

Making a New Look

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This paper looks at what it was that was new in the patterns and cut of Christian Dior's New Look. Through examination of several garments in the collection of the ROM this paper identifies key innovative House signatures of cut and construction that helped make Christian Dior's new post war silhouette the dominant one of the post war era. Shown will also be how this information on cut was presented to the public in the exhibition "Dior" that featured 40 of the ROMs garments 1947-1957 in an exhibition held November 2017-April 2018.

Fixer les plis, suspendre le temps. Grès' innovative pleating technique

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In contrast with the ephemeral nature of fashion, it is my goal to show in the course of this paper that precisely the opposite can be true, through the observation of Madame Grès' meticulous and innovative pleating technique. The French couturière worked for six decades, creating clothes as if they were living sculptures, always in search of the ideal dress. Even though her oeuvre was much wider than the so-called "goddess dresses", the long draped gowns, reminiscent of eternal time, became her archetype. The expressive use of pleating and drapery, in all its limitless variation and fluidity along the outside, is rightly considered to be Grès' hallmark. Although a woman of her time, bound by a cultural context specific to her epoch, there is a deliberate quest for timelessness at the very heart of Grès' work, which, I argue, can be perceived in her innovative technique. From the 1940s onwards the French couturière's gowns began to be anchored in a solid internal structure, invisible to the eye, that firmly delineated the body. Each draping, rib, or pleat is worked minutely, actively taking part in the construction of the garment's final shape. The initial width of the fabric could be reduced to a few centimetres by an exquisite pleating technique. To be kept in place, the folds were sewn at the back, a sartorial innovation in the universe of Parisian haute-couture. Time seems to be suspended by this technical detail. In the light of Henri Bergson theory, this suspension - *la durée* - can be seen as a moment of simultaneity, an experience of temporality based on a constant interaction between past (the classical approach), present (the moment of the making of the dress) and future (the experience of the wearer).

The 21st-century little black dress: addressing and redressing shifting social codes in fashion

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In 1926, Coco Chanel designed a simple, short black dress described in American Vogue as 'the frock that all the world will wear'. Its origins were radically modern: it disregarded convention as much in its stark design as its sombre shade, associated with mourning. Yet it subsequently became something of a social institution, each morphing silhouette

capturing the spirit of its time. By the 1950s, this Little Black Dress was the epitome of the classic cocktail dress, swiftly adopted as a staple of elegance.

Throughout history, black has obtained many subtle nuances of meaning – from seduction to subversion, piety to witchcraft – whilst the “LBD” has remained an icon of femininity. Designer Miuccia Prada said ‘designing a little black dress is trying to express in a simple, banal object, a great complexity about women, aesthetics, and current times.’ The women’s suffrage movement precipitated a new trajectory for women in society, which came to be reflected in their wardrobe. Yet expectations of female codes of dress and propriety have historically dictated modes of fashionable dress, and linger in contemporary gender debates. Against this backdrop, today’s designers are reworking the ubiquitous cocktail outfit as a tongue-in-cheek social commentary on modern issues surrounding the complexities of femininity. Gareth Pugh famously turned bin bags into ballgowns (Autumn/Winter 13/14), and hand-embroidered cocktail dresses with black drinking straws (Autumn/Winter 15/16), while Dutch designer Iris van Herpen’s sculptural, 3D-printed iterations exemplify the LBD’s infinite capacity for reinvention.

Forming research for a forthcoming exhibition at National Museums Scotland in 2020, this paper explores the LBD as a canvas to illustrate how sociopolitical change has proven a catalyst for sartorial innovation. It juxtaposes the classic chic ideal of the LBD with fashion’s new inventions, considering how contemporary designers are challenging entrenched notions of classical dress, upgrading the LBD for the future.

Selvages and Edges

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From 1887, a pink silk damask ball gown with crystal embroidery designed by Charles Frederick Worth (1825-1895) incorporates the floral motif along the edges of the fabric as a decoration. It even includes the groisgrain-ribbon-like selvedge as a visual effect in the design of the dress – at that time an innovation. The same effect with flowers along the selvedge has been used to create a symmetrical image of the flower pattern in the center line from neckline to hem of a wedding gown in cream silk damask, though this time without visible selvages. The gown from 1896 is from the same fashion house, Worth, this time designed by Jean-Philippe Worth (1856-1926).

