

Initiatives

in Art and Culture

Vintage:

Value, Values, and Enduring Design

Thursday, December 2 – Saturday, December 4, 2010

Gary Harvey, *Denim Dress*, made from 42 pairs of Levi 501s in various shades of indigo, cut up to create a tiered ballgown with corset waist. Photo: Robert Decele; Reproduced in *Eco-Chic: The Fashion Paradox* by Sandy Black (Black Dog Publishing, 2008), p. 161.



Design and image ©Daniel Storto The Glovemaker, 2010.



A diamond bracelet by Fred Leighton with a 1930's cabochon-cut emerald, sapphire, and diamond clip. Photo: courtesy, Fred Leighton.



Balenciaga, *Evening Ensemble*, 1967. Courtesy of Balenciaga Archives, Paris.

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What do we value in fashion and design? The rare? The classic? Or the new, the sometimes painful “bleeding edge?” Do we value that which is eco-sensitive or the beautiful-but-scarce? Do we value a maker’s history of integrity, a corporate commitment to quality, a dedication to a tradition of craft? Or do we prize an object or garment irrespective of who made it or what went into creating it?

Fashion is ephemeral and of the moment, but at the same time maintains a dialogue with the past, unconsciously or ironically recycling, reinventing, and renewing. The recent passion for “vintage” clothing—whether worn straightforwardly, copied with tongue firmly in cheek, or deconstructed and reassembled as collage—merits closer consideration.

Subversion of traditional markers of quality through the use of deliberately raveled edges and raw seams or the use of uncut stones has raised new questions. How do we now define superior craftsmanship, fine materials, and creative design? Is the challenge of the 21st century the reconciliation of the whimsical and the aesthetic with the sustainable, the fashionable with the serviceable? What does luxury mean in the 21st century? How do we define value today?

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FRED LEIGHTON



Camilla Dietz
Bergeron



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Prince Dimitri, *The Emerald Tree Brooch*. Photo, courtesy: Prince Dimitri.



Charles James, *“Tree” Evening Dress*, 1955, American, silk; Length at CB: 54 in. (137.2 cm). Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Mrs. Douglas Fairbanks, Jr., 1981 (2009.300.991). Reproduced in *High Style: Masterworks from the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art* by Jan Glier Reeder (The Metropolitan Museum of Art and Yale University Press, 2010), p. 185.

Thursday, December 2, 2010

6:00 – 8:00 p.m. **Cocktail Reception and Debut of Collection Designed by Sevan.**
Fred Leighton. 773 Madison Avenue (at 66th Street)

Friday, December 3, 2010

The day's formal sessions will take place at The Graduate Center, City University Graduate Center
365 Fifth Avenue (at 34th Street).

8:30 – 9:00 a.m. **Continental Breakfast and Check-In.**

9:00 – 9:15 a.m. **Introduction.** Lisa Koenigsberg.

9:15 – 9:50 a.m. **Fashion's Power Play: Consumers Take the Lead.** Catherine Moellering.

9:55 – 10:35 a.m. **What Is Fashion Now?**
Hal Rubenstein.

10:35 – 10:50 a.m. **Break.**

10:50 – 11:30 a.m. **Sustainable Design Never Goes Out of Style: Levi Strauss' Perspective.**
Amy Leonard.

11:35 a.m. – 12:15 p.m. **The Creative Continuum: Design Inspirations and Adaptations in the Brooklyn Museum Costume Collection.**
Jan Glier Reeder.

12:15 – 12:45 p.m. **Empowered to Style: Polyvore and Shaping Global Trends.** Jess Lee in conversation with David Wolfe.

12:45 – 2:00 p.m. **Lunch** (on your own).

2:00 – 3:00 p.m. **Women of Style.** Pamela Keogh, Phyllis Magidson, Mitchell Owens, Tziporah Salamon, and Patsy Tarr; David Wolfe, moderator.

3:00 – 3:30 p.m. **Patek Philippe: Values of a Family-Owned Watch Company.** Larry Pettinelli.

3:15 – 3:30 p.m. **Break.**

3:30 – 4:00 p.m. **Cotton and Kimonos: When Fashion First Became Comfortable.**
Joan DeJean.

4:00 – 4:30 p.m. **Quality, Creativity, and Continuity: Oscar Heyman, Fine Jewelers, 1912.** Adam Heyman.

4:30 – 5:30 p.m. **Value and Values.** Angelina Chen, Prince Dimitri, Adam Heyman, Gregory Kwiat, Ann Lange, Edward Lewand; Patti J. Geolat, moderator.

6:00 – 8:00 p.m. **Cocktail Reception**
What Goes Around Comes Around.
351 West Broadway
(between Broome and Grand Streets)

Our History with Vintage: A Global Pursuit With a Bi-Coastal Presence.
Seth Weissner and Gerard Maione.



Cover, InStyle Magazine, October 2010.



Patek Philippe, Reference 5170J, Chronograph. Mechanical manually wound movement. Caliber CH-29-535 PS. Central chronograph hand and 30-minute elapsed time counter. Seconds subdial. Silver opaline dial, gold applied hour markers. Alligator strap. Fold-over clasp. Sapphire-crystal case back. 39mm. Photo: Patek Philippe.



Anna Sui, SS11 Look #47; photo: Thomas Lau.

Saturday, December 4, 2010

The day's formal sessions will take place at The Graduate Center, The City University of New York
365 Fifth Avenue (at 34th Street).

- 8:45 – 9:15 a.m.

Continental Breakfast.
- 9:15 – 9:55 a.m.

