dell'ombrello e del parasole of Gignese (VB) Centro ricamo "Bandera" of Chieri (Torino); Museo della lavorazione canapa of San Bernardo di Carmagnola (Torino); Rete di musei del costume valdese of Perosa (Torino); Museo del cappello Borsalino of Alessandria; Museo delle attività Industriali, Associazione Ecomuseo del Tessile of Perosa Argentina (Torino);
- in Lombardia region, Museo tessile "Fondazione Antonio Ratti" of Como; Museo didattico della seta of Como; Museo della seta "ABEGG" of Lecco; Museo Poldi Pezzoli of Milano; Museo Zucchi Collection of Milano; Museo etnografico di Valcamonica of Ossimo Superiore

- (Brescia); Museo Mazzucchelli della Moda e del Costume of Ciliverghe di Mazzano (Brescia); Civico museo setificio “Monti” of Abbadia Lariana (Lecco); Museo del tessile e della tradizione industriale of Busto Arsizio (Varese); Museo della calzatura of Vigevano (Pavia); Museo del Costume, della Moda e dell’Immagine of Milano;
- in Veneto region, Museo dell’arte serica e Laterizia of Malo (Vicenza); Museo “Capelli di Paglia di Marostica” of Marostica (Vicenza); Museo delle macchine tessili of Valdagno (Vicenza); Museo dello scarpone of Montebelluna (Treviso); Museo Fortuny of Venezia; Museo del merletto of Burano island (Venezia);
 - in Trentino Alto Adige and Sudtirolo region, Museo della donna/FrauenMuseum of Merano (Bolzano); Museo degli usi e costumi della gente trentina of San Michele all’Adige (Trento); il Museo del Loden i of Vandoies (Bolzano);
 - in Friuli Venezia Giulia region, Musei provinciali museo della moda e delle arti applicate of Gorizia;
 - in Liguria region, Museo del merletto al Tombolo of Rapallo (Genova); Museo della Moda e del Profumo Daphné of Sanremo; Collezione Tessile della Soprintendenza e le Collezioni Tessili dei Musei Civici of Genova;
 - in Emilia Romagna region, Museo della Tappezzeria of Bologna; Museo del patrimonio industriale of Bologna; Museo della civiltà contadina of S. Marino di Bentivoglio (Bologna); Museo Civico d’Arte of Modena; Museo del baco da seta “Ciro Ronchi” of Meldola (Forlì-Cesena); Museo del Bottone of Santarcangelo di Romagna (Rimini); Museo degli usi e costumi della gente di Romagna of Santarcangelo di Romagna (Rimini);
 - in Toscana region, Galleria del Costume Palazzo Pitti of Firenze; Fondazione Lisio a Firenze; Museo della Paglia e dell’intreccio “Domenico Michelacci” of Signa (Firenze); Museo del tessuto of Prato (Firenze); Museo del ricamo of Pistoia;
 - in Marche region, Museo dei colori naturali Pesaro Urbino province; Museo della tessitura of Macerata; Museo del Cappello of Montappone (Ascoli Piceno); Museo del merletto a Tombolo of Offida (Ascoli Piceno); Museo delle tradizioni popolari of Offida (Ascoli Piceno); Museo della calzatura of Sant’Elpidio a Mare (Ascoli Piceno);
 - in Umbria region, Collezione tessile di tela umbra of Città di Castello (Perugia); Museo della canapa of Sant’Anatolia di Narco (Perugia); Museo del tessile e del costume of Spoleto (Perugia); Museo del ricamo e del tessile of Valtopina (Perugia);
 - in Lazio region, Museo archeologico industriale dell’arte della lana of Frosinone;
 - in Abruzzo region, Museo etnografico of Morro D’oro (Teramo); Museo della lana of Scanno (L’Aquila);

