

OBLAČILNA MODA

KONCA 19. IN ZAČETKA 20. STOLETJA

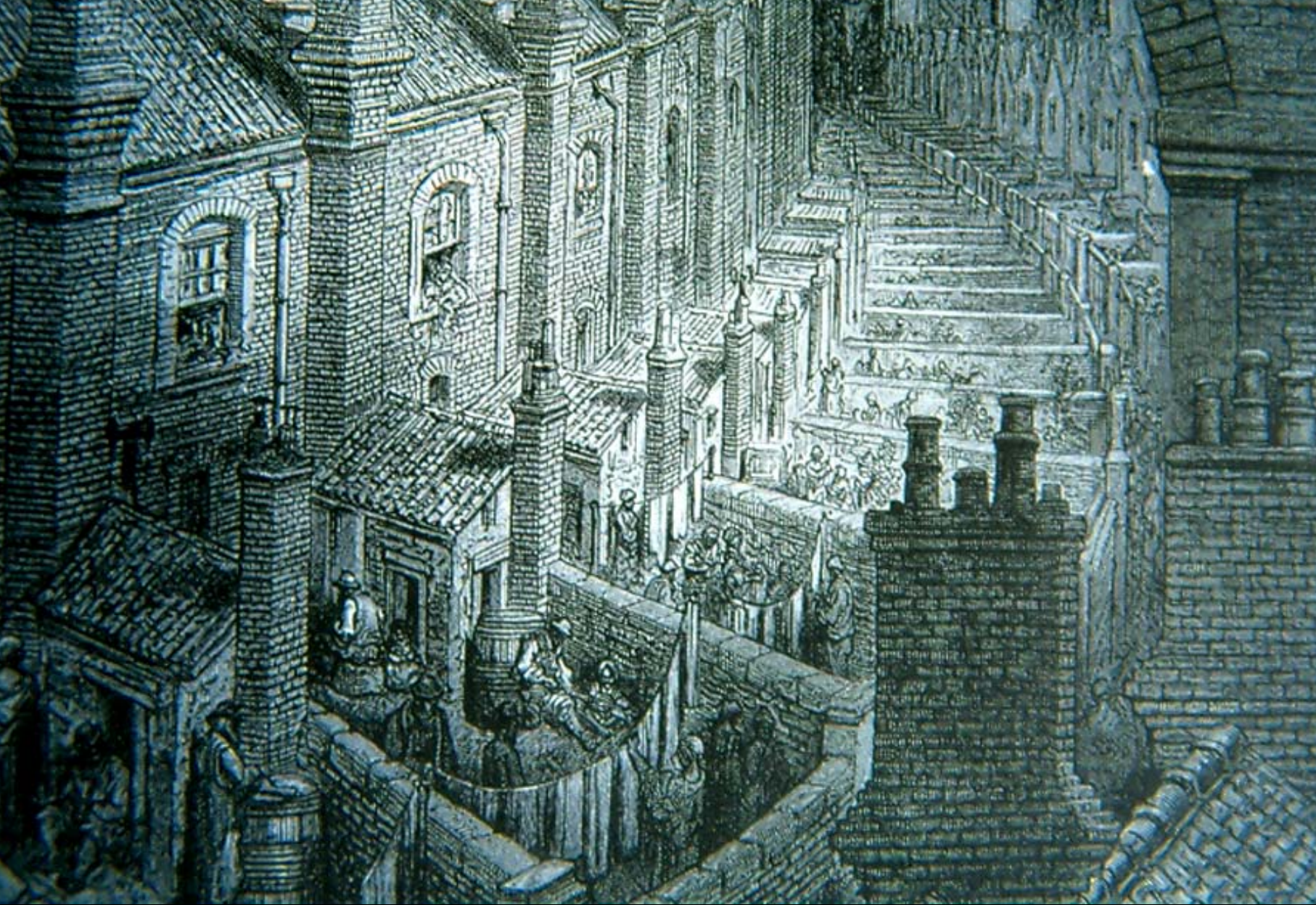
izr. prof. Karin Košak

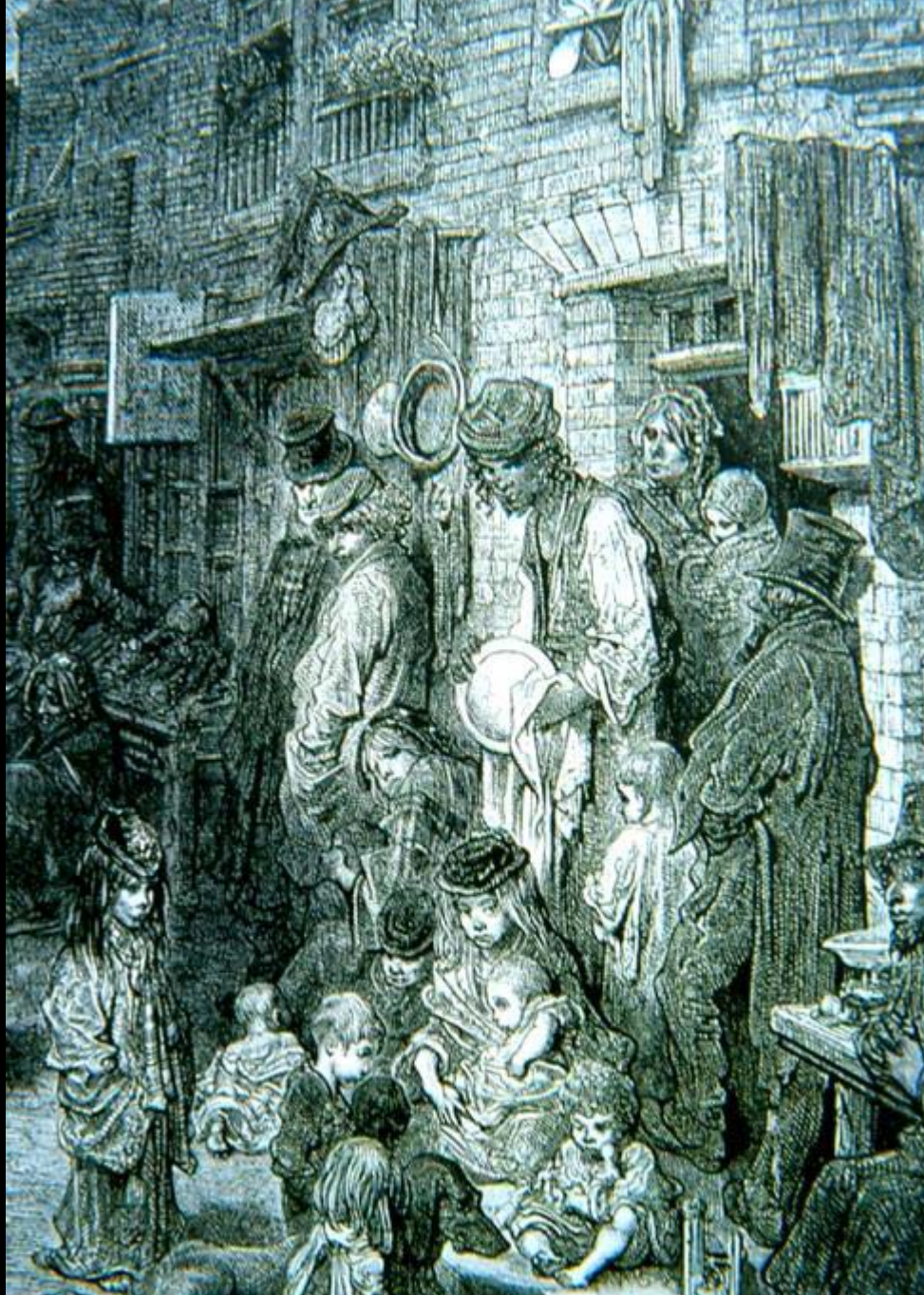
Naravoslovnotehniška fakulteta-Oddelek za tekstilstvo