The Designer's Personal Perspective:
Spring 2011. Anna Sui.
- 10:00 – 10:40 a.m.

Moment to Moment: Portraits in Time.
Lincoln Schatz.
- 10:40 – 11:00 a.m.

Break.
- 11:00 – 11:30 a.m.

Sustainable Chic: Goods of
Conscience. Andrew More O'Connor.
- 11:30 a.m. – 12:10 p.m.

Eco-Chic: The Fashion Paradox.
Sandy Black.
- 12:10 – 12:45 p.m.

Bespoke Beauty: Hand in Glove.
Daniel Storto.
- 12:45 – 2:00 p.m.

Lunch (on your own).
- 2:00 – 2:40 p.m.

21st-Century Heirlooms: Bold Design,
Precious Materials, and New Frontiers.
Todd Reed.
- 2:40 – 3:10 p.m.

Sleuthing at the Seams: Is "Vintage" Art,
Fashion, or Just Old Clothes? Edward Maeder.
- 3:15 – 4:15 p.m.

Vintage Influence, Vintage Examples:
Cinematic and Theatrical Style. Laura Crow,
John Davey, Edward Maeder, David Ornstein;
David Wolfe, moderator.
- 4:15 – 5:00 p.m.

Preservation, Restoration, Research:
Costume Conservation at the Philadelphia
Museum of Art. Sara Reiter.
- 4:15 – 5:15 p.m.

On Vintage. Karen Augusta, Juliana Cairone,
Jan Glier Reeder, Jonathan Scheer,
Koos Van Den Akker; David Ornstein,
moderator.
- 5:15 – 6:00 p.m.

Enduring Design. Hamish Bowles.



Father Andrew More O'Connor, designer and founder, *Goods of Conscience, with Model*, 2010; photo by and courtesy of: Noah Sheldon.



Todd Reed, *Raw Diamond Cuff* – 1999 22k gold, 18k gold and sterling silver with patina, hand forged, fabricated and raised. Raw diamond cubes. Photo courtesy: Todd Reed.

Lincoln Schatz, *Esquire's Portrait of the 21st Century: Marc Jacobs*, 2008, Generative Video Portrait. National Portrait Gallery, Smithsonian Institution,



Presenters

Lisa Koenigsberg, conference director and president and founder, Initiatives in Art and Culture; formerly, she served as advisor to the dean for arts initiatives, and director, programs in the arts and adjunct professor of arts, NYU School of Continuing and Professional Studies. After initiating the series of fashion conferences, she co-directed the first three fashion conferences and directed the eight subsequent fashion conferences. Her writings have appeared in books and journals; her most recent publication (co-authored with S. Smeaton) is an essay on frames in a publication celebrating the 50th anniversary of the Edward Root Bequest at the Munson-Williams-Proctor Art Institute.

Karen Augusta, founder and co-owner, of Augusta Auction Company, America's top auction house specializing in couture and vintage clothing from the 17th through the late 20th centuries. For over 40 years, she has curated costume and lace exhibits for museums and has consulted and appraised costume and textile collections for institutional and private clients throughout the country. In 1987, she opened Antique Lace & Fashion in southern Vermont. Eight years later she developed a Web presence, thus extending her reach to a global audience. In 2000, she and her husband created a specialty auction venue for the sale of couture garments, historic costumes and textiles to assist institutions, individuals and estates in marketing large or important fashion and textile collections. Her company is the only auction house in North America exclusively selling fashion and textiles, holding four sales annually in New York City and Sturbridge, Massachusetts. Since 2002, Augusta has been an appraiser of clothing, fashion accessories, lace and historic textiles for ANTIQUES ROADSHOW.

Sandy Black, professor of Fashion and Textile Design and Technology at the London College of Fashion, University of the Arts, London; she is the author of *Eco-Chic: The Fashion Paradox* (2008). Black began her career designing knitwear for theater, television, interiors, and fashion. Her international knitwear business, Original Knitting, sold seasonal fashion collections to major stores in the USA, UK, Japan, Australia and Europe. It was complemented by a range of Sandy Black knitting patterns and yarns, sold as do-it-yourself knitting kits. She lectured on knitwear and textiles at the University of Brighton and in 1998 curated the touring exhibition, "The New Knitting." She researches, writes and lectures on textiles and fashion and their intersection with science and technology, in the context of sustainability. She is the author of several books including *Knitwear in Fashion* and *Fashioning Fabrics* and has recently completed two new volumes, the first on the historical and contemporary knitting collection of the V & A Museum, and the second a new handbook of sustainable fashion for Thames & Hudson, both to be published in 2011.

Hamish Bowles, European Editor at Large, *Vogue*; as one of the most respected authorities on the worlds of fashion and interior design, Bowles currently oversees all interior design features, writes profile stories, and covers fashion and contemporary culture, as well as the history of fashion and style for the magazine. English-born, he was educated at Saint Martins School of Art and Design. Prior to joining *Vogue* in 1992, Bowles began his career at London's *Harpers & Queen magazine* (1984 – 1992). In 2001, he served as creative consultant at the Metropolitan Museum of Art, where he organized and mounted the acclaimed Costume Institute exhibition (and wrote the accompanying publication), "Jacqueline Kennedy: The White House Years: Selections from the John F. Kennedy Library Museum," which traveled to the Corcoran Gallery of Art in Washington, DC. Bowles curated the current exhibition "Balenciaga: Spanish Master," for the Queen Sofia Spanish Institute in Manhattan and in expanded form for the de Young Museum in San Francisco, where it will open in Spring 2011. Among his other publications are *Carolina Herrera: Portrait of a Fashion Icon* (2004); *Vogue Living: Houses, Gardens, People* (2007); *Yves Saint Laurent Style* (2008); and *The World in Vogue: People, Parties, Places* (2009). He himself has an extensive private collection of historic haute couture and fashionably significant clothes and is a frequent lender to exhibitions and museums in New York, Paris, and London.

