



S U P P O R T T H E M U S E U M

COUTURE COUNCIL

An elite membership group, the Couture Council helps to support the exhibitions and programs of The Museum at FIT. Members receive invitations to exclusive events and private viewings. Annual membership is \$1,000 for an individual or couple, and \$350 for a young associate (under the age of 35).

For more information, write to couturecouncil@fitnyc.edu or call 212 217.4532.

DESIGN MEMBERSHIP

Through the Design Membership program, designers and other industry professionals gain unique access to the museum's holdings for the purposes of research and inspiration. Current members include fashion and home furnishing designers, manufacturers, merchandisers, and forecasters. The benefits of Design Membership include: assisted appointments to view objects from the costume, textile, and accessory collections; access to view and photograph approximately 100,000 textile swatches; and access to the Françoise de la Renta Color Room. Individual and corporate memberships are available at \$425 and \$1,250, respectively.

For more information, call 212 217.4578.

TOURS AND DONATIONS

Every six months, a changing selection of garments, accessories, and textiles from the museum's permanent collection is put on display in the Fashion and Textile History Gallery, located on the museum's ground floor. Tours of the Fashion and Textile History Gallery and of the Special Exhibitions Gallery may be arranged for a sliding fee of approximately \$350. Donations of museum-quality fashions, accessories, and textiles are welcomed.

For more information about tours, call 212 217.4550; about donations, call 212 217.4570.

The Museum at FIT

Seventh Avenue at 27th Street
New York City 10001-5992
fitnyc.edu/museum

Museum information line:
212 217.4558

Hours:
Tuesday–Friday, noon–8 pm
Saturday, 10 am–5 pm
Closed Sunday, Monday,
and legal holidays

Trend-ology
December 3, 2013–April 30, 2014

Trend-ology was organized by Ariele Elia
and Emma McClendon, with support from
Colleen Hill.

The exhibition has been made possible
thanks to the generosity of members of the
Couture Council.

All photographs MFIT.

Cover: Emilio Pucci, dress, printed silk jersey, circa 1970, Italy.

Inner flap: Louis Vuitton, bag, multicolor monogram canvas, 2003, France.

Inside, from left: Dress, yellow silk faille, circa 1770, USA (possibly); man's coat, yellow silk, circa 1790, USA (possibly); dress, tartan silk, circa 1812, Scotland; sportswear ensemble, blue and ecru wool, wool crepe, circa 1927, France; Christian Dior, evening dress, red machine lace, red and white tulle, circa 1950, France; Anne Fogarty, dress, red silk, circa 1954, USA; Chanel (Karl Lagerfeld), suit, pink wool and synthetic blend, white cotton, spring 1994, France, and Chanel (Karl Lagerfeld), necklace, gold-plated metal, fall 1991, France; Rodarte, evening dress, black and nude net, wool, leather, cheesecloth, and metal gauze, spring 2010, USA; Rodarte for Target, evening dress, polyester crepe chiffon, 2009, USA.



TREND·OLOGY

December 3, 2013–April 30, 2014
The Fashion and Textile History Gallery

The Museum at FIT

TREND·OLOGY

“Fashion is not a subject of deduction, like a system of logic. It is made up of a thousand different influences. Fashion is a living thing and, in consequence, evolves from day to day, from hour to hour and from minute to minute.”

Jean Patou, 1920s

Fashion trends are constantly changing. A single shift in print, color, material, embellishment, or silhouette may quickly become a major new trend. Yet while the contemporary fashion press tirelessly reports the latest trend news, it offers scant insight into where trends originate.

Trend-ology investigates the diverse sources from which fashion trends have emerged over the past 250 years, including urban street style, art, music, film, and socio-political movements. The objects in the exhibition represent a wide variety of trends, with attention paid to source as well as to type (print, color, and silhouette, for example). They range from nineteenth-century tartan dresses that were inspired by popular Scottish-themed novels, to twenty-first-century “high-low” collaborations, such as a Rodarte for Target sequined dress. The exhibition also highlights industry developments that have had an impact on how trends spread.