Katedra za oblikovanje tekstilij in oblačil

razmere v družbi

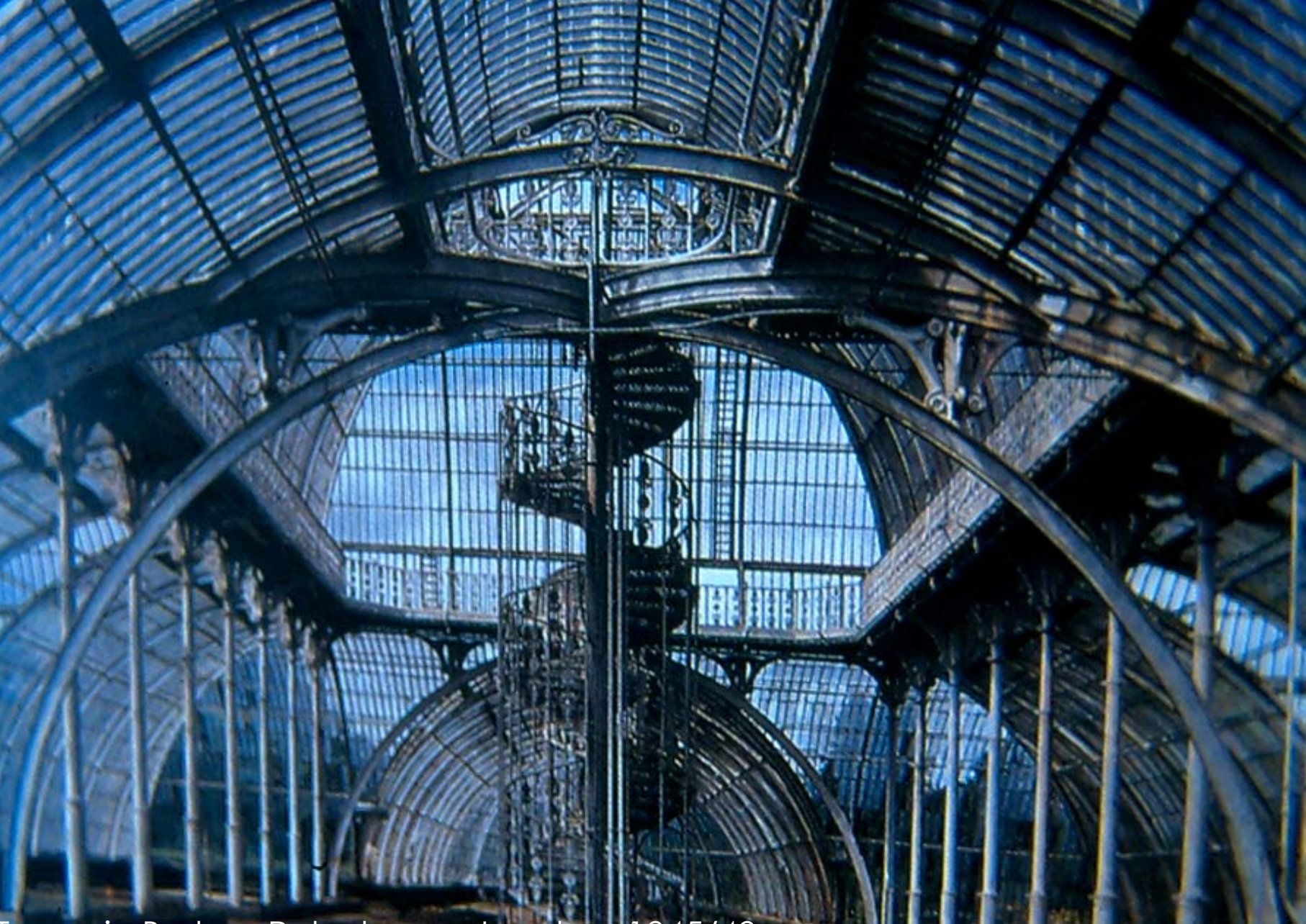
- meščanska revolucija 1848
- nadaljni razvoj meščanstva in srednjega razreda
- razvoj kapitalistične proizvodnje in spreminjanje kmečkega prebivalstva v delavsko
- industrijska revolucija se širi po Evropi; svetovne razstave
- obdobje znanosti, tehnike in industrializacije
- gradnja novih mestnih predelov s širokimi avenijami in parki
- viktorijanska doba v Angliji



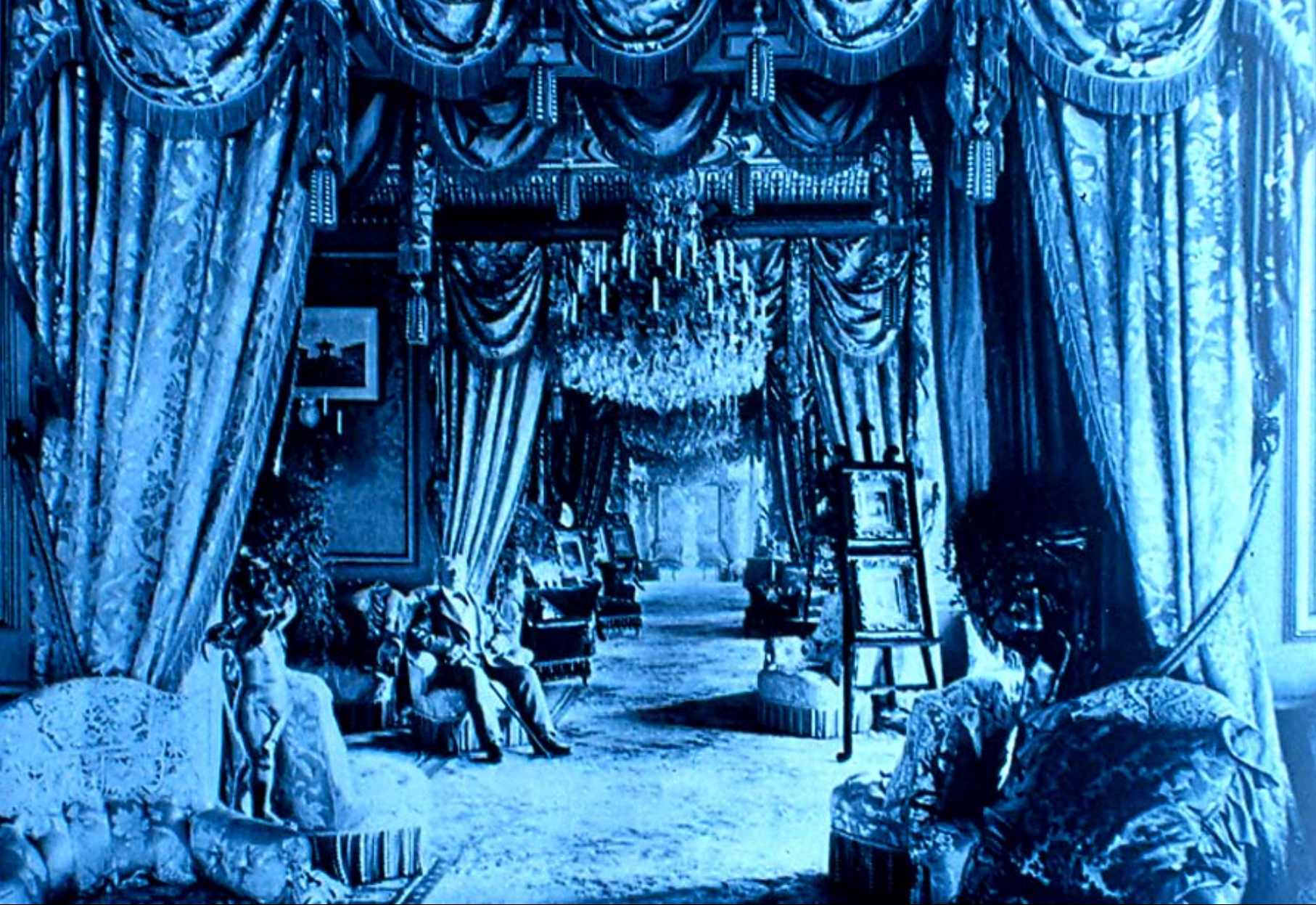


umetnost in arhitektura

- povzemanje zgodovinskih slogov v arhitekturi, in notranji opremi
- realizem in impresionizem v likovni umetnosti
- razmah fotografije
- posnemanje slogov različnih zgodovinskih obdobj/historicizmi
- slikarji: Monet, Manet, van Gogh, Gauguin, Renoir, Toulouse-Lautrec
- priljubljenost opere/ Verdi, Puccini, Wagner



Turner in Burton, Palm house, London, 1845/48



Sprejemnica Cliff Castle, 1880



aguerotipija 1839/44

NEWTON WILSON & CO.'S HAND SEWING MACHINES.