Juliana Cairone, founder and owner of RARE VINTAGE, a store featuring exclusive pieces by the 20th century's most significant design houses; Cairone has been a passionate collector and connoisseur of vintage ever since she was a young girl and a devoted visitor to the Metropolitan Museum of Art Costume Institute. When at the age of 11, Cairone wrote to the Costume Institute special consultant Diana Vreeland to donate one of her grandmother's vintage dresses, she received a handwritten note in return, encouraging her to develop further her fledgling taste in fashion, something she has done ever since. Cairone opened RARE VINTAGE in early 2007 after realizing that her personal access to coveted pieces by revered designers like Madame Grès, Yves Saint Laurent, Chanel, and Givenchy could be levered into an exclusive boutique dedicated to those seeking unique and pristine examples of vintage couture. Cairone also travels frequently to France and Italy to explore the wardrobes of Europe's most stylish women,

bringing back rare specimens of 20th-century couture and ready to wear to show in her 57th Street boutique, where she also features carefully selected "frivolités" – statement-making accessories.

Angelina Chen, director, CIRCA's New York buying office, as well as in charge of CIRCA's buyer training program. She joined CIRCA in 2004 and trained as a senior buyer in New York. She worked in the New York and Palm Beach offices before opening CIRCA's first overseas office in Hong Kong in 2006. She returned to New York in 2007 to assume her current role. Prior to joining CIRCA, Angelina worked in the jewelry department at the auction house Phillips, de Pury & Luxembourg, and prior to that at Sotheby's and Christie's. A certified gemologist who holds an MBA from the University of Michigan, Chen grew up in Singapore, and has lived in Tokyo, Hong Kong, and London.

Laura Crow, designer for Broadway and off-Broadway since the early 1970's, and director of the Design Program and professor of Dramatic Arts in Costume History and Design, University of Connecticut, Storrs. Her designs have been seen in over 300 productions worldwide. Her designs were included in the recent exhibit at Lincoln Center, "Curtain Call, 100 women designers from 100 years of Theatre in New York." As a resident designer for the Circle Repertory Theatre for 13 years, she has been most closely identified with the plays of Lanford Wilson and the Poetic Realism movement in the American theatre. Broadway credits include *The Redwood Curtain*, *Burn This*, and *Fifth of July* (all by Lanford Wilson,) as well as *The Seagull*, *Sweet Bird of Youth*, *The Water Engine* and *WARP*. Her many awards reflect her work in New York and many regional theatres; among them the Drama Desk, Obie, American Theater Wing, Dramalogue and Back Stage West, Bay Area Critics, Jeff Award in Chicago and a Helen Hayes Award nomination. Her designs have been selected five times to be among those representing American Theatre at the prestigious Prague Quadrennial. Currently working on a multicultural musical titled *A Night at the Alhambra Cafe* she recently designed *The English Channel*, by Robert Brustein, about Shakespeare and Marlowe during the Plague year in London 1593 at Abingdon Theatre, NYC, and recently won an Abbie Award for Best Costume Design. Chair of the Costume Working Group for the Scenography Commission of OISTAT (the International Organization of Theatre Designers, Architects and Technicians), Crow is a member of United Scenic Artists Local #829 in NYC. Recipient: Fulbright Senior Scholar Research Fellowship in Asia (2002).

John Davey, collector of vintage Hollywood costumes and vintage fashion and haute couture for the past 11 years; starting in 1999 with his first purchase of an unknown Lana Turner negligée and an unknown Sophia Loren knit dress which he managed to identify, he is becoming one of the leading experts in this genre. His interest in Hollywood costume history led him to an interest in fashion and textile history and preservation. He owns and curates over 100 vintage Hollywood film costumes and over 200 pieces of haute couture and finer vintage ready to wear. He has exhibited parts of his collection at numerous private functions and two of his Katharine Hepburn costumes are currently on exhibit at the Katharine Hepburn Museum in Old Saybrook, Connecticut. A forthcoming exhibit at the V & A in London will feature costumes from his collection.

Joan DeJean, author and Trustee Professor at the University of Pennsylvania, a post she has held since 1988; prior to that, she taught at Princeton and Yale. The author of nine books on French literature, history, and material culture of the 17th and 18th centuries, her most recent books include *The Age of Comfort: When Paris Discovered Casual* and *The Modern Home Began* (2009) and *The Essence of Style: How the French Invented High Fashion, Fine Food, Chic Café Style, Sophistication, and Glamour* (2005). Her publication, *The Reinvention of Obscenity: Sex, Lies, and Tabloids in Early Modern France* (2002), received the Modern Language Association of America's Aldo and Jeanne Scaglione Prize for French and Francophone Literary Studies. Her current project, to be titled *The Invention of Paris: Making the City Modern*, examines the rebirth of the city of Paris in the 17th century