In the collection of Designmuseum Danmark, a group of craftsmen’s dresses from the 1970s includes characteristic contrast stripes along the selvages as decoration in kaftan inspired dresses. In the 1970s, fashion and fabric was influenced by ethnic clothing, and the Danish craftsmen were inspired by the republishing of the costume books by the German ethnographer Max Karl Tilke (1869-1942).

This paper looks at visible selvages as an innovative part of a dress design, taking into account that selvages take different forms according to prevailing technology, whether the fabric is woven with a hand loom, a powered shaft loom with shuttles and spools or simply with the thread transported forward with pressure from water or air. It also looks at motifs along the selvages as a significant condition for the cut of a dress design. In this context, it is relevant to discuss the different interpretation of the concept of *à la* disposition, whether the embellishment for instance print or embroidery are worked into

the fabric after the decision of the cut and sometime even after the construction of the dress or the cut is secondary to the motifs of the fabric.

Modernization, Christianity, Fashion and the Adaptation of 'White' Among Widows in Eastern Nigeria

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This paper is about African women and change with a focus on women of eastern Nigeria inhabited by the Igbos. It describes how Igbo women in widowhood are generally identifying with 'white' as the official colour for mourning as against the traditional 'black'. The major highlight of this paper is the quiet and general acceptance of white by almost every strata of the Igbo society as the general colour of widowhood in the society. In times past, before the coming of the European and the introduction of the church into Igbo society, 'black' as a colour was associated with widowhood. A woman clad in black will normally pass as recently bereaved of her husband. This no longer obtains. The new trend in fashion has become widespread in Eastern Nigeria as women belonging to the catholic faith, Pentecostal and even traditional worshippers are all identifying with colour 'white'. What is the reason behind this acceptance? Why the stigma against colour 'black'? This paper with the use of photographs will attempt to answer these questions and more. The paper is divided into three parts. The first part highlights the subject of widowhood in pre colonial Igbo society; The second part will examine the socio political changes which took place in Igbo society due to modernization and the advent of Christianity; it will further deal with the impact of these forces of change on the trend in fashion amongst Igbo women, with a specific focus on colour and widowhood; the third part will conclude the presentation with a view on how these changes have been effected in exhibitions within museums in Nigeria.

The Curious Case of Belgian Fashion Designer Dirk van Saene

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Belgian fashion is highly respected worldwide. This reputation is based on the famous Antwerp 6+, a talented group of (young) graduates from the Antwerp Fashion Academy who presented their collections together in London in the 80s. They were appraised for their innovative approach to fashion design and conceptual methodology. Some of these evolved into big and blooming fashion houses today, such as Dries Van Noten, Ann Demeulemeester, Maison (Martin) Margiela and Walter Van Beirendonck.

Belgian fashion and designers have been discussed extensively in the popular media by journalists who followed them from the early start of their careers. Many Belgian designers (such as the above mentioned) have been the subject of one or more retrospective exhibitions organized by prominent Belgian and international museums, and their creations are conserved in many important fashion and clothing collections. From an academic point of view, however, only a handful of articles have focused on Belgian and Antwerp fashion. This paper is part of a broader qualitative, preliminary PhD research, focusing on national fashion identity, in which one of the main case studies focuses on Belgian fashion designer Dirk Van Saene.

Van Saene has been described as one of the most avant-garde of the Antwerp 6+, although he prefers not to be categorized. Within a period of dark deconstructivism, minimalism and conceptualism dominating nineties fashion, his work was renewing and ahead of time. Despite and maybe precisely due to his innovative approach, working with odd materials and shapes, he remained in the shadow of the other members of the illustrious group. In line with this his work has barely been researched.

This presentation aims to illustrate Dirk Van Saene's innovative character contribution to Belgian fashion through an investigation of his early work, his use of materials and cut of his designs in the late eighties – beginning of the nineties.