PARIS EXHIBITION, 1867—TWO PRIZE MEDALS.

These Machines require no Tying to the Table, they will perform all domestic work, and will sew on any fabric in general, and on leather.

There are two classes, with two exceptions to each class, the "GRAND M.A." price 45 sh., and the "LITTLE M.A." price 40 sh., which work with silk thread and silk, being in the best class.

The "FRENCH" price 45 sh., and the "DUBLIN" price 45 sh., being in the second class, they work with less strength, and make the best work.

ESSENTIAL STANDS and TABLES can be had if desired. Prices, 45 sh., 45 sh., and 45 sh.



FIG. 6. GRAND M.A.



FIG. 7. GRAND M.A.



FIG. 8. GRAND M.A.



FIG. 9. GRAND M.A.

Full Descriptions and Prices in the English Mechanic and Mirror of Science, published by Messrs. Newton Wilson & Co., 144, RUSH MOUNT, 144, CHEAPSIDE, and 210, REGENT STREET, LONDON.



5

(4, 5, 6) Although various inventors in Europe devised

Šivalni stroj 1868, Grover in Baker, patent Singer, 1851

**UMETNOST
OKOLI 1870-1914**

- SECESIJA**
 - valovite linije
 - rastlinski motivi
 - dragoceno in dekorativno
 - simbolično in eksotično

- OKOLIŠČINE**
 - PROTEST PROTI URADNI UMETNOSTI
 - FOTOGRAFIJA BELEŽI ZUNANJO PODOBO
 - SPOZNAVANJE NEEVROPSKIH KULTUR

ARHITEKTURA

- INŽENIRSKA ARHITEKTURA**
 - kovinske konstrukcije
 - prednapeti beton
 - Čikaška šola
- SECESIJSKA ARHITEKTURA**
 - dekorativni poudarki:
vitično-cvetlični ornament, keramika

**SLIKARSTVO
IN KIPARSTVO**

- POSTIMPRESIONIZEM**
 - razdeljenost barve po znanstvenih načelih
 - izraznost poteze in barve (► ekspresionizem)
 - čista barva (► fauvizem)
 - barva = oblika (► kubizem)

IMPRESIONIZEM

- slikanje na prostem
- upodobitev trenutka (gib, svetloba)
- razdelitev barve na komponente
- razdelitev ploskve in poteze v majhne enote

IMPRESIONIZEM

IMPRESIONIZEM/ VIDEO



69. Monet, 1865



70. Monet, 1891



71. Monet, 1860/94



76. Seurat, 1887



77. Signac, 1890



78. Cézanne, 1895



83. Van Gogh, 1890



84. Van Gogh, 1889



85. Van Gogh, 1890



IMPRESIONIZEM



Renoir, 1876







Toulouse Lautrec

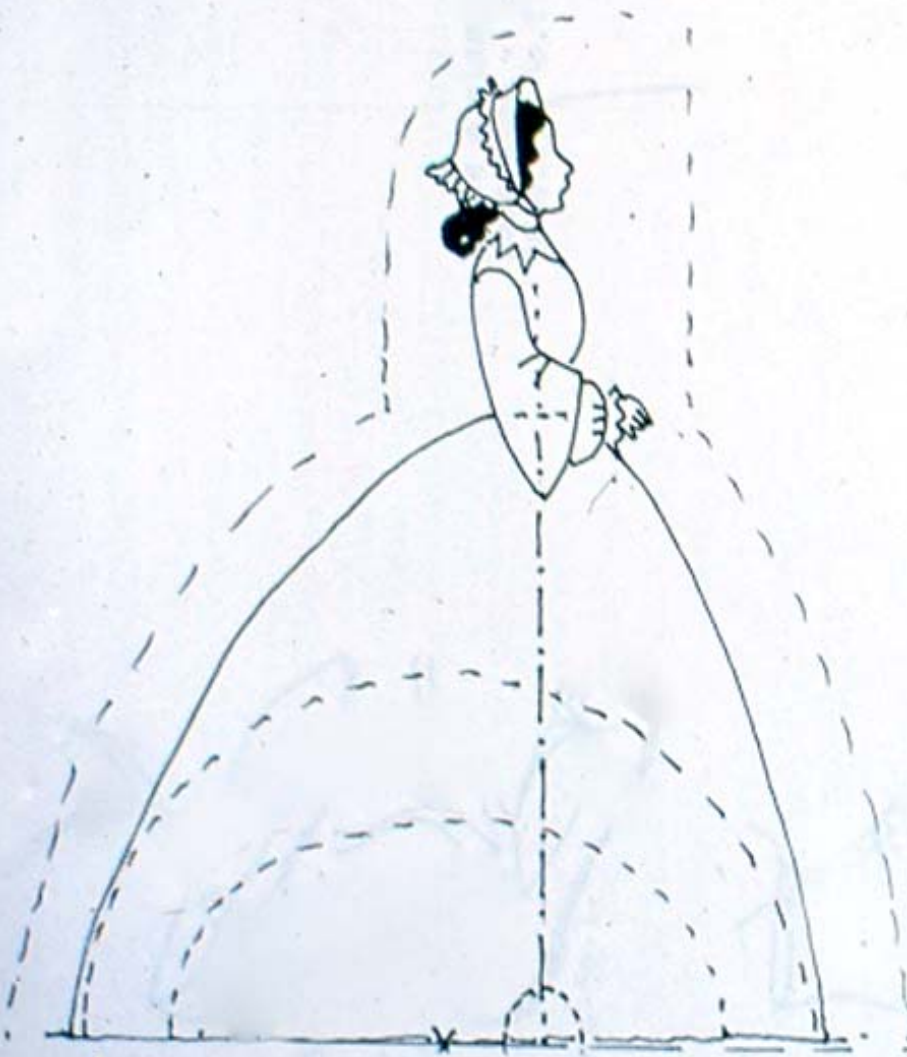




glavna oblačila:

ženske:

- razvijanje konfekcije
- “drugi rokoko” / povratek krinoline, polovična krinolina, tournure, cul de Paris
- visoko zaprt ovratnik
- pagodasti rokavi
- obleka stisnjena v pasu/ korzet
- belo in razkošno spodnje perilo
- mantilja
- stiefletten



1.1865. -68. "druga" krinolina,
obdobje cesarice Evgenie, /franc.vpliv !/



1.1869., vpliv "demimonde", vlečka!
v prerezu silhueta trikotnika



1870. - tournure, sprednji naborki,
v. "gardine", kot zavese!



1.1879. -tkzv, "vitka linija", z
ozkim krilom.



1.1882. -86, tournure, z vgrad
nim "kletkastim" ogrodjem.

English lady
c. 1871



English gentleman
c. 1872



German lady
c. 1873



German lady
c. 1874



French gentleman c. 1875

German lady
c. 1875



English lady
c. 1876



English lady
c. 1877





JACKET BODICE
fitted snugly over corset

OVERSKIRT
gathered along side
seam of back panel and
draped across bustle

UNDERSKIRT
trained in

Pingata, Svilen žamet, ZDA 1883



Day dress, New York, "polonaise style"





Teški mat, zametki tkanine, 1885

Detajli, Worth, 1885



← Charles Frederick Worth
Visite
Label: WORTH 7, RUE DE
PARIS
c. 1885

Off-white silk faille; braid with
wooden bead wrapped by silk
front opening, cuffs and hem;
of silk threads unwound at collar
opening fastened by hooks and
ribbons.
Inv. AC149.27-064

→ Anonymous
Visite
c. 1885

Black cut velvet with floral pattern
of black beads and chenille at collar
back and hem; three-dimensional





Organdi/čipka, večerna obleka,
1880



VICTORIAN WOMEN IDEAL/ VIDEO

HISTORICAL GOWNS OF THE 19TH CENTURY/ VIDEO

perilo in
spodnja oblačila



"HORRIBLE I LOOK
OLD CORSET."