Prince Dimitri of Yugoslavia, designer and gemologist; he and his partner founded the Prince Dimitri Company, opening a jewelry salon at 5 East 57th Street in New York in 2008 to showcase one-of-a-kind jewels making innovative use of rare gems and unique materials. His work blends an innate understanding of the meanings of jewels with a passion for the power of gemstones and a well-honed instinct for design layered with cultural references. One of twin sons born to Prince Alexander of Yugoslavia and his first wife, Princess Maria Pia of Savoy, the eldest daughter of King Umberto II of Italy, Prince Dimitri grew up in Versailles, attended boarding schools in Switzerland and France, and graduated with a degree in business law from the University of Paris. He then moved to New York City where he pursued his true passion: jewelry and jewelry design. During his 15-year tenure at Sotheby's he became a senior vice president in the jewelry department, overseeing

all jewelry auctions; he also studied gemology and became a top jewelry expert. In 2002, he joined Phillips de Pury & Luxembourg as head of the jewelry department. Concurrently, Prince Dimitri had begun to design jewelry, beginning with a collection of gemstone cufflinks sold at Bergdorf Goodman. He later added a women's line exclusive to Barneys New York and Neiman Marcus. Dimitri also designed The New Look of Pearls, a collection for Assael, and is now one of New York's premier high-end jewelers.

Patti J. Geolat, founder and CEO, Geolat Companies, Dallas, TX; a widely known authority on the appraisal and sale of fine jewelry, as well as a broker of jewelry in the secondary market, her clients include many of the world's top jewelry houses as well as an extensive network of private and industry collectors. Her many credentials include: Graduate Gemologist (GG), Gemological Institute of America; Fellow (FGA) by examination, Gemmological Association of Great Britain; Accredited Senior Appraiser (ASA), American Society of Appraisers; Associate in Risk Management (ARM), Insurance Institute of America; Accredited Member (AM), American Society of Appraisers; and a Chartered Insurance Operations Professional (CIOP). Her professional affiliations include a 15-year term of service on, including nine as chairman of, the board of directors of Jewelers Mutual Insurance Co. Geolat served as chairman, Board of Governors, American Gem Trade Association's (AGTA) Gemological Testing Center, and on AGTA's Board of Governors and its Industry Rules Committee. She currently sits on the board of the Jewelers' Security Alliance, Jewelers Mutual Insurance Company, and the Women's Jewelry Association. She co-authored *The Professional's Guide to Jewelry Insurance Appraising* (1994).

Adam Heyman, principal, Oscar Heyman, New York; he has been with the company 45 years and traveling to Sri Lanka on stone-seeking missions for 34 of those years. Founded in 1912 and known for its sophisticated use of color, tone, and precious stones particularly sapphires (the later being purchased directly from Sri Lanka since the 1950s), Oscar Heyman is a New York manufacturer of the very finest precious stone jewelry; one of a handful of family-owned shops still dedicated to European-style craftsmanship and "by hand" fabrication. After they trained as teenagers at the Russian house of Fabergé, Oscar and Nathan Heyman arrived in New York in 1906 with their skills, and a unique understanding of platinum and precious stones. The brothers established a self-contained company where quality could be monitored at all stages. To this day, the firm makes its own tools, alloys its own platinum and gold, and designs and creates each piece of jewelry to demanding specification at its own workshops on Madison Avenue in mid-town Manhattan. Known for superb craftsmanship, exquisite stones, and peerless designs, Oscar Heyman is a supplier and a key source for the finest retail jewelers worldwide and attributable provenance to the firm ensures a premium price at auction.

Pamela Keogh, author; her current book is *Are You a Jackie or a Marilyn?* She is the author of the internationally bestselling biographies *Audrey Style*, *Jackie Style* and *Elvis Presley: The Man. The Life. The Legend*. Her work has been featured on the *Today Show*, *Larry King Live*, *Entertainment Tonight*, and the BBC, and in *Vanity Fair*, *The New York Times*, *Town & Country*, *InStyle*, *People*, *Harper's Bazaar* and hundreds of other media outlets around the world. A million years ago, she was the first person to put fashion in *US Magazine*, and had to walk down the hall to explain to Jann Wenner that "there were these things – called fashion shows..." A graduate of Vassar College, she lives in New York City, and to her mild chagrin, she is on facebook and twitter.

Gregory Kwiat, CEO of Fred Leighton, the world-renowned vintage and estate jeweler, and a partner at Kwiat, a 100-year old family-owned and operated diamond jewelry house. Both Fred Leighton and Kwiat are based in New York and have their flagship boutiques on Madison Avenue. Prior to joining his family in the diamond and jewelry industry, Greg was at Goldman Sachs in the Investment Banking Division, where he was one of the youngest professionals to be promoted to Vice President in the company's history. Mr. Kwiat holds an MBA and a BS from The Wharton School at the University of Pennsylvania, where he graduated summa cum laude.

Ann Lange, vice president, Jewelry Department, Doyle New York; having joined Doyle in 2004 as a gemologist and jewelry appraiser, she is responsible for valuing a wide range of property including 19th century, period and contemporary jewelry as well as diamonds and colored stones. She frequently participates in estate appraisals and contributes to collecting property for upcoming jewelry sales. Prior to joining Doyle, Ms. Lange was vice president and director of the Arcade Fine Jewelry Division at Sotheby's for 15 years. She has also acted as a consultant in private sales and in the wholesale jewelry business. The recipient of a Bachelor of Arts in French from Boston University, she then worked in her family's jewelry business, prior to pursuing a graduate gemological certificate at the Gemological Institute of America.

