

The Collection of the Museum at FIT

Fashion Designers

Stella McCartney

Etro

Akris

**SIX DESIGNER
EDITIONS**

Missoni

Prada

Diane von Furstenberg

TASCHEN



Fashion Masterpieces

Defining designers of the 20th and 21st centuries and their most remarkable works

From Azzedine Alaïa, Cristóbal Balenciaga, and Coco Chanel, to Alexander McQueen, Yves Saint Laurent, and Vivienne Westwood, a century's worth of fashion greats from the permanent collection of **The Museum at the Fashion Institute of Technology** are celebrated in this limited-edition volume. **The curators of America's premier fashion museum have selected 500 masterpieces of the art of fashion.** Known for its innovative and award-winning exhibitions and its outstanding permanent collection of more than 50,000 garments and accessories, The Museum at FIT in New York City is one of only a handful of museums in the world devoted to the art of fashion. The Museum has built its collection around aesthetically and historically significant "directional" fashion — the kind of clothing and accessories that move fashion forward.

In this volume, the designers are organized from A-Z: Adrian, Balenciaga, Chanel, Dior . . . through Xuly Bët, Yamamoto, and Zoran. Photographs of selected garments from the Museum's permanent collection illuminate each of the featured designers, while texts by the curators at The Museum at FIT explain why each designer is important in fashion history and what is special about the individual pieces featured. In her introductory essay, director and chief curator **Valerie Steele** writes about the rise of the fashion museum, and the emergence of the fashion exhibition as a popular and controversial phenomenon; and both Steele and contributor **Suzy Menkes** provide a history of this museum's role in the world of fashion scholarship and preservation.



OPPOSITE
Jean Paul Gaultier
Dress: Peach satin,
peach stretch cotton
France, ca. 1987

ABOVE
CHANEL
Shoes: Cream silk satin,
black faille
France, ca. 1980

Wearable art

The designers who have taken fashion to its greatest heights

Fashion Designers A-Z is available as a series of six limited Designer Editions. Each edition (a total of 11,000 copies) is bound in a fabric created by one of six designers — Akris, Etro, Stella McCartney, Missoni, Prada, or Diane von Furstenberg — and comes in a Plexiglas box. Crafted by hand at a bindery in the heart of Italy, and stamped with a unique number, every copy is an instant classic, and an addition to your fashion library that is truly one-of-a-kind.

- Features the masterpieces of over 100 designers selected from the museum's vast archive of over 50,000 pieces, and newly photographed for this volume.
- Includes early couture pieces by Charles James, Paul Poiret, and Louiseboulanger; iconic silhouettes from Chanel, Dior, and Yves Saint Laurent; and avant-garde creations by Rick Owens, Gareth Pugh, and Yohji Yamamoto.
- Profiles of each designer and fashion house, from Adrian to Zoran, have been written by the curators at The Museum of FIT.
- In her introductory essay, Valerie Steele analyzes the history of museum fashion collections from their origins in the 18th century through the mega-museum shows of today.



Valerie Steele

Valerie Steele is director and chief curator of The Museum at the Fashion Institute of Technology and founding editor of Fashion Theory. Described in *The Washington Post* as one of “fashion’s brainiest women,” Steele combines serious scholarship (and a Yale Ph.D.) with a rare ability to communicate with general audiences. As author, curator, editor, and public intellectual, Steele has been instrumental in creating the modern field of fashion studies.

The contributing author: Undisputed doyenne of the international fashion press, Suzy Menkes is head fashion editor of the *International Herald Tribune*. Among the world’s most influential fashion critics, she is an officer of the Order of the British Empire as well as a chevalier of the Légion d’Honneur. She lives and works in Paris.

The illustrator: Robert Nippoldt is a German graphic designer, illustrator, and book artist.

Fashion Designers A-Z
The Museum at the Fashion Institute of Technology
By Valerie Steele, et al., foreword by Suzy Menkes
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Trilingual edition: English, German, French

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“Valerie is cerebral. For her, I think fashion is a game of chess in high style... She has an ultra-sharp antenna for what will make history.” — RUBEN TOLEDO



Akris

Albert Kriemler's racecar motif pattern was created in the spirit of the devil-may-care elegance of John Frankenheimer's 1966 movie *Grand Prix*.