A true story
of
THE MADAM WARREN

PAT'D SEPT. 27/81. DEC. 13/81.



DRESS

FORM

CORSET
Illustrated



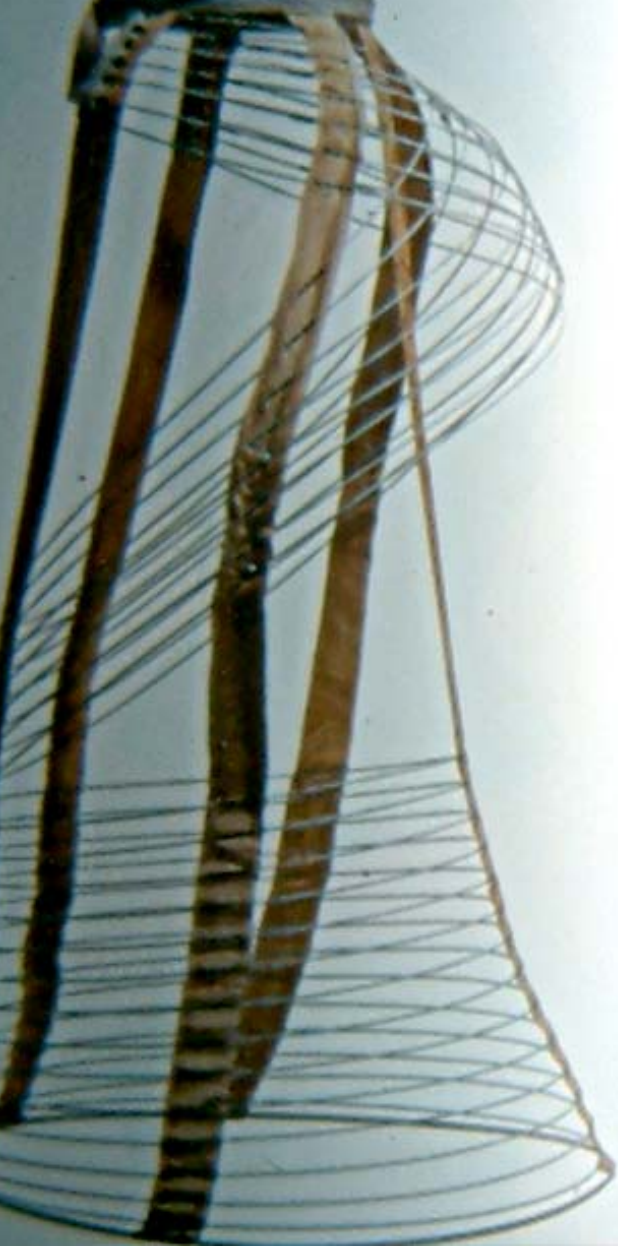
"HOW DELIGHTFUL TO BE ADM
BY EVERYBODY."





1885/90





Krinolina, 1865

1870



with thick steel wires placed at back;
made of black silk satin with yellow silk
ribbons and embroidery; chemise and
blouses of white cotton.
No. AC 197 17-21-75, AC 199 16-4-94 B,
AC 194 16-20-97, AC 195 16-17-00



Perilo, 1870/1880

...ed from it inside by the
...ed from the stress to the
...ny variations on the
...d bustle, supporting
...inside, and fashionably
...erise. A variety of
... appeared, including
... horsehair, trilly
... frames of whalebone.

...d cotton with

...h coiled steel wire.

...n tape.

...n tape.

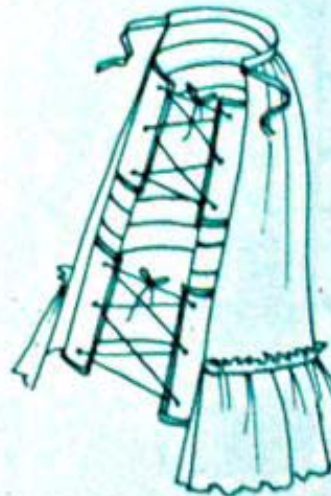
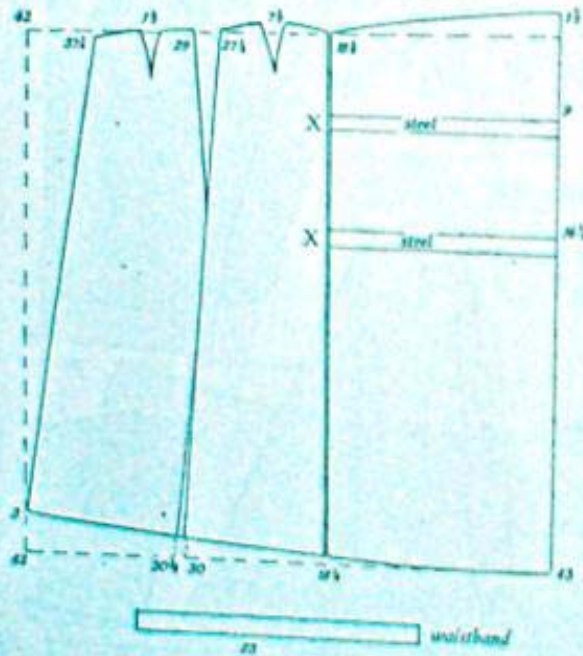