Gaston d'Almeida and Roger Vivier - Paiva and Laboremus. Two studios in Paris and new marketing strategies for shoe design (1920s - 1930s)

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The time between the two world wars has not only been a period of economical crisis and political instability. Technologies and society changed at lightning speed, fashion houses spread their fame around the world and brand marks started to be important for the latter. Glamorous parties were the runway for the ever new sophistication in style, be it in Berlin, Paris, Chicago, Palm Beach or Hollywood.

The successful and globally acting German tannery for fine leather "Heyl'sche Lederwerke Worms-Liebenau" seduced its clientele not only with their new products, printed pattern or gold and silver on kid leather, but offered a range of high end shoe prototypes that the manufacturies could buy and produce in line. Specifically for this purpose, the company run consecutively two studios in Paris, where the still almost unknown Gaston d'Almeida and the later on famous Roger Vivier invented the most beautiful women's shoes, glittering, elegant and mounted on high heels. They provoked a run on their creations not only in Europe, but especially on the North American continent.

Following the exhibition "Roger Vivier : SchuhWERKE" at the German Leathermuseum Offenbach, that I had the chance to organize in 2014, I am now focusing on the appearance of the designer behind the product and on searching the products that could have survived in the costume collections worldwide. A hundred prototypes are now known in the Offenbach collections and make prove of a very specific style. My paper is a call for cooperation with the aim to attribute a designer's name to some more masterpieces of Art Deco shoe fashion, and to awaken them from a long slumber in anonymity.

Unlikely bedfellows: the inventions of nineteenth century silver manufacturer Elkington & Co. and their influence on fashion and textiles

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This paper presents a unique opportunity to examine the role the inventions and patents of Birmingham based silver manufacturer Elkington & Co. have played in the development of fashion and textiles. I will examine the progressive force that was

Elkington & Co., a business borne of the Industrial Revolution, and the phenomenal work of the chemists and inventors employed by the company, in particular the unexpected work carried out in dye technology, waterproofing and metallisation of fabric.

In this paper the influence of the technology innovations made in terms of electro-chemistry, coatings, decoration and fashion detailing will be explored. Traced back to the work of electro-metallurgist James Napier and the numerous patents taken out by Head of Elkington's casting department Alexander Parkes from the 1840s onwards, the impact of their pioneering work in the surface treatment of fabric in the 20th Century will be discussed.

As a manufacturer known for their development of the revolutionary Victorian technology, electro-metallurgy Elkington & Co. have received considerable recognition particularly in terms of their historical significance in the production of metal electrotypes for the South Kensington Museum (now known as the V&A Museum). The company being pivotal in the copying programme of national treasures spearheaded by Prince Albert. However, their chemists and inventors also experimented in the production of a more diverse range of materials than metal, within what is now known as the field of material science.

By building on examination of the scientific work and entrepreneurship in art, craft and manufacture of Elkington & Co. and other companies operating in nineteenth century Birmingham and the Black Country I will reveal their relationship with inventors that became significant figures in fashion such as Charles Macintosh. Finally, the considerable impact of electro-metallurgy on the manufacture of metallic coatings, thread, yarn and haberdashery will be discussed.

Fashion collaborative culture

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Currently, the change of paradigm that we are living, which shifts from individual and intellectual property to that of the shared economy, in terms of creation and collaboration through digital platforms, means that design and fashion cannot be exempt.

In the digital age, where ideas and projects are shared, both from their funding and in the processes of creation and / or production, one might think about the possibility of shuffling and giving again in the fashion industry.

From collaborative funding for the development of fashion projects through platforms such as idea.me (Bananafish shoes, Kaluna Project), the patterns we find in www.freeewing.org of designers who share their designs so that anyone can produce them, even rented wardrobes to choose between hundreds of garments like Glamcorner or Renttherunway every day, the collaborative economy came into fashion to stay permanently.

What could happen if the shock wave reaches the possibility of printing 3d garments through the web, in collaboration? This would imply a gigantic change in the world production map, microscopically relocating productive places to the detriment of the structures of factory countries and the maquila typical of the SXX, redesigning the logistics of the whole business (it is already feasible to be implemented, for non-

collaborative projects). In the coming years we will surely see great changes in this industry.