Jess Lee, vice president of Product Management, Polyvore, a global internet community of 6 million users empowered to set global trends and make on-line purchases, and where people can mix and match products from any online store to create outfits. Her work at Polyvore allows her to blend her expertise in technology with her love of fashion. Previously, she was product manager at Google where she worked closely with the engineering teams to design and launch new features, coordinated efforts among different teams spread out across 13 different offices, and concentrated on product design. She also worked briefly at NITDoCoMO, and as a writer for *BC Magazine*. She was educated at Stanford from which she holds a BA in computer science.

Amy Leonard, senior vice president, Levi's® Brand Product Management for the Americas region; a senior leader in Levi Strauss & Co.'s global product management organization with over 20 years of experience in global product sourcing, she is responsible for managing product sourcing for the United States, Canada, Mexico and Latin America, traveling the world to ensure that Levi's® brand products meet the company's rigorous quality standards, and are produced in an environment that protects worker health and safety and which meets strict environmental standards. An "evangelist for lessening the environmental impact of caring for jeans," in 2009 Leonard spearheaded a global initiative for the Levi's® brand to help educate consumers; the effort – "A Caretag for Our Planet" – involved changing the caretags in Levi's® brand products around the world to encourage consumers to help the environment by washing in cold water and donating the garments when no longer wanted, rather than throwing them away in order to reduce both the carbon impact of washing jeans and the amount of clothing that ends up in landfills. During the past two decades, she has worked for large organizations with complex, global supply chains including Revlon, Inc.; Gap, Inc.; and The J. Jill Group. A member of the Levi Strauss Foundation Board of Directors, she is involved in nonprofit and community work, including serving as an Advisory Board Member of the Fashion Institute of Technology in New York City and working with the San Francisco Friends School.

Edward A. Lewand, appraiser of fine and antique jewelry; he works with attorneys on estates, trusts, insurance matters, and copyright issues. He serves as an outside expert for the IRS, and is a consultant to numerous galleries and dealers in New York, as well as to international accounting firms and other entities regarding the appraisals required for the sale of major companies. With a Graduate Gemologist degree from the Gemological Institute of America, Lewand is a Certified Member of the Appraisers Association of America and a Senior Accredited Member in Gems and Jewelry from the American Society of Appraisers. He is also the director of "Jewelry Camp," an international educational program for focusing on antique, estate and modern jewelry in its 33rd year. He is also an adjunct faculty member of NYU's School of Continuing and Professional Studies, where he teaches jewelry appraisal. He maintains his insurance brokerage license in P&C and holds a certificate in Paralegal studies from Adelphi University.

Edward Maeder, costume and textile authority; after graduate study on the history of dress at the Courtauld Institute of Art, London and several years in Europe, he was appointed associate curator of costume, Fashion Institute of Technology in New York. In 1979, he became curator of costumes and textiles at the Los Angeles County Museum of Art (LACMA) where, over 15 years, he produced over 38 exhibitions, and doubled the size of the department's collection. He curated "HOLLYWOOD and HISTORY: Costume Design in Film," shown at LACMA (1987 – 1988), the Museum of Fine Arts, Boston, and the Palais de la Civilisation in Montreal, and authored the exhibition catalogue. He also organized "SALVATORE FERRAGAMO: Shoemaker of Dreams 1898 – 1960" shown at the V & A and then at LACMA. In 1994, he became director of the newly opened Bata Shoe Museum, Toronto. In 1999, he became chair, Curatorial Department and curator of textiles at Historic Deerfield, Inc. When The National Museum of the American Coverlet opened in Bedford, PA (2003), Maeder was named its chairman. He is active on international advisory boards and leads tours for LACMA's Costume Council. Maeder also helped Middlemarch Films, Inc. on their production on Benjamin Franklin, and in 2009, he was commissioned to design and make the 15 hats for their film on Dolley Madison.

Phyllis Magidson, curator of Costumes and Textiles, Museum of the City of New York; Among the recent exhibitions she has curated are the ongoing "Notorious and Notable: 20th-Century Women of Style," an exhibit co-presented with the National Jewelry Institute that showcases the stunning couture and exquisite jewels worn by 81 female icons and "On Stage in Fashion: Design for Theater, Opera, and Dance" (2010 – 2011), on view at The New York Public Library for the Performing Arts. Among Magidson's other recent exhibitions are "Valentina: American Couture and the Cult of Celebrity" (2009), "Black Style Now" (Fall 2006), and "It's In The Bag: Purse from the Permanent Collection" (2006 – 2007). She also served on the curatorial team for "Paris – New York: Design, Fashion, Culture, 1925 – 1940" (Fall 2008).

Presenters

Catherine Moellering, executive vice president, Tobé, a division of The Doneger Group, and publisher of the iconic Tobé Report, one of the fashion industry's leading business publications. In this role, Moellering is responsible for directing the company's day-to-day activities, strategic plans, and new business initiatives, while maintaining and building key client and industry relationships. Previously, Moellering served as CEO of the luxury children's wear brand Best & Co., where she launched a wholesale division to appeal to a new demographic and expand the reach of the brand. Prior to that she held senior management positions at Liz Claiborne Inc., including vice president and general manager of Narciso Rodriguez and vice president for Liz Claiborne accessories and for DKNY Jeans, juniors, men's and petites. She began her merchandising career in the Bloomingdale's Executive Training Program. The author of several pieces on fashion for *The Huffington Post*, she was named as one of New York's "Rising Stars" on *Crain's New York's* prestigious "40 under 40" list and has been featured in national publications ranging from *The Wall Street Journal* to *Town & Country* and *Domino*.