Akris Edition (2,000 copies)
ISBN 978-3-8365-2822-1



Missoni

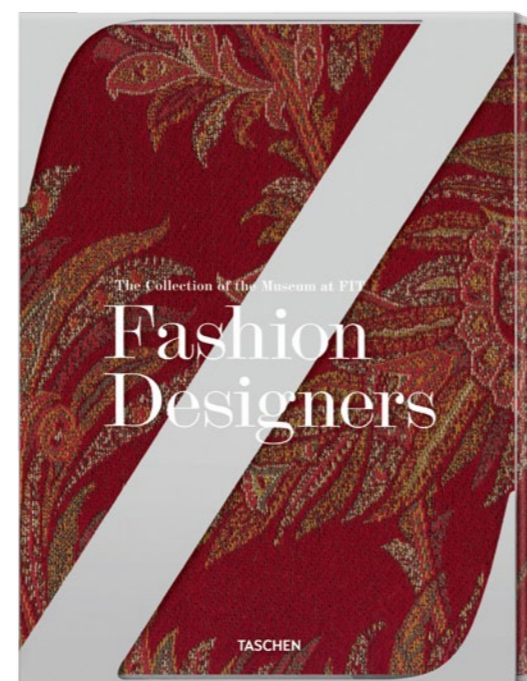
The colorful zigzag-striped knit selected by Missoni exemplifies the company's optimistic, playful approach to pattern since the 1970s.

Missoni Edition (2,000 copies)
ISBN 978-3-8365-4302-6

Etro

Paisley is practically synonymous with the Etro name — and the Paisley motifs selected by Veronica Etro are classic examples.

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Prada

For her edition, Miuccia Prada selected four classic prints from previous collections and re-printed them on cotton: the feminine tiny “hearts,” the Baroque-inspired “bananas,” the abstract geometric “diamonds,” and a floral reissued for Prada from the 1960 Holiday & Brown archives.

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Diane von Furstenberg

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Foreword

Suzy Menkes

FASHION HAS ALWAYS HELD UP a mirror to society. Or should I say an X-ray?

Just as Sigmund Freud analyzed the inner soul within the outer shell, so clothes are now believed to have a far deeper meaning than appearance suggests.

Told through the language of clothes, the twentieth century has been the story of women's liberation — literally, when corsets were unlaced to free the body and Coco Chanel fashioned malleable clothes from men's jersey underwear; and figuratively, when Yves Saint Laurent embraced the pantsuit and women stood shoulder to padded shoulder with men in the workplace.

The American woman has been particularly sensitive to the changing world, whether as a Hollywood beauty, dressed by Adrian on or off the silver screen, or as a free thinker in minimalist Calvin Klein designs that streamlined the career wardrobe and seemed destined to equip the wearer to smash the glass ceiling.

The Fashion Institute of Technology has edited its powerful collection just as today's woman refines her wardrobe, to state who she is and what she stands for.

The Museum in New York City has embraced the sculptural style of Cristóbal Balenciaga, for postwar women who still liked it haute; the sweet romance of Christian Dior's nostalgic vision; the famously savage beauty of Alexander McQueen; the punk politics of Vivienne Westwood; and the flat-plane Japanese clothes, breaking dramatically with Western style, of Rei Kawakubo or Yohji Yamamoto.

Men's fashion is also on the agenda: The male icon has gone through radical transformation too, from thin white Ziggy Stardust through Jean Paul Gaultier's man as sex object to rappers and metrosexuals.

As well as selecting five hundred pieces out of fifty thousand in the museum's archives, the curators explain why these are key to the unfolding story of changing style. The museum has thus metaphorically X-rayed its own collection to get under fashion's skin.



OPPOSITE
Halston
Evening dress: Light blue silk jersey
USA, 1972-1973

RIGHT
Chanel
Gloves: Blue cotton velvet, kid suede
France, ca. 1939



Yves Saint Laurent

YVES SAINT LAURENT 1936-2008 is one of the greatest names in fashion history. Along with Christian Dior and Coco Chanel, he was part of a trio of couturiers who epitomized the best of twentieth-century fashion and style. A prodigious sketcher, he was never an "inventor" of styles, nor was he a master craftsman. Instead, like Chanel before him, Saint Laurent was a modernist who re-contextualized many items of functional clothing, such as safari jackets and men's tuxedos, into chic and feminine wardrobe staples. Saint Laurent also produced sweepingly exotic and romantic clothes inspired by such diverse sources as Russian peasantry or the demimonde of the Belle Époque. Few couturiers could match Saint Laurent's blend of perfectly proportioned cuts and brilliant color combinations.

Although known to the world at large by only three initials — YSL — the designer was born Yves Henri Donat Mathieu Saint-Laurent in Oran, Algeria. A precocious talent, he moved to Paris to pursue a fashion career. When he was just seventeen, Saint Laurent was hired as Christian Dior's assistant; a mere four years later, following Dior's sudden death, he was named head of Dior's house. While his first collection was a triumph, subsequent seasons were viewed as too avant garde. After a traumatic stint in the army and his firing from Dior, Saint Laurent opened his own fashion house in 1961 with Pierre Bergé, his longtime partner.

His ready-to-wear line, Rive Gauche, which debuted in 1966, set the template for other French couturiers, and for four decades, until his retirement in 2002, Saint Laurent changed the course of fashion. He created a number of landmark styles: his odess to art, from Piet Mondrian shift dresses in 1965 to his 1980 Picasso collection; his "Le Smoking" women's tailored tuxedo suit in 1966; his spring 1971 collection, inspired by 1940s fashion; and his *Belle Époque* (1971-1972) and *Chinoise* (1977-1978) collections. Saint Laurent was also noted for his use of ethnic motifs at his runway shows and for the bery of inspiring women — from Betty Catroux to Catherine Deneuve to Loulou de la Falaise — who were enmeshed in both his designing and personal lives.