Innovating Tradition. Discontinuity in traditional costumes of Upper Franconia

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Stereotypes created in the past influence the representation of traditional costumes until today. The so called Mistelgau, a community of several villages close to Bayreuth in Germany, is well known since the 18th century for its particular clothes. In the eyes of observers describing the peasants, the dresses showed their Germanic, Slavic or Wendish roots. However the supposedly invariant women's traditional costume changed several times reflecting the dressing habitudes of the surrounding.

The presentation shows how the imagination of the typical traditional dress of Mistelgau shifted and displays its relation to the clothes that have been really worn in the region. It is based on the results of a research project of the University of Bamberg in Germany and the Bauernmuseum Bamberger Land. The project takes place in cooperation with 17 museums and collections from Upper Franconia. The textile collections of the participating institutions have been investigated from the point of view of ethnological costume research. Since 2013 more than 5000 objects have been analyzed and around 900 of those have been recorded in a digital database that will be published online.

The analysis of the historical clothes, in combination with historical texts and pictures, brings to light if regional differences in historical clothing behavior in Upper Franconia really existed - or if traditional costumes are only an artificial construction arising from wishful thinking.

Dress of the Javanese poor and the German elite: batik in the works of Henry van de Velde

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Around 1840 the Netherlands became a leading producer of printed cottons that imitated Javanese batik garments. These industrial, mass-produced copies of Indonesian sarongs, head-cloths, scarves and chest-covers, had become the everyday dress of the lower strata of Indonesian society who could not afford genuine hand-made batik. When at the beginning of the 20th century the Javanese batik technique had gained significant popularity in Europe, Belgian designer and architect Henry van de Velde (1863-1957), at that time active in Germany, introduced to European fashion and interior design replicas of Javanese batik textiles produced at Kralingen near Rotterdam. This way, in the first decades of the 20th century, the lower strata of Javanese society as well as the aristocracy and financial elite of Germany shared the same type of dress cloth.

In addition, encounters with the aesthetics of Javanese garments had a distinctive impact on textile designs created by this artist. The process of this cross-continental transfer of dress fabrics, motifs and aesthetics have been documented in dozens of archival photographs, while samples of the Dutch replicas of Javanese batiks used by van de

Velde feature in the collections of Klassik Stiftung Weimar, Museum Rotterdam and Musées Royaux d'Art et d'Histoire in Brussels.

Fashion and Innovation: Decolonizing Fashion Thinking

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As the National Museum of World Cultures, the storage rooms of the three museum Tropenmuseum, Museum Volkenkunde, and Afrika Museum bulge with innovative ways of dealing with textiles and dress. In this paper however, I would like to address a different kind of innovation in fashion: because of its history, collections in the ethnographic museum are without exception organized according to binary categories. The whole endeavour of the (western) ethnographic museum was based on the ultimate binary between us and Other. This divisive 'us and them' thinking led to categories of clothing that brought specific clothing textiles into different types of museums. This strong division between fashion, dress and costume was represented into similarly differentiated museums: fashion museums, local or regional museums with local/regional dress or costume, and the ethnographic museum with its unilateral category of non-western dress. In my short lecture, I would like to pose the question to the audience on why a specific item is fashion or not, or why it is dress? In other words, I would like to question the idea of fashion being modern, or western, and fashion theory's bias towards the west. I want to show some objects from our collection and discuss whether they can be considered fashion or not. This to open up debate in thinking about fashion in different ways. The innovation in this paper thus lies not within the fabric of textile, but in the thinking about categories.

Industrial Revolution: Value and devaluation of African Sacred Traditional Tenues

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As in any sector of human activity, the industrial revolution has had a positive and negative impact on the inventions, artistic and cultural productions of humanity. This impact is more than harmful in the traditional clothing of Africa: We have seen for many decades in many African societies that fashion follows unfortunately for conservatism and fortunately for conformism social changes and cultural movement. In a particular way, and with specific examples revealed in some societies of Cameroon, Central African country, we will explain how the loss of value and the symbolism of certain traditional and sacred costumes influence on the preservation and the perpetuation of the cultural tradition. It existed before the Industrial Revolution in African societies, a true sartorial art associated with traditional cults, rites, and ceremonies. The regalia of kings, high dignitaries, women with a particular social status, those of priests of customary ceremonies fall into the category of sacred garments and fabrics. These outfits formerly rare because of their originality and function have symbolic charges. The secret of their sacralization and symbolism lies in their function and use. Would it be tolerable today that under the pretext of the fashion' evolution, related to the industrial revolution, we accept a mass production that devalues the material, falsifies the true and the original, thus desacralizes the function and the use of some cultural products! To this question, our discussions could provide some answers.