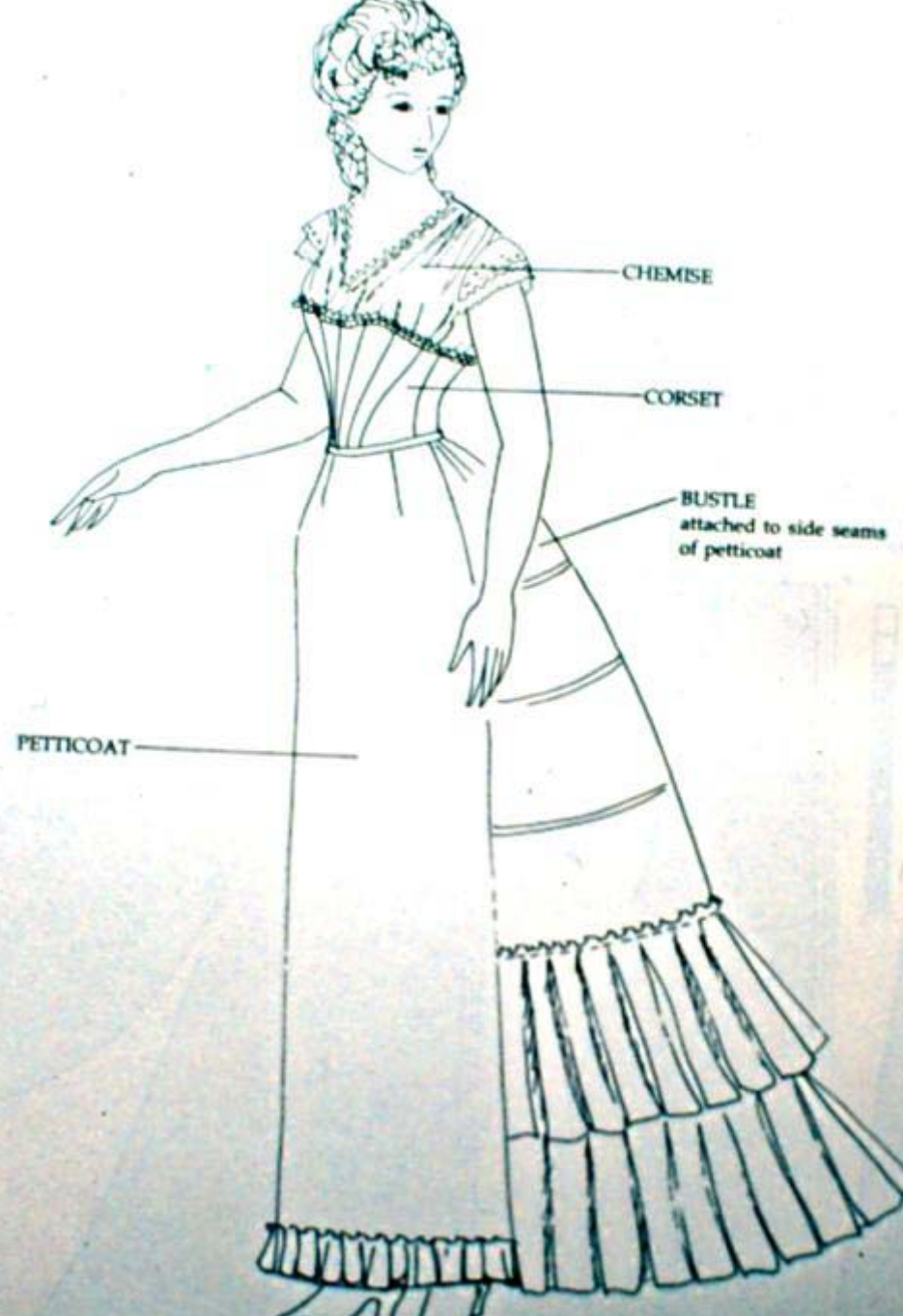


30. 1885. *Myra's Journal of Dress and Fashion.*

Half Crinolines. The half crinoline, or crinolette as it is sometimes called, continues the most popular form of this now indispensable article of attire. It is sometimes worn as a separate tournure, but is more convenient and less liable to get out of place, when it forms part of the skirt.

Foundation Skirt, with built in bustle. Tapes are tied across inside the skirt, from X to X to draw the steels into shape, and a small horsehair pad inserted centre back.



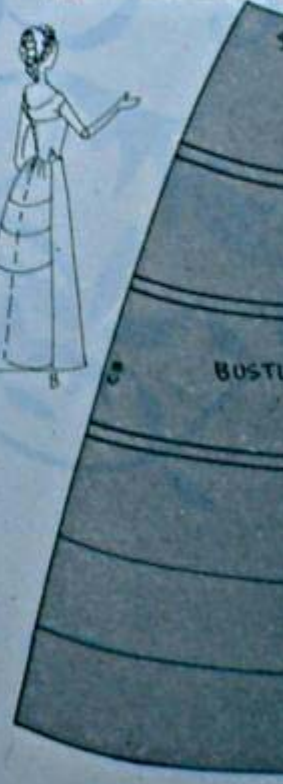
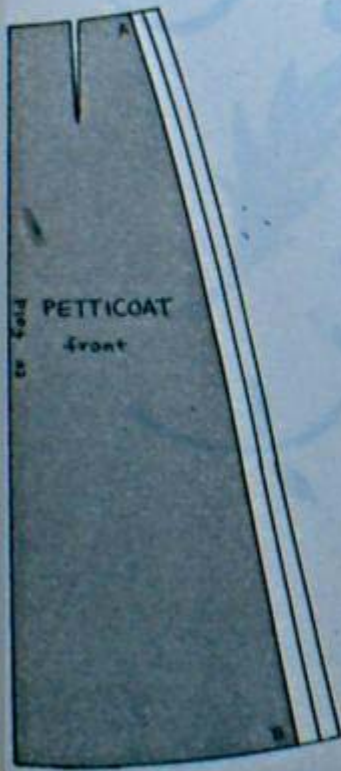
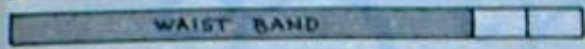
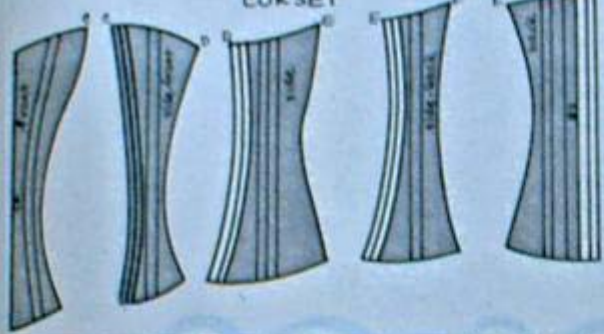