So celebrated was Saint Laurent during his lifetime that, in 1983, he was the first living fashion designer to have a solo exhibition of his work organized by the Metropolitan Museum of Art. While they are more common today, such exhibitions were controversial at the time. Saint Laurent died in 2008. His death was a widely reported event, particularly in France, and his funeral was attended by leading political figures and celebrities alike. —*J.M.*

YVES SAINT LAURENT (1936-2008) ist einer der größten Namen in der Geschichte der Mode. Zusammen mit Christian Dior und Coco Chanel war er Teil eines Dreigestirns von Couturiers, das Mode und Stil des 20. Jahrhunderts in ihrer Hochblüte verkörperte. Saint Laurent war ein begnadeter Zeichner, doch er "erfand" keine Looks und war auch kein Meisterhandwerker. Wie vor ihm Chanel war auch er ein Vertreter der Moderne, der vertraute Elemente der Funktionsbekleidung in einen neuen Kontext stellte, wie etwa Safarijacken und Herrensmokings, die er in elegant-feminine Basics der Damengarderobe verwandelte. Daneben kreierte Saint Laurent auch traumhaft exotische, romantische Kleider, für die er sich von so unterschiedlichen Vorbildern wie dem Demimonde-Stil der Belle Époque oder russischen Bauerntrachten inspirieren ließ. Nur wenigen Couturiers gelang je eine



Yves Saint Laurent (1936-2008)

"The most consistently celebrated and influential designer of the past twenty-five years, Yves Saint Laurent was he combined with both appearing the wearer's view from the streets and with finally making ready to wear respectable."

"Als beständigsten und einflussreichsten Modedesigner der letzten 25 Jahre kann Yves Saint Laurent das Verdienst zugeschrieben werden, die Abgrenzung der Grenzen von der Straße zur Straßenkleidung und Paris in jeder Mode eindeutig selbstbewusst zu haben."

"Character le plus noble et le plus influent de ces vingt-cinq dernières années, Yves Saint Laurent a fait croquer de sa créativité l'appareil haute couture des années 50, et a fini par rendre la réputation de prêt-à-porter."

— Caroline Renouard Milbank, author

Yves Saint Laurent

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OPPOSITE AND BELOW
Rodarte
Evening dress: Red, white, black; sheer black tulle; black sequins
USA, 2008

The *Blackberry* were inspired by Asian horror films when they conceived this extraordinary dress. The tulle was hand-dyed to resemble blood in water.

Zu diesem außergewöhnlichen Kleid trugen sich die *Blackberry* von spanischen Horrorfilmen inspirieren. Die Tulle wurde von hand gezeichneten Blut in Wasser verfarbten Blut zu veranlassen.

RIGHT
Rodarte
Dress: Black, white and metallic wool
USA, 2008

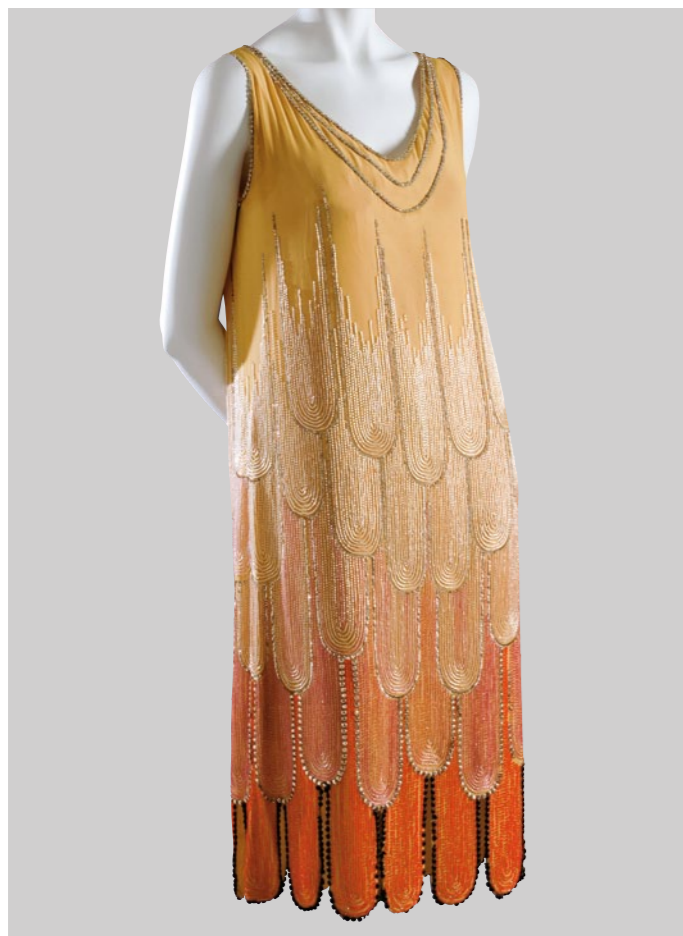


FOLLOWING SPREAD LEFT
Rodarte
Dress: Black lace, black gauze, black silk, leather
USA, 2009