Andrew More O'Connor, a Roman Catholic Diocesan priest and founder of Goods of Conscience, an apparel line with clothes that look good, feel good and do good; ordained by the Archdiocese of New York in 1996 and assigned to the Church of the Holy Family in the Bronx, he previously served for six years at Holy Trinity parish in Manhattan. He is also a visual artist and believes that church and art must go together like subject and verb. In 2000, he founded a non-profit organization, SacredArtHeals, to collaborate with artists. Tried and tested in Catholic parishes from Paris, France, to Pascagoula, Mississippi, his projects are meant to be copied. The British Arts Council sponsored a documentary on a fellow artist Chris Knight's work, including Fr. Andrew and Knight's collaboration over the years, and in March 2007, the film makers participated in a multimedia mass using large scale video at Holy Trinity. In 2005, after a retreat in rural Guatemala, Fr. Andrew created Goods of Conscience to preserve the tradition of back-strap weaving and to provide the weavers a living wage. This grew into an apparel line that employs Mayan Indian weavers in Guatemala and underemployed sewers in the Bronx to produce the Goods of Conscience line. In supporting people by dignifying them, Fr. Andrew sees the deeper meaning of the word sustainability as well-aligned with Catholic Social Teaching.

David Ornstein, promoter, Manhattan Vintage Clothing Show, since 2001. He started Daybreak Vintage Clothing, in Albany, New York, in 1974. After 30 years of retail store operation, Daybreak Vintage evolved into a costume house for movies and theater. He also operates Warren Street Antiques, in Hudson New York and New Scotland Antiques, in Albany New York. He holds a masters degree in Educational Psychology from the State University of New York at Albany.

Mitchell Owens, special projects editor, *Architectural Digest*; a Virginia-born independent scholar on the subjects of style, architecture, fashion, and interior design, Owens has written widely for a variety of national and international publications, among them *ELLE DÉCOR*, *The World of Interiors*, *The New York Times*, *The International Herald Tribune*, *Traditional Home*, *Martha Stewart Living*, *House Beautiful*, *House & Garden*, *Travel + Leisure*, *Departures*, and *Architektur & Wohnen*. He wrote the text for photographer Derry Moore's book *In House* (Rizzoli, 2009) and edited *Jansen and Elsie de Wolfe: The Birth of Modern Interior Decoration* for Acanthus. He is involved in several forthcoming literary projects, among them a biography of 1960s tastemaker Pauline de Rothschild and a monograph about American interior decorator Ruby Ross Wood. He serves on the journalism committee of the James Beard Foundation Awards and is on the board of trustees of Hyde Hall, a historic house near Cooperstown, NY. Owens has been a judge of the Angelo Donghia Foundation's Student Scholarship Program in Interior Design, and was a co-curator of the 2003 Design Triennial of the Cooper-Hewitt National Design Museum, Smithsonian Institution. In 2006 he received a gold medal for travel journalism from Fundacion Destino Madrid. Owens also is working on designs for rugs, wallpapers, and china.

Larry Pettinelli, president, Patek Philippe USA since February 2007; he joined the company in 1988 after a brief stint in finance. Mr. Pettinelli oversees an office of 50 employees and manages sales, distribution, marketing and customer service. Patek Philippe is sold at a small number of prestigious authorized retailers across the United States, and leading jewelers throughout the world. Mr. Pettinelli holds a BA from Hobart College. Since 1839, Patek Philippe's uninterrupted mission has been to maintain the traditional art of Geneva watch-making while continuing to strive for innovation. Today, as the last privately owned, independent watch manufacturer based in Geneva, the firm enjoys total creative freedom to design, produce, and complete what experts consider to be the finest timepieces in the world.

Todd Reed, jeweler, whose acclaimed work is hand-fabricated in his Boulder, Colorado studio. Todd Reed Inc. had its official start in 1992 and was immediately recognized for daring designs, innovative use of raw diamonds, and bold use of materials. In using raw diamonds, his goal was to bring back the natural colors, organic cuts, and timelessness of ancient and antique pieces. For Reed, the most perfect stone is still an uncut, and he celebrates the inherent elegance of the pure form of this magical gem. Reed's collection continues to evolve as does his interest in and relationship to the material; expanding upon his original cube designs, he has used naturally colored diamonds fashioned into antique rose and old mine cuts. He is a part of every process involved in the studio. The gold used in his work is recycled and all of the diamonds are ethically sourced stones. All pieces are hand fabricated and finished in 18k gold, palladium, platinum, and silver in his studio by a team of exceptional goldsmiths working under Reed's guidance. He has received awards such as the *Town & Country* Couture Award (2008) and has been honored by the American Craft Council and the Society of North American Goldsmiths. Reed has served as president on the board of The American Jewelry Design Counsel.

Jan Glier Reeder, consulting curator for the Brooklyn Museum Costume Collection at the Costume Institute at the Metropolitan Museum of Art. She curated the exhibition, "American High Style: Fashioning a National Collection" on view at the Brooklyn Museum (2010) and authored the accompanying publication. From 2005 – 2009, she held the position of curator of the Mellon-funded Costume Documentation Project at the Brooklyn Museum, and prior to that (2003 – 2005) was at the Metropolitan's Costume Institute as collection assessment consultant. From 1995 – January 2003 she was specialist/appraiser for the Couture and Textiles Department at Doyle New York, becoming associate director in 1999. The leading American authority on Madame Jeanne Paquin, the first great woman couturière on whom she has published, Reeder has taught the history of couture and textiles at the Fashion Institute of Technology (FIT). A frequent lecturer, her opinions as an expert have been reported in numerous publications among them *The New York Times*, and *Art and Auction*. Educated at Smith and Hunter College, Reeder holds a master of arts in Museum Studies in Costume and Textiles, Curatorial Program, from FIT.