CHEMISE

CORSET

BUSTLE
attached to side seams
of petticoat

PETTICOAT



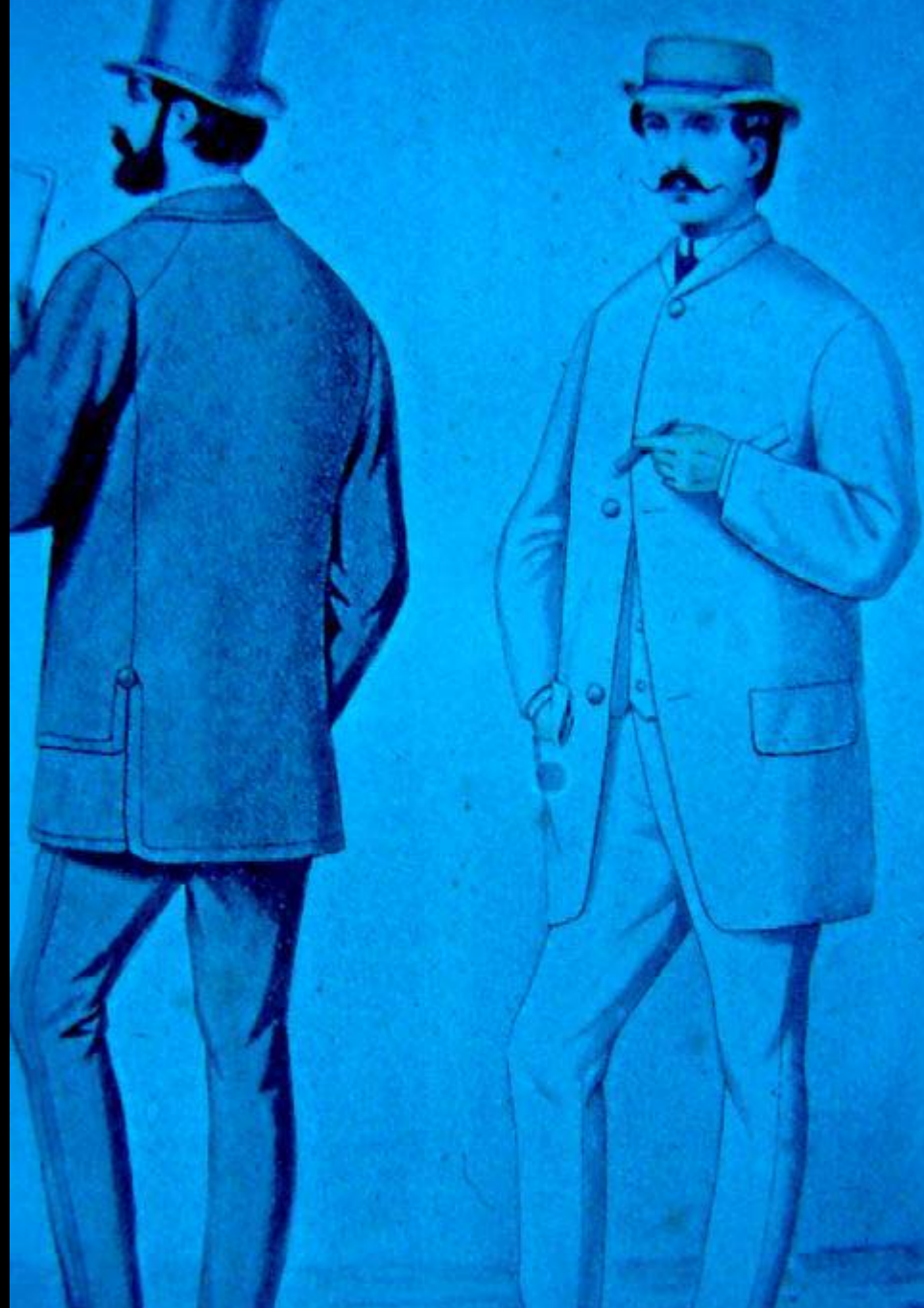


Otroška moda, 1888

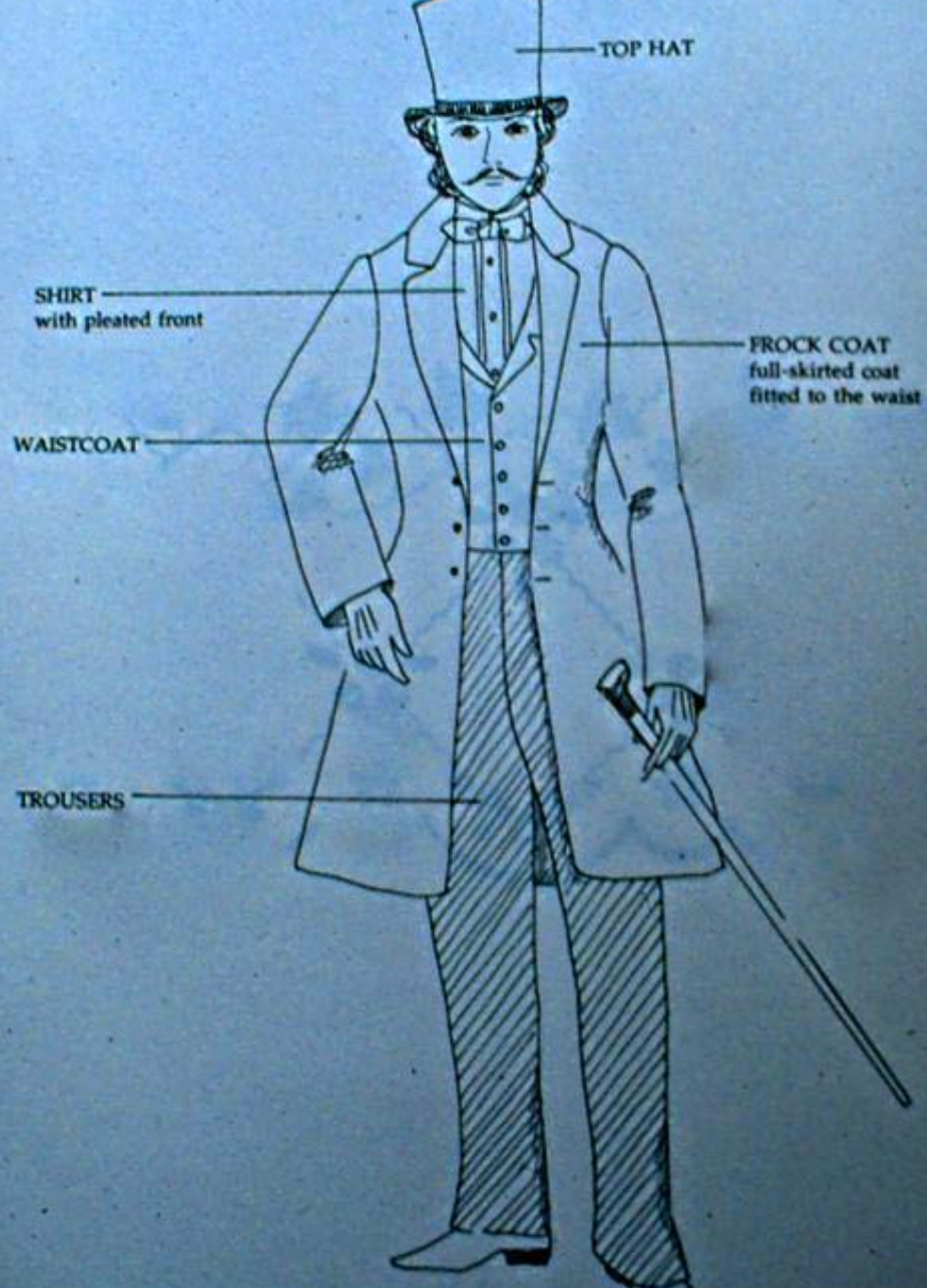
glavna oblačila:

moški:

- izum in uporaba šivalnega stroja / Singer 1951
 - meščanstvo diktira modo
 - konfekcija slabše kvalitete iz Amerike
 - zasnova sodobne moške obleke/ telovnik
 - suknjič, dolge hlače, $\frac{3}{4}$ plašč/ paletot
 - salonska suknja, jacket/žaket, veston, cutaway
 - frak kot večerno oblačilo
-
- čevlji z nizko peto
 - stiefletten na zavezovanje ali gumbke



talija, 1867



TOP HAT

SHIRT
with pleated front

WAISTCOAT

TROUSERS

FROCK COAT
full-skirted coat
fitted to the waist







1885

1885

1885

1886

1887

1888

1889



1890

1894



1856

1859

1859

1860

1860

1864

1864

CLOTHES MAKE THE MAN (19TH CENTURY) / VIDEO

pričeske/obuvala/pokrivala:

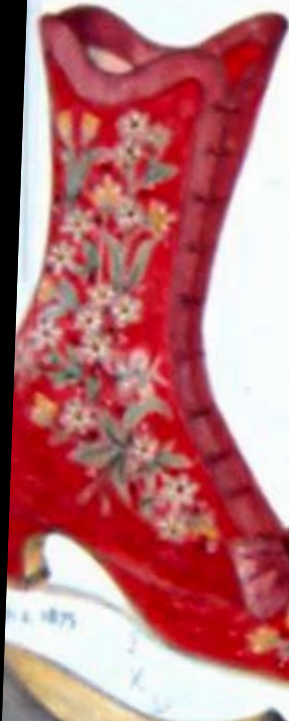
- sprehajalna palica
- ura na verižici
- dežnik
- dolgi zalisci, brada, brki
- “clack” cilindar, melona, slamnik

- “chignon”/šinjon frizura, svetli odtenki
- klobuki “capotte”
- pahljača, senčnik



Ferguson, Met. Torb, 1985

Women's shoes and boots 1870-1884



English c. 1875



English c. 1870-1875



English c. 1880-1884



English c. 1870-1875



Swiss c. 1870-1875



French c. 1880-1884



English c. 1880-1884

... das je nach Ausrichtung
... metall gefaßt - den gesell-
... terstrich.
... en Hof auch
... gebend
... liche
... stär-
... den
... Welt-
... n



Damenpantoffel, v. li. um 1875 XIX/76, um 1875 XIX/75

FASHION HAIRSTYLES 1850-1890 / VIDEO

FASHION HAIRSTYLES 1840-1900 / VIDEO

KAISERIN ELISABETH / VIDEO

THE BEATUFUL FACE OF SISSI/ ELISABETH/ VIDEO

ART NOUVEAU

1890 - 1910

razmere v družbi

- “Belle époque” v Franciji
- Izbruh 1. svetovne vojne

Eifflov stolp/ 1889





Pissarro 1898, Opera, metropola, 19. stol.

umetnost in arhitektura

- iskanje novega umetnostnega sloga kot odgovor na slab okus in historicizme 19. stol.
- navdih v japonski in keltski umetnosti
- inženirska arhitektura
- Eifflov stolp
- Art Nouveau/ Secesija /Jugendstil/ Liberty style
- razmah fotografije v modi

▼ **ALPHONSE MUCHA**
(1860-1939)

Češki slikar, oblikovalec plakatov in scenograf. Pod močnim vplivom pariške secesije spremeni žensko podobo v dragoceno arabesko.

▼ **PIERRE BONNARD**
(1867-1947)

Francoski slikar. Predstavnik skupine Nabis. Njegove dvodimenzionalne vsebine nastajajo pod vplivom japonske umetnosti.



Pierre Bonnard, Za ograjo, 1893. Eremitaža, Sankt Peterburg.

▼ **AUGUST ENDELL**
(1871-1925)

Nemški arhitekt in oblikovalec. Pomembnejši predstavnik Münchenskega Jugendstila navdihel za svoje oblike črpa iz narave.



August Endell, Atelje Elvira, 1897. München.



Alphonse Mucha, plakat za Sarah Bernhardt, 1897. Zahodnoevropski muzej, Fleen.

▼ **JOSEPH MARIA OLBRICH**
(1867-1908)

Avstrijski arhitekt in oblikovalec. Po zgledu dunajske secesije izbira preproste oblike, ki jih oplemeniti z bogatim okrasjem.