FOLLOWING SPREAD RIGHT
Rodarte
Dress: Black art, wool, leather, leather, metallic gauze
USA, 2009

Rodarte

ROUQUETTE 405



OPPOSITE
Paul Poiret
Evening dress: Pink, white, orange; tulle; beads, gold silk chiffon
France, ca. 1925



LEFT
Paul Poiret
"Moult" dress: Matte and ivory silk satin, jink, purple, green wool beads
France, 1913

Poiret was famous for his Orientalist styles. At his 1913 *Moult* party, Rabanne France wore a dress known under a short hoop skirt, a costume that inspired the "Moult" dress of 1913.

Poiret was best-known for seine orientalistisch inspirierten Kreislänge. Auf seinem "Moult"-Fest trug Rabanne ein Kostüm aus breitem Stoffband und Harnschmuck, das als Vorläufer für das "Moult"-Kleid aus dem Jahr 1913 diente.

Poiret était réputé pour ses modèles orientalistes. Lors du Bal des Mille et Deux Nuits qu'il a organisé, son épouse portait un costume de haute coupe que j'ai appelé à tort, une costume qui inspira le robe-jupelet de 1913.

RIGHT
Paul Poiret
Evening dress: Black silk chiffon, gold lace
France, ca. 1925

Paul Poiret

PAUL POIRET 401



Paco Rabanne

PACO RABANNE (B. 1914) PRESENTED HIS first runway show in 1950, calling the collection "Twelve Unwearable Dresses in Contemporary Materials." Resembling futuristic armor, the garments were made from discs of Rhodoid plastic, joined with metal rings. "We must look for new materials in order to find new shapes," Rabanne said. This idea would establish him as a leading experimental designer.

Rabanne was raised in Spain's Basque region, but political unrest forced his family to flee to France when he was still a child. He studied architecture for twelve years at the École des Beaux-Arts in Paris. Rabanne produced hand-drawn illustrations for Charles Jourdan and Roger Model to pay for his architectural training, and the work sparked his interest in the fashion industry. He began to design unusual buttons, embroideries, accessories, and jewelry in the 1930s, some of which were produced for such eminent French fashion houses as Christian Dior and Givenchy.

Early reviews for Rabanne's fashions, which were inspired by his jewelry's plastic and modern materials, were mixed. While many French fashion journalists were dismayed by the designer's disregard for tradition, American audiences were intrigued. Rabanne continued to present clothing collections, with later work incorporating metal disks, paper, leather, rubber, and even fabric, adding new textures and shapes to his signature chainmail technique.

Although Rabanne's impact had lessened by the mid-1970s, his radical take on clothing materials and construction continues to inspire other designers. In February 2011 it was announced that the Indian designer Manish Arora had been hired as the creative director at Paco Rabanne. His spring/summer 2012 ready-to-wear collection was shown at Paris Fashion Week later that year. —*C.H.*

PACO RABANNE (GEB. 1914) PRÄSENTIERTE seine erste Laufstreckensammlung 1950 unter dem Motto „Zwölf untragbare Kleider aus zeitgenössischen Materialien“. Für diese Kleider, die wie futuristische Rüstungen wirkten, verwendete er durch Metallringe verbundene Plättchen aus dem Kunststoff Rhodoid. „Wir müssen nach neuen Materialien Ausschau halten, wenn wir neue Formen entdecken wollen“, war Rabannes Überzeugung, mit der er sich als einer der führenden experimentellen Designer seiner Zeit etablieren sollte.

Rabanne verbrachte seine frühe Kindheit im spanischen Baskenland, bis politische Unruhen seine Familie zur Flucht nach Frankreich zwangen. Er studierte zwölf Jahre lang Architektur an der Pariser École des Beaux-Arts. Er finanzierte sein Studium unter anderem mit Modellillustrationen für Charles Jourdan und Roger Model, wobei sein Interesse am Metier geweckt wurde. In den 1930er-Jahren begann Rabanne, Schmuck und ausgefallene Accessoires zu entwerfen – darunter stängige Stücke im Auftrag so bedeutender Modedesigner wie Christian Dior und Givenchy.

Seine Kleider, zu denen er sich von den modernen Plastikmaterialien seiner Schmuckkreationen inspirieren ließ, stießen anfangs auf gemischte Reaktionen. Viele französische Modekritiker waren entsetzt über Rabannes Bruch mit Traditionen, das amerikanische Publikum dagegen fasziniert. Rabanne entwarf weiterhin Kleiderkollektionen, für die er später auch Metallplättchen, Papier, Leder, Gummi, ja sogar Stoff verwendete, und fügte seiner charakteristischen Kettenhemdoptik neue Formen und Texturen hinzu.