Sara Reiter, conservator of Costume and Textiles at the Philadelphia Museum of Art (PMA). She holds a BA in history from Oberlin College and MS in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation. During her 16 years as a textile conservator at PMA, Reiter has carried out treatment and exhibition preparation for major exhibitions such as: "Shocking! The Art and Fashion of Elsa Schiaparelli;" "A Passion for Perfection: James Galanos," "Gustave Tassell, Ralph Rucci," "Shopping in Paris: French Fashion 1850 – 1925," and "Best Dressed: 250 Years of Style." She has worked on costumes by designers such as Worth, Fortuny, Lucile, Poiret, Schiaparelli, Balenciaga, Fortuny and Galanos. Reiter was instrumental in the design and construction of the recently opened costume and textile conservation lab and textile storage facilities in the Dorrance Hamilton Costume and Textile Study Center at the PMA and supervised relocation of the collections. Her current research interests include analysis of the printed velvets of Mariano Fortuny y Madrazo and Maria Monaci Gallenga, and the long term stability of hook and loop tape for hanging textiles in the Museum environment.

Hal Rubenstein, Fashion Director, *InStyle*, since that publication's founding 15 years ago. In addition to creating the signature "The Look," the section that helped establish the identity of the magazine, and the identity of all 16 international editions, he also helped establish the highly informative, yet down-to-earth voice of the magazine, known for a confidence-building tone that assures readers that "you can do this." Rubenstein is also a leading authority on red carpet glamour, making frequent television appearances on top-rated national morning and entertainment shows. Recently, he starred as a series judge on Lifetime's *Blush: The Search for the Next Great Makeup Artist*. He has also served as a fashion expert on the second season of Bravo's *Tim Gunn's Guide to Style*. Prior to joining *InStyle*, he was Men's Style Editor of *The New York Times Magazine*. He began his career as a writer and critic for magazines such as *Details*, *New York*, and *Interview*.

Tziporah Salamon, stylist with an affinity for incorporating vintage clothing into her unique look; the daughter of an expert tailor and a gifted dressmaker. She grew up surrounded by the richness of cloth and design, watching her parents bring flat pieces of fabric to life. Viewing outfits as works to be curated until they are complete, Salamon elevates the act of dressing to an art form by attending to detail—she notices color, texture, scale and proportion and puts things together in such a way that she is often the focus of Bill Cunningham's lens and is frequently featured on blogs; she was one of four icons-of-the-moment in a recent article on women of style in *T*, *The New York Times Style Magazine*. Her professional experience includes working as a

fashion and image consultant; as an instructor at Parson's School of Design; as an assistant stylist for television commercials; as a buying agent for a New York-based French company; as a production supervisor of hand-knit men's sweaters for private labels; and in sales at Bergdorf Goodman, Barney's Women's Duplex, and Charivari.

Lincoln Schatz, photographer and video artist; his work engages chance as a means of breaking habitual modes of thought. In 2000, he made the transition from sculptural objects to generative video work; his recent series of generative portraits selectively records and displays images culled from specific environments, amassing slices of video over time to construct their own interpretations outside the artist's control. Using this means, Schatz challenges the historical notion of portraiture as a static image and the idea that a single, precisely crafted moment can truly capture an individual or experience. His CUBE, a 10 x 10 translucent architectural portrait space embedded with 24 video cameras, was commissioned to create "Esquire's Portrait of the 21st Century," and includes generative portraits of dozens of individuals from every discipline, from Marc Jacobs and George Clooney to synthetic biologists and policy-makers; the series was recently acquired by the Smithsonian's National Portrait Gallery. He has realized portraits of domestic, corporate, and museum settings; high-rise tower construction; helicopter flights; and large-scale public interaction in temporary, site-specific installations at Sundance, TEDActive, and PopITech.

Jonathan Scheer, president, J. Scheer & Co., a firm specializing in conservation cleaning and preservation of wedding gowns, exhibition couture, and historic textiles. He studied conservation science and care of museum collections at the Smithsonian Institutions Conservation Analytical Laboratory, the Art Institute of Chicago, and the Campbell Center for Historic Preservation. A guest lecturer at the Conservation Center of the Institute of Fine Arts at NYU, he co-authored a paper on conservation cleaning treatments delivered at the North American Textile Conservation Conference (2000; and published in the conference journal) and has spoken at the Cooper-Hewitt National Design Museum on behalf of the Textile Conservation Group, and to conservators at the Biltmore Estate in Asheville, NC. Among the museums with which he has worked are the Musée des arts décoratifs at the Louvre and the Whitney Museum of American Art, as well as the Tapestry Conservation Laboratory at the Cathedral of St. John the Divine in New York City. A member of the American Institute for Conservation of Historic and Artistic Works, his work is recommended by couture bridal salons throughout the US, and such designers as Amsale, Carolina Herrera, Elizabeth Fillmore, Monique Lhuillier, Reem Acra, and Angel Sanchez. The firm's work has been highlighted in *Martha Stewart Weddings*, *Harpers Bazaar*, and *New York Magazine*, and on *Martha Stewart Living Television* and NBC's *Today Show*.