Joseph Maria Olbrich, Paviljon secesije, 1898. Darmstadt.

▼ **LOUIS COMFORT TIFFANY**
(1848-1933)



Louis Comfort Tiffany, svetilka, konec 19. - začetek 20. stol. Metropolitanski muzej, New York.

▼ **GUSTAV KLIMT**
(1862-1918)

Avstrijski slikar. Vodilna osebnost dunajske secesije.



Gustav Klimt, Judita I, 1901.

▼ **HENRI ROUSSEAU, CARINE**
(1844-1910)

Francoski slikar, samouk. Z navidezno navadnostjo gradi pravilnici in privi svet, zaslovi s prizori iz pragozda.



Henri Rousseau, Kvotilka kač, 1907. Muzej d'Orsay, Pariz.

▼ **ANTONI GAUDI CORNET**
(1852-1928)

Španski arhitekt. Večji predstavnik katalonskega modernizma. Ustvarja skoraj baročno razkošne stavbe fantastičnih oblik s primesmi nacionalne gotike.



Antoni Gaudí, Sagrada Família, detajl cipresastih oblikovanih kape, od leta 1882. Barcelona.



structures of Japanese interiors are echoed in this sideboard, below, by Charles Rennie Mackintosh.



Celtic coils
Celtic stone cross illustrated in Owen Jones' 'The Grammar of Ornament', above left. The intertwined ribbon patterns of Celtic manuscripts, stone carving and metalwork, often terminating



A B C D E F G

A B C D E F G H I J K L M N

A B C D E F G H I J K L

A B C D E F G H I J K

SPLOŠNE ZNAČILNOSTI

- asimetrija in valovita linija
- temeljni element je ornament v valovitih trakastih linijah s stilizirano rastlinsko dekoracijo ovijalk, ki išče vzore v stari egipčanski, keltski, indijski in japonski umetnosti
- nagnjenost k eleganci
- Šport
- Eksofika