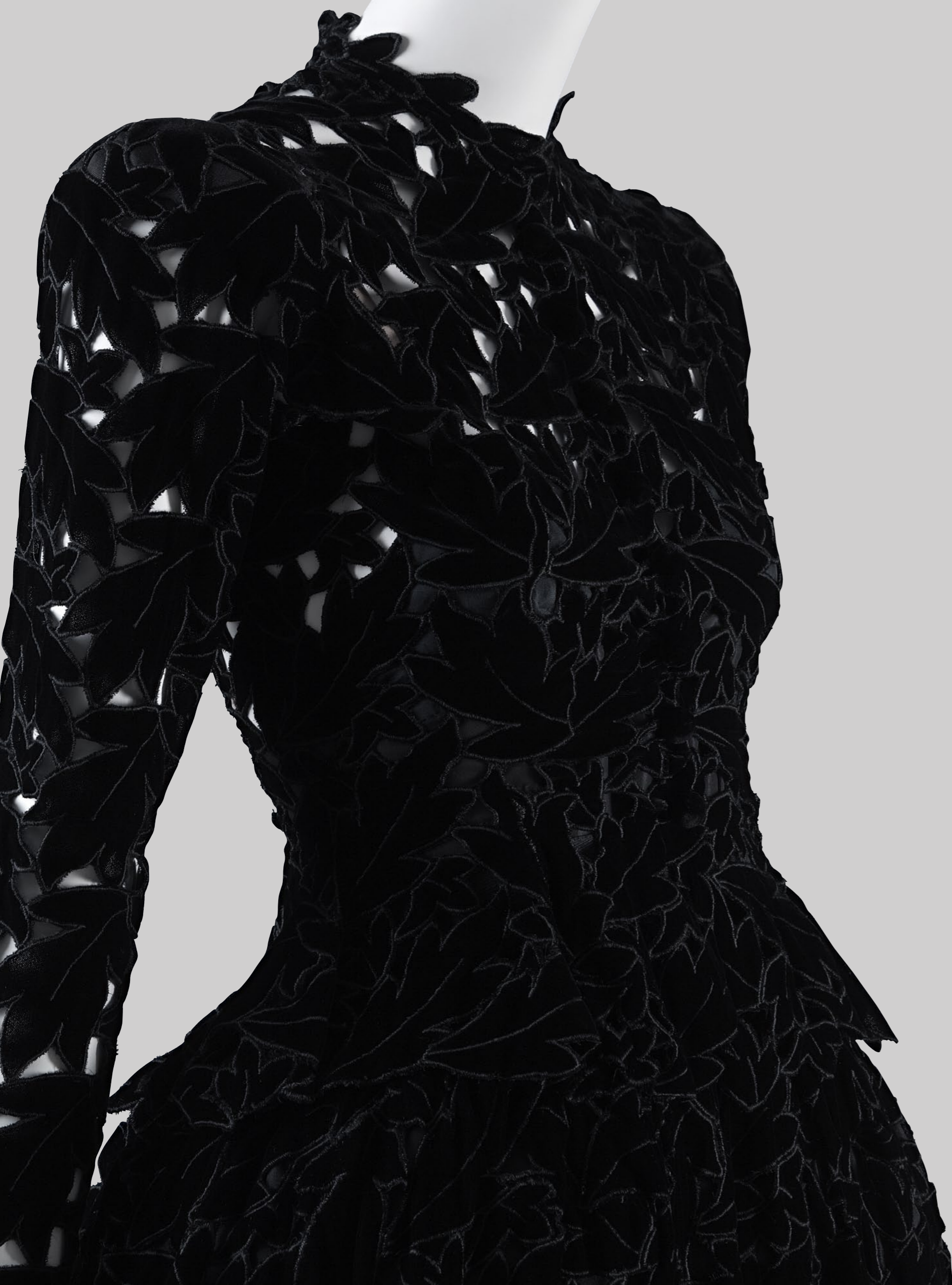
Paco Rabanne (b. 1914)

OPPOSITE
Paco Rabanne
Dress: Silver plastic, black plastic, silver metal
France, ca. 1966

Paco Rabanne

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PAUL POIRET 400



Balenciaga

CRISTÓBAL BALENCIAGA (1895-1972) WAS one of the greatest couturiers in the history of fashion. Born in the Basque country of Spain, Balenciaga opened fashion houses in Barcelona and Madrid before the Spanish Civil War forced him to move to Paris in 1937. From the beginning, he achieved success with the most discriminating clientele, including the Duchess of Windsor, Pauline de Rothschild, Gloria Guinness, and Mona Bismarck.