Clothes for everyone - The importance of ready-to-wear, advertising and store architecture for the success of C&A between 1841 and 1911

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In 1841 Clemens and August Brenninkmeijer founded C&A as a warehouse in Sneek, the Netherlands. Like their ancestors did before, the brothers from German Westphalia focussed on fabrics which they sold to the rural population by peddling from door to door. Even after opening their first store in 1860, the C&A founders kept the product range and still peddling they offered already small pre-sewn items.

In this paper I concentrate on the second generations achievements that laid the groundwork for the department store chain offering clothes for everyone. The eight sons of Clemens and August joined the company from the second half of the 1860s on. They opened six branches in the Netherlands before expanding to Germany in 1911. In the stores in Sneek, Leeuwarden, Groningen, Rotterdam and the two Amsterdam branches they still offered a wide range of fabrics and they also experimented with custom tailoring. But above all, they forced the sale of the more and more established ready-to-wear clothing, which they soon offered for the whole family. In the beginning, the garments provided were unaffordable to the majority of the population. For this reason, the owners looked for ways to get coats manufactured in large numbers as cheap as possible. They found them in Berlin which was the centre of the clothing industry in those days. In order to inform and to attract numerous customers, the Brenninkmeijers placed spectacular newspaper advertisements and they integrated the new achievements of the store architecture concerning shop-windows, space and light and hence they made that a new garment became a shopping experience.

„Those who master the yarn will control the market“ Textile Innovations and the effects on the hosiery industry between 1938 and 1990

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With his statement „Those who master the yarn will control the market“, the industrialist Julius Kunert encapsulated the central questions of the hosiery industry. Everything depended on the quality of the yarn: the requirements regarding the mechanical engineering for the stocking production, the appearance of the mesh structure, the haptic nature of a stocking and finally the reception by the consumers. This paper will discuss the essential innovations regarding the development of yarn and its impact on the stocking industry: beginning with the invention of nylon and perlon, continuing with the thermoplastic development from polyamides to yarns like Helanca and finally a combination of polyamides with elastane creating many different forms and shapes. The nature and characteristics of the individual yarns will be examined, as well as the effects on the quality of the stockings and the success or failure regarding the consumers.

Lace, 1550-1600. New technologies in renaissance Europe

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Most of the technologies used in western costume, spinning, weaving, embroidery, have been around for 1000's of years. Although working practices changed over time, basic structures have hardly changed since prehistory. The western world shares most of these structures with many non-western cultures. All the more surprising, is the emergence of two virtually new technologies, needle and bobbin lace making, around the middle of the 16th century. The paper deals with new needs for products, not available before and for the way the technologies of bobbin and needle lace developed at a rapid pace, and in countries both in Western and Southern Europe. By the end of the 16th century textiles, never seen before embellished the house, clothing and the church. Today one can wonder if digital technologies for use in textiles develop as fast and have as wide an impact as lace did in the 16th century. Naissance not renaissance was the issue in a good part of our 16th century textile heritage.

Simply Scandinavian – Nordic Design 1945-2018

Suzan Russeler

TextielMuseum, Tilburg, the Netherlands

The popularity of Scandinavian design, which first emerged after the Second World War, has only increased in recent years. Combining functionality with affordability, it embodied the Scandinavian creed of democratic design: Design is for everyone. The exhibition *Simply Scandinavian – Nordic Design 1945-2018*, designed by studio Scholten & Baijings, provides an overview of the most iconic furniture, textiles and interior products from Sweden, Denmark and Finland from 1945 to the present. With this paper I shall give a brief introduction to this new exhibition, before heading off exploring the TextielMuseum.