Trend-following may be a contemporary obsession, but the patterns of taste and preference that we call trends can be observed throughout fashion history. During the eighteenth century, for example, a trend for yellow emerged in the courts of Europe. Europeans had once negatively associated yellow with “heretics,” but in China it was an auspicious color associated with the emperor. Goods imported from and inspired by “the Orient” were gaining favor in Europe, and the popularity of *chinoiserie* elevated yellow’s cultural meaning.



The industrial revolution of the nineteenth century led to certain capitalist developments that altered the way trends propagate. The department store, for example, offered clients one-stop shopping for a variety of goods at a faster turnover rate of stock than ever before, thus speeding up the pace of the trend cycle. Also, through the innovation of mail-order catalogues, department stores began marketing trendy items to a wider demographic of consumers.



During the 1920s, Jean Patou and Gabrielle Chanel designed chic, knit ensembles for their French clients, thus ushering in a trend for knitwear. This relaxed material was ideal for the new, active woman, who might be playing a round of tennis or walking around the city, shopping. During the 1930s, glamorous, bias-cut dresses seen in both Hollywood films and couture collections became a significant trend.

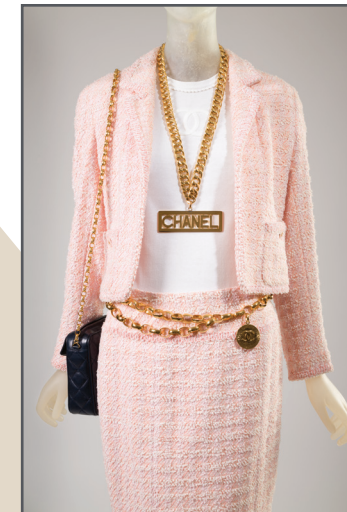
In 1947, Christian Dior’s “New Look” revitalized haute couture. Within a year, this trend in silhouette spread from Paris to London and New York. It became particularly popular in the United States. In order to capitalize on the American market, Jacques Fath, Christian Dior, and, Jean Dessès

designed ready-to-wear collections to suit the tastes of their American clienteles. Manufactured and sold exclusively in the U.S., such “satellite collections” became integral to the fashion cycle throughout the 1950s, disseminating couture trends through American department stores.

The jet-set lifestyle of the 1960s enabled fashion photographers, editors, and socialites to travel to far-off locations, such as Africa, India, and Japan. This inspired a trend for “exotic” wardrobes, typified by the brightly patterned caftans and Pucci print ensembles featured in the pages of *Vogue*.



Throughout the twentieth century, music inspired fashion. During the 1970s, Halston’s slinky, silk jersey designs filled the dance floors of Studio 54; twenty years later, hip-hop artists such as Run-DMC and Salt-N-Pepa inspired Karl Lagerfeld’s 1991 Chanel collection. A dramatic example is his version of the gold “dookie” chain, which he festooned over an iconic Chanel wool suit.



The 1990s became known as the era of “logomania.” Luxury companies such as Gucci, Louis Vuitton, Versace, and Moschino began to conspicuously brand their garments, transforming them into status symbols of consumption. In reaction to these flashy fashions, designers such as Prada, Calvin Klein, and Helmut Lang created minimalist collections in black, gray, white, and nude color palettes, devoid of brand names.

In the twenty-first century, fashion trends emerge and spread in faster and more complex ways than ever before. The advent of fast fashion, the internet, and social media has expanded the global environment. The dynamic pace of the trend cycle prompted the 2012 *New York Times* headline, “Freedom of Choice: In Fashion, Are Trends Passé?” However, fashion forecasting companies have made researching and predicting trends a profitable business, proving that distinct styles continue to emerge and fade. Fashion designer Jean Paul Gaultier aptly points out that “designers are the catalysts of their time; their role is to translate the changes, the mutations, the evolution of society.” As culture continues to evolve, so, too, do trends in fashion.

Ariele Elia and Emma McClendon, curators