Although established for more than thirty years on the avenue George V, Balenciaga remained inspired by the artistic culture of Spain. His famous “Infanta” ball gown of 1939, for example, paid homage to Velázquez’s masterpiece, *Las Meninas*. Similarly, his boleros and flaring skirts echoed, respectively, the clothing worn by matadors and flamenco dancers. Later in his career, the voluminous shapes of traditional ecclesiastical dress would be central to his work. While his early work tended to follow the lines of the body (albeit sometimes overlaid with complex constructions of drapery or surface decoration), over time his work acquired an abstract, sculptural simplicity.

By the early 1950s, Balenciaga had developed a semi-fitted jacket with a fluid, comfortable line that flattered a variety of body types. His balloon dresses, sack dresses, and baby doll dresses were equally instrumental in moving fashion away from its obsession with the hourglass silhouette.

Cristóbal Balenciaga closed his couture house in 1968, believing that elegance was irrelevant in the face of a rising youth culture. Yet his explorations in volume, shape, and form revolutionized fashion. His contemporary, Christian Dior, aptly described him as “the master of us all.”

In 1986 when Jacques Bogart S.A. acquired the rights to the Balenciaga label, he revived the brand as a ready-to-wear line. Designer Nicolas Ghesquière, who was born in 1971, a year before Balenciaga died, presented his first collection for the House of Balenciaga in 1997. —*V.S.*

CRISTÓBAL BALENCIAGA (1895-1972) WAR einer der größten Modeschöpfer der Geschichte. Der gebürtige Baske hatte bereits Salons in Barcelona und Madrid eröffnet, als der Spanische Bürgerkrieg ihn 1937 ins Pariser Exil zwang. Von Beginn an arbeitete er erfolgreich für eine äußerst anspruchsvolle Klientel, zu der unter anderem die Herzogin von Windsor, Pauline de Rothschild, Gloria Guinness und Mona Bismarck zählten.

Während der über 30 Jahre, in denen er sein Couturehaus in der Avenue George V führte, blieb die Kunst und Kultur seines Heimatlandes Balenciagas wichtigste Inspirationsquelle. Sein berühmtes Ballkleid „Infanta“ aus dem Jahr 1939 beispielsweise war eine Reverenz an Velázquez’ Meisterwerk *Las Meninas*, seine Boleros erinnerten an die Kostüme der Stierkämpfer, seine ausgestellten Röcke an die Kleider von Flamencotänzerinnen. Später wurden die voluminösen Silhouetten traditioneller klerikaler Gewänder zu einem zentralen Thema. Folgten Balenciagas frühe Entwürfe vorwiegend noch den Körperkonturen (die allerdings von komplexen Draperien und Flächenornamenten überdeckt sein konnten), nahm sein Stil mit der Zeit eine abstrakte, skulpturale Schlichtheit an.

Anfang der 1950er-Jahre entwickelte Balenciaga ein antailliertes Jackett, dessen fließende, komfortable Linie unterschiedlichsten Figurtypen schmeichelte. Seine



Cristóbal Balenciaga (1895-1972)

“If Dior is the Watteau of dressmaking... then Balenciaga is fashion’s Picasso. For like that painter... underneath all of his experiments with modern, Balenciaga has a deep respect for tradition and a pure classic line.”
— Cecil Beaton, costume designer

OPPOSITE
Cristóbal Balenciaga
Evening dress: Black silk velvet cutwork
France, 1938

FOLLOWING SPREAD, RIGHT
Rudi Gernreich
Dress: Multicolor printed silk twill
USA, ca. 1970



Issey Miyake

Im Jahr 1970 wurde Issey Miyake als einer der ersten Designer in Japan bekannt, der sich für die Freiheit der Bewegung und die Freiheit der Form einsetzte. Er schuf die 'A-POC' (Automatic Pressure Control) Technologie, die es ermöglichte, Kleidung zu entwerfen, die sich an den Körper anpasst und sich selbst faltet. Diese Innovationen haben die Art und Weise, wie wir Kleidung tragen, grundlegend verändert. Miyake ist ein Visionär, der die Grenzen der Mode überschreitet und die Kunst des Designs mit der Wissenschaft verbindet. Seine Werke sind nicht nur Mode, sondern auch Kunstwerke, die die Schönheit der Einfachheit und der Harmonie verkörpern.

Issey Miyake



Chanel



Rick Owens



Oscar de la Renta



Stephen Burrows

Stephen Burrows ist ein amerikanischer Modedesigner, der in den 1970er Jahren bekannt wurde. Er ist bekannt für seine 'Power Dressing' und seine Verwendung von leuchtenden Farben wie Blau und Gelb. Seine Designs sind oft voluminös und haben eine starke geometrische Struktur. Burrows hat die Mode der 1970er Jahre geprägt und ist ein wichtiger Vertreter der 'New York Fashion Week'. Seine Werke sind ein Paradebeispiel für die Kreativität und den Mut, die in der Mode dieser Zeit herrschten.