Daniel Storto, glovemaker; born 1954 in Toronto, and trained by his Italian grandfather who was an artisan shoemaker; this tradition contributes to Storto's concern with "what I can contribute and leave behind." Storto works and resides in Gloversville, New York (the one-time glove capital of the world) where he has the world's only storefront glovemaking shop where one can experience the art of glove making, and where he is restoring a turn-of-the-century glove factory to become the only freestanding glove museum in the world. His artistic preoccupation is with "large-scale sculptural shapes; when worn, the shape becomes three dimensional." He also has an overriding concern with craft; a Storto glove, from cut to stitch, is entirely hand-sewn by him, a trademark of his work. Storto's deep knowledge of glove history and glovemaking techniques led *Vogue*'s Hamish Bowles to invite him to create the gloves for the Metropolitan Museum of Art's exhibition "Jacqueline Kennedy: The White House Years" (2001). Storto has collaborated with fashion designers Geoffrey Beene, Dries Van Noten, Alexander McQueen, Paul Smith, and Timothy Everest. Recurring inspirations are American artists Louise Nevelson, Diane Arbus, Larry Rivers, John Chamberlain, Ellsworth Kelly and Richard Serra. By 2002, the wider art world had taken notice of Storto, whose sculptural "Circle" gloves were featured on the cover of the arts magazine *Twice*. In September 2004, Irving Penn photographed Storto's gloves for the cover of American *Vogue* and in September 2007 Storto's L.O.V.E. gloves were featured in a cover story in *American Craft* magazine. In October 2009 Storto's life and work was the subject of a feature story by Guy Trebay for *The New York Times*.

Anna Sui, American designer; she has built a fashion, fragrance and cosmetic brand that is sold in her own stores and in department and specialty shops in over 50 countries. Her work is youthful, colorful, and highly imaginative. Born in Detroit, Sui came to New York to study at Parsons School of Design. She launched her first runway show in 1991. Her retail location at 113 Greene Street in Soho, with its lavender walls, red floors, antique black furniture, and signature dolly head mannequins has become a magnet for trend-conscious fashion. In describing her look, Sui states: "There's always a very sweet feminine, girly aspect...a touch of nostalgia. Then there's also got to be the notion of trendiness; the hipness I try to create by always adding a rock-and-roll coolness. There's always that ambiguity...the Good Girl/Bad Girl thing. All these elements have to go into my designs, or it just doesn't look like Anna Sui." In 2009, Sui won the Council of Fashion Designers of America Geoffrey Beene Lifetime Achievement Award, the industry's highest honor.

Patsy Tarr, president, 2wice Arts Foundation. The foundation supports the performing arts through grants and the publication of books about dance, fashion, architecture and photography. She is a board member of the Cunningham Dance Foundation and the Central Park Conservancy. Last year the Phoenix Art Museum, under the direction of Dennita Sewell, presented a show of Geoffrey Beene's designs featuring a selection from Mrs. Tarr's collection; she has been wearing Beene since 1979 and has managed to save most of it.



Koos Van Den Akker, *Evening Coat*, 1983, crushed black cotton velvet with multicolored metallic appliques and gilt braid trim. Reproduced in Eric Boman, *Rare Bird of Fashion: The Irreverent Iris Apfel* (Thames & Hudson, 2007).

Koos Van Den Akker, designer; known for his painterly delight in mixing colors, patterns, and textures in unusual, often one-of-a-kind garments. Having studied at L'Ecole Guerre Lavigne and apprenticed at the House of Christian Dior, Van Den Akker undertook the fabric collages that have become his hallmark. He opened his first salon in The Hague in 1965. Since arriving in the US in 1968, he has been creating clothing with simple shapes embellished by rich surface manipulations. After selling fashions from his apartment and then a boutique on Columbus Avenue, he opened his store at Madison Avenue and 68th Street, and later one in Beverly Hills and a men's boutique. In the mid 1970s, he started a wholesale line. In 1983, he presented a modestly priced collection, Hot House. By 1986, he was designing lingerie, daytime and evening clothes, furs, and home furnishings. During the 1980s, Van Den Akker gained a following among show business personalities, in particular Bill Cosby. In 1995, long-time client Veronica Vickers approached Koos with the idea of a new partnership: "Koos & Co" was born, beginning in the Village and then returning to Madison Avenue. In 1998, Koos began working with QVC, designing a line called "Koos of course!" an exclusive QVC label that became their top-selling line and which he defined as "mass couture." His work is in private and museum collections and was seen in "Rara Avis: Selections from the Iris Barrel Apfel Collection," an exhibition organized by the Metropolitan Museum of Art.

Seth Weissner and **Gerard Maione**, owners, What Goes Around Comes Around (WGACA); they have more than 20 years of experience as purveyors of fine vintage in New York. After traveling the globe in search of vintage clothing and antiques, they turned their knowledge into design inspiration with the creation of the What Goes Around Comes Around Collection, a contemporary line for women and men. WGACA recently expanded with the opening of a store in Hollywood, CA, an appointment-only Vault in SoHo, and a vintage archive in New Jersey.

David Wolfe, creative director, Doneger Creative Service; one of the fashion industry's most quoted authorities, having earned international credentials for his work as a fashion, color, and trend forecaster. Prior to joining to the company in 1990, Mr. Wolfe spent 10 years at The Fashion Service, a trend forecasting service he founded and managed. His previous experience also includes the role of creative director with I. M. International, one of the world's first fashion forecasting and consulting firms.

Registration

Hotels: New York City has many hotels at varying price points and excellent transportation throughout. We urge you to make your reservations as soon as possible to be assured of appropriate accommodations. **Please call the program office for suggestions.**

Registration confirmations are sent via email.

To register on-line: www.acteva.com/go/vintagevalue

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Cover, Tobé Report, October 2010.

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