- in Campania region, Museo del tessile e dell'abbigliamento "Elena Aldobrandini" of Napoli;
- in Puglia region, Museo delle arti e tradizioni di Puglia of Latiano (Brindisi);
- in Calabria region, Museo dell'arte e della seta of Catanzaro; Museo della civiltà contadina ed artigiana della Calabria of Monterosso Calabro (Vibo Valentia); Casa della Cultura "Leonida Repaci" of Palmi (Reggio Calabria); Museo dell'artigianato tessile della seta of Reggio Calabria; Museo demologico dell'economia, del lavoro e della storia sociale silana of San Giovanni in Fiore (Cosenza); Lanificio Leo Museo laboratorio tessile of Soveria Mannelli (Cosenza);
- in Sicilia region, Museo del costume "R.Piraino" of Palermo; Museo dello sfilato of Chiaramonte Gulfi (Ragusa); Museo degli arazzi of Marsala (Trapani);
- in Sardegna region, Museo etnografico Galluras, of Luras (Sassari); Museo vivente dell'arte tessile of Mongongiori (Oristano); Museo del costume tradizionale e della lavorazione del lino of Oristano; Centro museale dell'arte tessile sarda of Samugheo (Oristano).

The relationship between "Fashion and Tourism" and "Heritage Tourism and Fashion History" is a field very innovative and creative. But the objectives of project can only be successfully reached starting from an international and comparative founded frame of research. Particularly, creating for example an international network with the major museum institutions in Europe such as:

- in Great Britain, Victoria&Albert Museum of London; Museum of Costume in Bath; Gallery of English Costume in Manchester; Royal Museum of Scotland of Edinburgh; Shambellie House Museum of Costume of New Abbey; Abington Museum of Northampton; Pittville Pump Room of Cheltenham; York Castle Museum of York; Museum of Welsh Life in Cardiff; Museum of Costume in Bath; Gallery of English Costume in Manchester;
- in Germany, Modemuseum im Stadtmuseum of Monaco; Deutsches Knopfmuseum of Barnau; Hutmuseum of Lundenberg; Deutsches Textilmuseum Krefeld of Krefeld; Museum Weißenfels Schloß Neu-Augustusburg of Weißenfels; Schmuckmuseum of Pforzheim; Museum fur Kunst un Gewerbe in Hamburg;
- in Austria, Modesammlung des Historischen Museums e Modemuseum of Wien;
- in Belgium, Muséum du Costume et de la Dentelle of Bruxelles;
- in France, Musée de la Mode et du Textile; Musée Galliera of Paris; Musée des Tissus et des Arts Décoratifs of Lyon; Musée Christian Dior in Granville; Musée de la Chemiserie et de l'Elegance Masculine in

- Argenton-sur-Creuse; Musée de la Mode de Marseille; Musée de l'Impression sur Etoffe in Mulhouse; Musée du Costume in Avallon; Musée du Costume in Chateau-Chinon; Musée du textile in Cholet; Musée du Textile et des Costumes de Haute-Alsace in Husseren-Wesserling; Musée Galliera in Paris; Musée International de la Chaussure in Romans; Musée National des Arts et Tradition Populaires in Paris;
- in Spain, Museu Textil i d'Indumentaria in Barcellona;
 - in Portugal, Museu Nacional do Traje in Lisbon;
 - in Denmark, National Museum of Lyngby;
 - in Norway, Norsk Folkemuseum of Oslo;
 - in Sweden, Nordiska Museet of Stockholm;
 - in Finland, National Costume Centre of Finland of YVÄSKYLÄ;
 - in Czech Republic, *Uměleckoprůmyslové muzeum* of Prague;
 - in Russia, The State Ermitage Museum of Saint Petersburg.

From this viewpoint, looking closely, we can speak in terms of Fashion as European Cultural Heritage, an analysis object that can increase the productivity of all forms of capital if conducted on different levels. On the other hand, to preserve is not an end but a means to regenerate the heritage, which is: «est une part de nos rêves et en même temps la marque d'un passé, parfois rejeté» (Audrerie 1997,3).