Stephen Burrows



Missoni



Christian Louboutin



Vivienne Westwood





Schiaparelli

ELSA SCHIAPARELLI (1890-1973) IS among the most original figures in the history of twentieth-century fashion. She had a forty-year career that began in 1926, but she is best remembered for her Surrealist-inspired designs of the 1930s. Despite the fact that Schiaparelli worked in the traditional method of applying decorative, two-dimensional images to the surfaces of her clothing rather than employing innovative construction techniques, she was a revolutionary designer who became the first couturier to integrate sophisticated and complex artistic concepts into highly wearable material. Schiaparelli viewed the creation of clothing in terms of artistic inspiration and regarded fashion as much more than a craft, stating in her autobiography, *Shocking Life*, that “dress designing . . . is to me not a profession, but an art.”

Born to a conservative, aristocratic Roman family, Schiaparelli exhibited early signs of rebelliousness and artistic inclination that would become the cornerstones of her creativity. At age fourteen, for example, she was sent to a convent for publishing a set of erotic poems; she was released only after going on a hunger strike. Ten years later, she married the eccentric theosophist Count William de Wendt de Kerlor, a mere two days after hearing his lecture in London on “the powers of the soul over the body, magic, and eternal youth.” Within two years, the couple moved to New York, had a child, and divorced. With no money and an infant to support, Schiaparelli took a series of odd jobs that in 1922 landed her in Paris, the city she would thereafter consider her home. By 1926, she began a business selling chic and playful sportswear. Five years later, at the height of the Depression, Schiaparelli opened her couture house on the rue de la Paix.

During the apex of her creativity, the years 1934 to 1940, Schiaparelli incorporated Surrealist motifs in her designs and collaborated with such artists as Salvador Dalí and Jean Cocteau, as well as artisans such as Albert Lesage and Jean Clément. Schiaparelli was enthralled by the Surrealists’ exploration of the unconscious and their creation of works filled with strange, and sometimes shocking, dream imagery. Unlike the male Surrealists, however, she did not focus on issues of sexual repression and violence. Instead, she explored questions of female disguise and masquerade, distancing herself from Dalí and Max Ernst, among others, by incorporating the more playful and witty aspects of Surrealism’s eroticism.

Beginning in 1937, Schiaparelli pioneered the concept of seasonal collections created around a single, unified theme such as *Circus*, *Butterflies*, *Pagan*, *Astrology*, *Commedia dell’arte*, and *Music*. Not only did these collections convey Schiaparelli’s originality, they presaged the current trend among designers to create thematic runway presentations. —*P.M.*

ELSA SCHIAPARELLI (1890-1973) ZÄHLT zu den originellsten Persönlichkeiten in der Modegeschichte des 20. Jahrhunderts. Den Höhepunkt ihrer 40 Jahre währenden Karriere, die 1926 begann, bildeten ihre von den Surrealisten inspirierten Kreationen der 1930er-Jahre. Obwohl Schiaparelli eher mit traditionellen Methoden arbeitete, war sie eine revolutionäre Designerin und wagte es als Erste ihres Metiers, hochkomplexe Konzepte der bildenden Kunst in tragbare Mode zu verwandeln. Das Entwerfen von Kleidern war in ihren Augen ein künstlerischer Schöpfungsakt und Modedesign mehr als nur ein Handwerk, wie sie auch in ihrer Autobiografie *Shocking Life* schrieb: „Kleider entwerfen . . . ist für mich kein Beruf, sondern eine Kunst.“



Elsa Schiaparelli (1890-1973)

“Schiaparelli is above all the dressmaker of eccentricity . . . Her establishment in the Place Vendôme is a devil’s laboratory. Women who go in there fall into a trap, and come out masked.”

„Schiaparelli ist in erster Linie die Schneiderin der Exzentrik . . . Ihr Etablissement an der Place Vendôme ist ein Teufelslabor. Frauen, die dort hineingehen, stürzen in eine Falle und kommen maskiert heraus.“

«Elsa Schiaparelli est d’abord la couturière de l’excentricité (. . .). Son établissement de la Place Vendôme, c’est le laboratoire du Diable. Les femmes qui y entrent tombent dans un piège dont elles ressortent masquées.»

— **Jean Cocteau, writer and filmmaker**

OPPOSITE
Elsa Schiaparelli

Evening dress:
Rust silk faille, pink silk satin
France, ca. 1955

FOLLOWING SPREAD, RIGHT
Alexander McQueen
Dress, *Plato’s Atlantis* collection:
Multicolor reptile pattern
photo digital printed silk chiffon
England, 2010



Thierry Mugler

Thierry Mugler is most famous for his bold, sculptural designs. In the 1980s, he became a pioneer of the "power suit" for women, characterized by sharp shoulders and exaggerated proportions. His designs often feature dramatic silhouettes, such as the iconic "A-Line" dress with its exaggerated shoulders and the "Couture" collection, which includes the famous "Couture" dress with its dramatic, asymmetrical design. Mugler's work is characterized by a strong sense of volume and a love for bold, architectural forms. His designs often feature dramatic silhouettes, such as the iconic "A-Line" dress with its exaggerated shoulders and the "Couture" collection, which includes the famous "Couture" dress with its dramatic, asymmetrical design.

Thierry Mugler



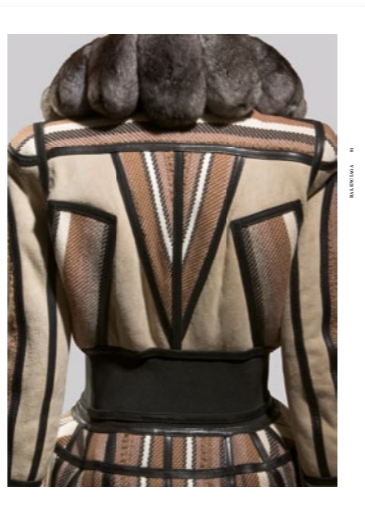
Halston



Diane von Furstenberg



Balenciaga



Comme des Garçons



Salvatore Ferragamo

Salvatore Ferragamo is most famous for his innovative designs in footwear. He is known for his "Ballet Flats" and his "Loafer" shoes, which revolutionized women's footwear. Ferragamo's designs often feature a focus on comfort and practicality, combined with a sense of elegance and style. His work is characterized by a strong sense of volume and a love for bold, architectural forms. His designs often feature dramatic silhouettes, such as the iconic "A-Line" dress with its exaggerated shoulders and the "Couture" collection, which includes the famous "Couture" dress with its dramatic, asymmetrical design.

Salvatore Ferragamo



Noir

Noir is most famous for his minimalist, black designs. He is known for his "Black Dress" and his "Black Suit," which revolutionized women's fashion. Noir's designs often feature a focus on simplicity and elegance, combined with a sense of mystery and allure. His work is characterized by a strong sense of volume and a love for bold, architectural forms. His designs often feature dramatic silhouettes, such as the iconic "A-Line" dress with its exaggerated shoulders and the "Couture" collection, which includes the famous "Couture" dress with its dramatic, asymmetrical design.

Noir



Charles James



“The Fashion Institute of Technology has edited its powerful collection just as today’s woman refines her wardrobe, to state who she is and what she stands for.” – SUZY MENKES

ADRIAN
AKRIS
AZZEDINE ALAÏA
GIORGIO ARMANI
AUGUSTABERNARD
BALENCIAGA
BALMAIN
GEOFFREY BEENE
MANOLO BLAHNIK
BILL BLASS
BOUDICCA
THOM BROWNE
BURBERRY
STEPHEN BURROWS
PIERRE CARDIN
BONNIE CASHIN
ROBERTO CAVALLI
CHANEL
OSSIE CLARK
COMME DES GARÇONS
COURRÈGES
OSCAR DE LA RENTA
ANN DEMEULEMEESTER
JEAN DESSÈS
CHRISTIAN DIOR
DOLCE & GABBANA
ETRO
JACQUES FATH
FENDI
SALVATORE FERRAGAMO
GIANFRANCO FERRÉ
MARIANO FORTUNY
JEAN PAUL GAULTIER
RUDI GERNREICH
ROMEO GIGLI
GIVENCHY
MADAME GRÈS
GUCCI
HALSTON
HERMÈS
CAROLINA HERRERA
YOSHIKI HISHINUMA
IRENE
MARC JACOBS
CHARLES JAMES
DONNA KARAN
KENZO
CALVIN KLEIN
MICHAEL KORS
CHRISTIAN LACROIX
KARL LAGERFELD
HELMUT LANG
LANVIN
RALPH LAUREN
LUCIEN LELONG
CHRISTIAN LOUBOUTIN
LOUISEBOULANGER
MAINBOCHER
MARTIN MARGIELA
CLAIRE McCARDELL
STELLA McCARTNEY
ALEXANDER McQUEEN
MISSONI
ISSEY MIYAKE
MOLYNEUX
CLAUDE MONTANA
MOSCHINO
THIERRY MUGLER
NOIR
NORMAN NORELL
RICK OWENS
JEAN PATOU
PAUL POIRET
PRADA
PUCCI
GARETH PUGH
MARY QUANT
PACO RABANNE
ZANDRA RHODES
RODARTE
NARCISO RODRIGUEZ
MAGGY ROUFF
RALPH RUCCI
YVES SAINT LAURENT
GIORGIO DI SANT’ANGELO
ARNOLD SCAASI
SCHIAPARELLI
RAF SIMONS
MARTINE SITBON
OLIVIER THEYSKENS
ISABEL TOLEDO
UNDERCOVER
VALENTINO
DRIES VAN NOTEN
VERSACE
VIONNET
DIANE VON FURSTENBERG
VIVIENNE WESTWOOD
XULY BËT
YOHJI YAMAMOTO
YEOHLEE
YU
ZORAN

TASCHEN