3. Fashion Archives and Company Archives: problems

Focusing on the importance of the recovery and conservation of archives of fashion, paper records are real mines of information for reconstructing the professional development of these peculiar "enterprise," but also "material archives", which bear the creative side of their history. These themes are developed in areas that have contributed to the evolution of costume history and fashion, in an attempt to highlight the specificities of the different Italian regions. The project sees the involvement of some of the most active regions in archives and institutions fields that have been always sensitive to the restoration and enhancement of memory. The main stakeholders, nationally and internationally, are the institutions that are involved in this field of industrial-artistic, that is the fashion museums, the different schools of fashion and costume, private foundations that have their scope in this area, as well as trade associations and modeling agencies, which carry out a connection and promotion of this strategic sector for the Italian economy and the culture.

In particular, 12 January 2009 in the Sala Bianca of Palazzo Pitti in Florence, was officially presented the national project "Archivi della moda del 900". The project, lasting three years, is sponsored by the Associazione nazionale archivistica italiana (Anai), in collaboration with the Directorate General for the archives, the Directorate General for assets library, the cultural institutions. The

initiative aims to start the recovery and exploitation of archives and sources, linked to the history of fashion, very special documentation, because of its testimony of an industry that has seen Italy and made in Italy leaders worldwide. The task of national coordination is entrusted all'Anai, partnership has always been active in issues relating to communication, training and enhancement of documentary heritage. The primary objective of the project is to bring out and make available, through a computer portal, the wide range of archival, bibliographic, iconographic, audiovisual sources relating to fashion, yet unexplored and held by different categories of agencies and organizations: companies industry, schools and training academies, private foundations, agencies and magazines. The archive of fashion are under the category of private archive, taking the risk of being dispersed and not valued. This project will offer the possibility of knowing and protecting a heritage still largely unknown by location and consistency, according to requirement now felt not only by historians and scholars of the field, but also by amateurs.

The types of documents that can be found in the archives of fashion are numerous, they are not just collections of paper documents in the traditional sense, but include in them different materials, like samples to photos, movies, audio-visual products and also test material or original artifacts such as clothing, footwear and accessories.

Crucial to the success of this work is the close collaboration between private institutions, associations and public institutions that commit themselves to promote countrywide study and training events. City of enterprise initiatives are Milan, Florence, Rome, traditionally close to fashion. The work began with a census of the sources, in collaboration with the archive Departments, and aims to draw a map as large as possible from existing sources and archives, both paper, both photographic and film, in order to produce a repertoire of the history of fashion in Italy. At the same time was carried out a thematic portal as part of National archives system. The web portal "Archivi della moda del Novecento", Promoted by the Directorate General for Archives of the Ministry for Cultural Heritage was officially opened November 14, 2011 at the Archivio di Stato of Rome.

Not only. The issue of Fashion Archives is also closely correlated with another great "theme", which in recent times in Italy is on wide dissemination and implementation: the case of company archives whose web portal (online since June 24, 2011), was planned and promoted by the Directorate General for Archives of the Ministry for Cultural Heritage, in collaboration with about 30 corporate foundations and historical archives. The areas of analytical investigation are inexorably intertwined, but also in this case, there is a lack of "crossed" specific studies. The problem to be solved is "pressing", from the standpoint of science and culture. Consider, for example, the archives of fashion companies: where can be "placed"? In the field of "fashion archives", or in the field of "company archives"? So, we proceed generally in a positive way with

the preservation of Italian heritage, in this case fashion heritage, but in particular it comes to studies and research areas that, on many sides, need further scientific clarity and epistemology. And this especially if you try to find new paths for *Fashion History* and *Heritage Tourism*, and more generally for *Fashion* and *Tourism*. On the other hand, even the *Heritage Marketing* is a practice, even for the most part, to experiment (Montemaggi Severino 2007).

Conclusions

The publishing project, still in progress, with the aim to create a guide into the fashion archives, museums and galleries of the Italian fashion qualifies itself as a central point of the general theme "Fashion and Heritage", not only for scholars and experts but also for follower of the subject and tourists interested in the Italian cultural heritage. It's a matter of fact that fashion is a key sector of the cultural and social heritage of Italy, a great resource that allows to a closer look, the opening of wide innovative and creative spaces by economic and cultural nature.

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