Majolika Hous/ Dunaj

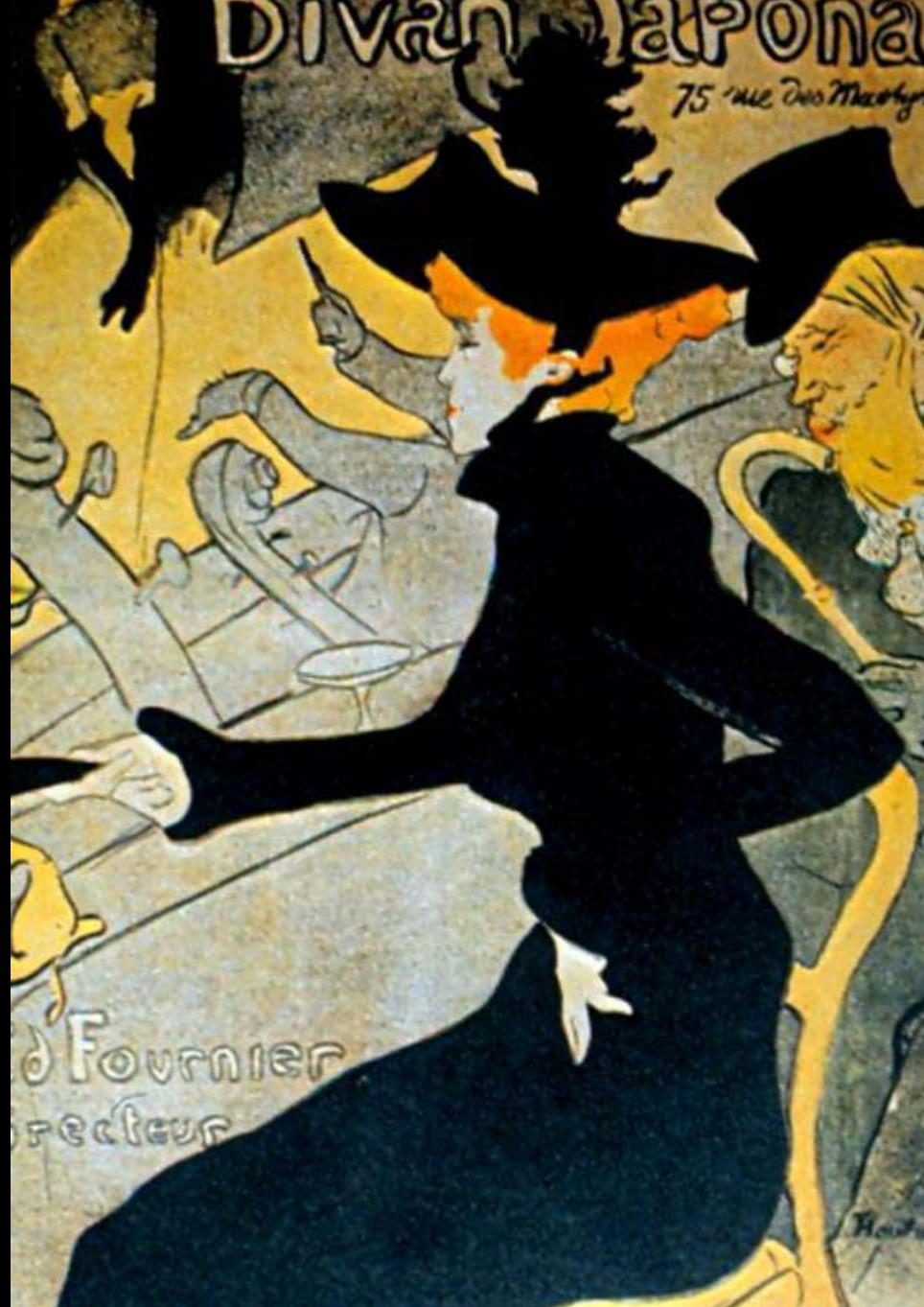
Wagner in Klimt / 1900

Hotel Savoy
1895



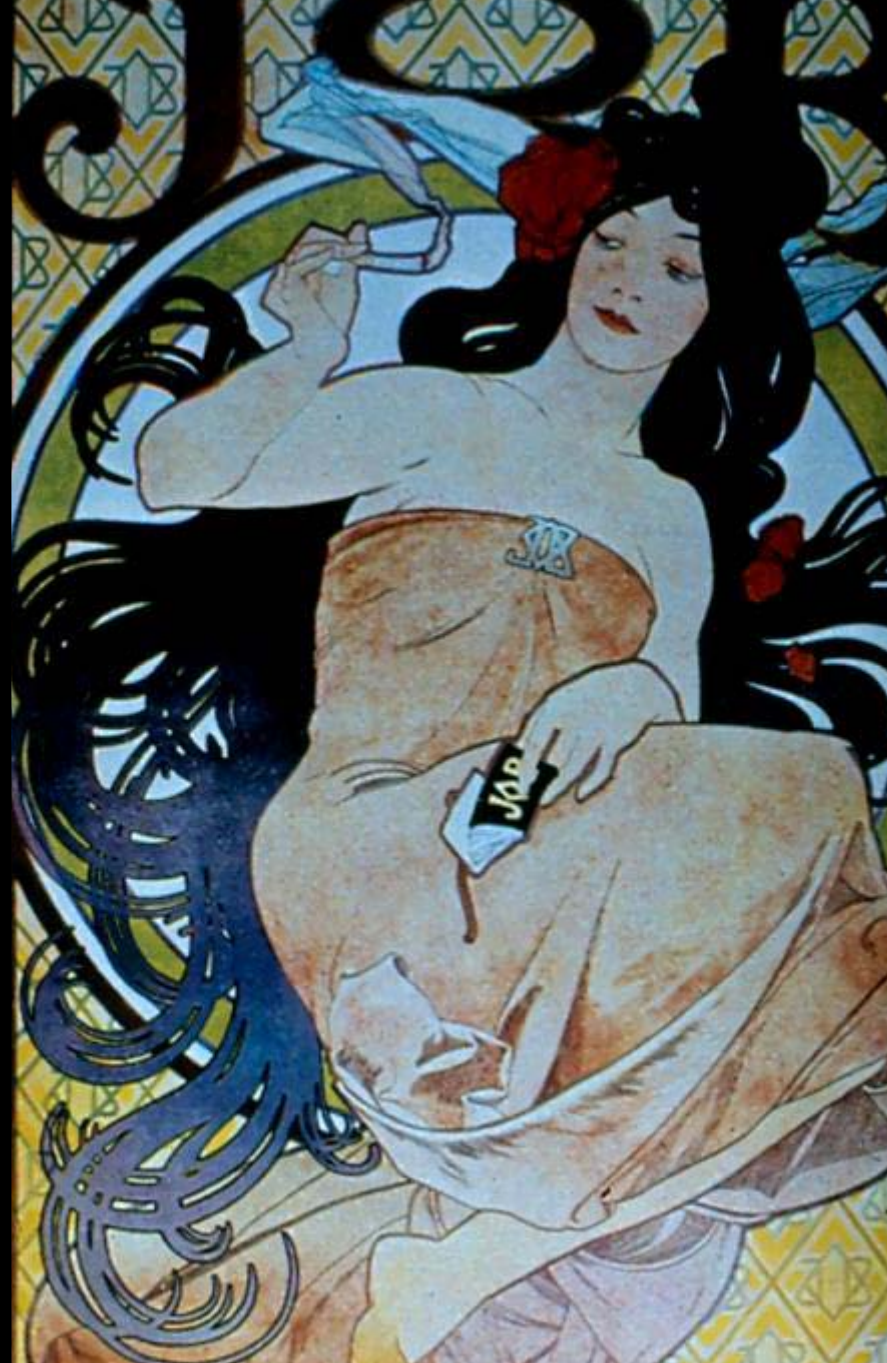


Toulouse-Lautrec
1893





Moucha
1897









Klimt

BELLE EPOQUE 1890-1914/ VIDEO

glavna oblačila:

ženske:

- “s” linija/ vitko in zleknjeno telo
- korzet; škrobljeno belo spodnje perilo
- visok, zaprt ovratnik
- bluza in zvonasto krilo, ženski kostim
- rokavi “koštrunovo stegno”
- razmah športa
- zelo fini materiali/ svila, muslin, taft
- pozamenteriija
- stiefletten



La Mode Illustree 1890/ 1895

Worth/ 1892



Beer, 1895



Label: Gaston Beer / Place de l'Opéra
PARIS
c. 1895

Black tulle silk, two-piece dress with gipsy sleeves; collar and yoke of layered silk tulle and tulle with cut work and bead embroidery; concrete-shaped velvet decoration on collar and shoulders; beige silk satin visible through all over dress with hand-embroidered edges.

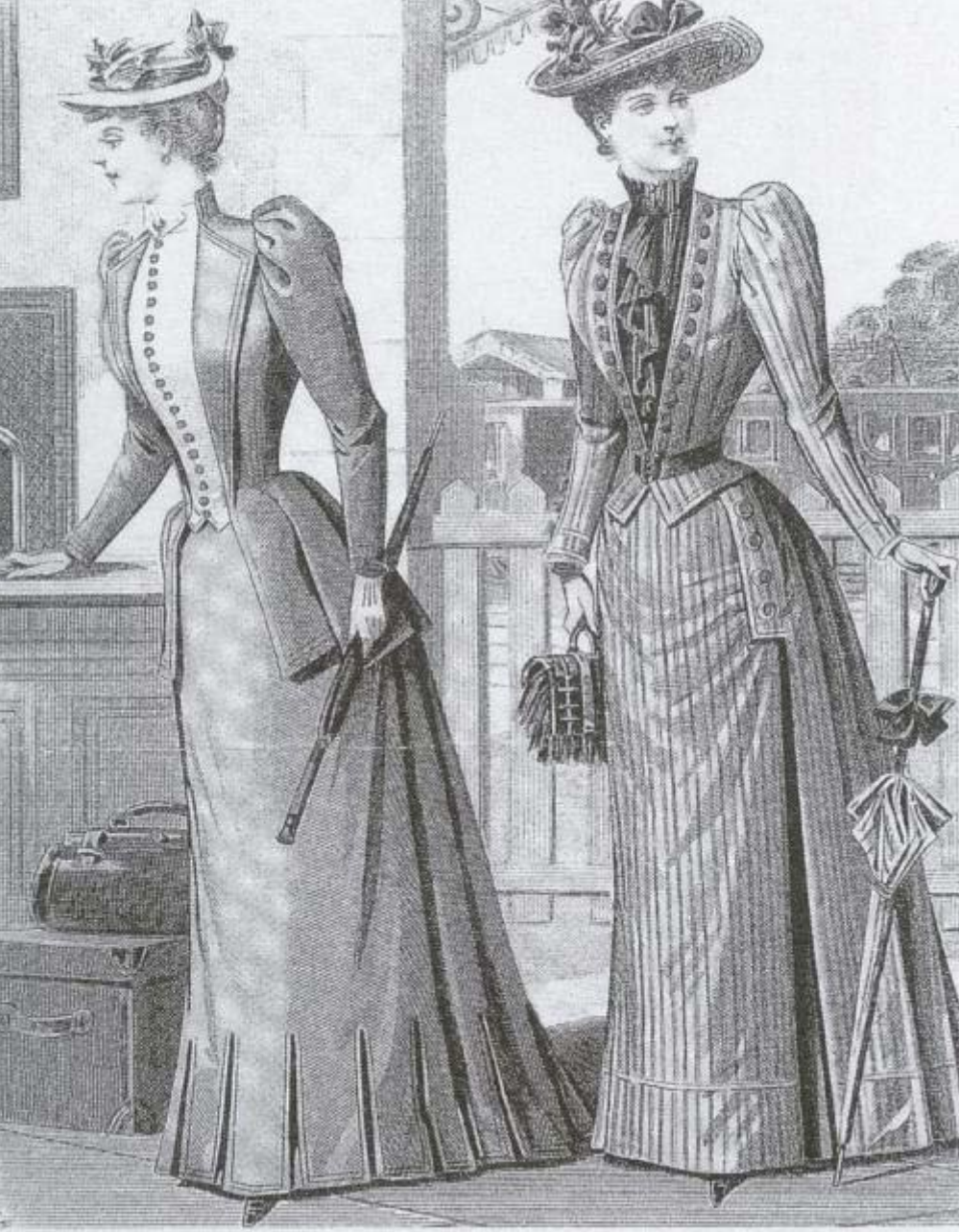
Inv. AC1912.79.20-418

ŽENSKA OBLAČILA

- dinamične linije ornamenta so poudarjale kroj in obliko telesa
- lahke tkanine ali ponge svila
- pri gibanju so tkanine ustvarjale želeni padec in hkrati valujočo igro linij
- mehke ublažene barve so se skladale z mehko žensko silhueto
- večerne in plesne obleke so bile v pastelnih barvah
- večerne ženske obleke imajo značilen pas

Doucet 1897





Potovalna oblačila 1891 / La Mode Pratique 1900

Worth/ 1895







Worth 1897



French lady
c. 1900



German gentleman
c. 1900



German gentleman
c. 1901



English lady
c. 1901



French lady
c. 1902



German lady
c. 1902



French lady
c. 1903



German gentleman c. 1903



1905

1906

1907

1907

1908

1909

1900



1900



1900



...ing of the navy to one of the
peak around this time, and this later led to
the quest for a new style that resulted in lib-
eration from corsets. These are typical of
the Belle Époque style. The elegant dress
on the left with overlaid decoration is a style
characteristic of Doucet.

→ Jacques Doucet

Evening Dress

Label: DOUCET 21, RUE DE LA PAIX

PARIS

c. 1909

Black silk lace with bead embroidery and
velvet; silk chiffon sleeves with inset lace,
belt of gold grosgrain ribbon.

Inv. AC 1909 27-21-3AB

→ Anonymous

Day Dress

c. 1909

White silk chiffon two-piece dress with
S-curve silhouette; high-neck collar and
yoke of bobbin lace.

Inv. AC 1909 30-29-10AB



Večerna obleka

D. 1.10.00



S-linija Belle Époque/
1903

Redfern/ 1905





1900

1902

1903

1904



1900-05



1900

1909

1900

1910

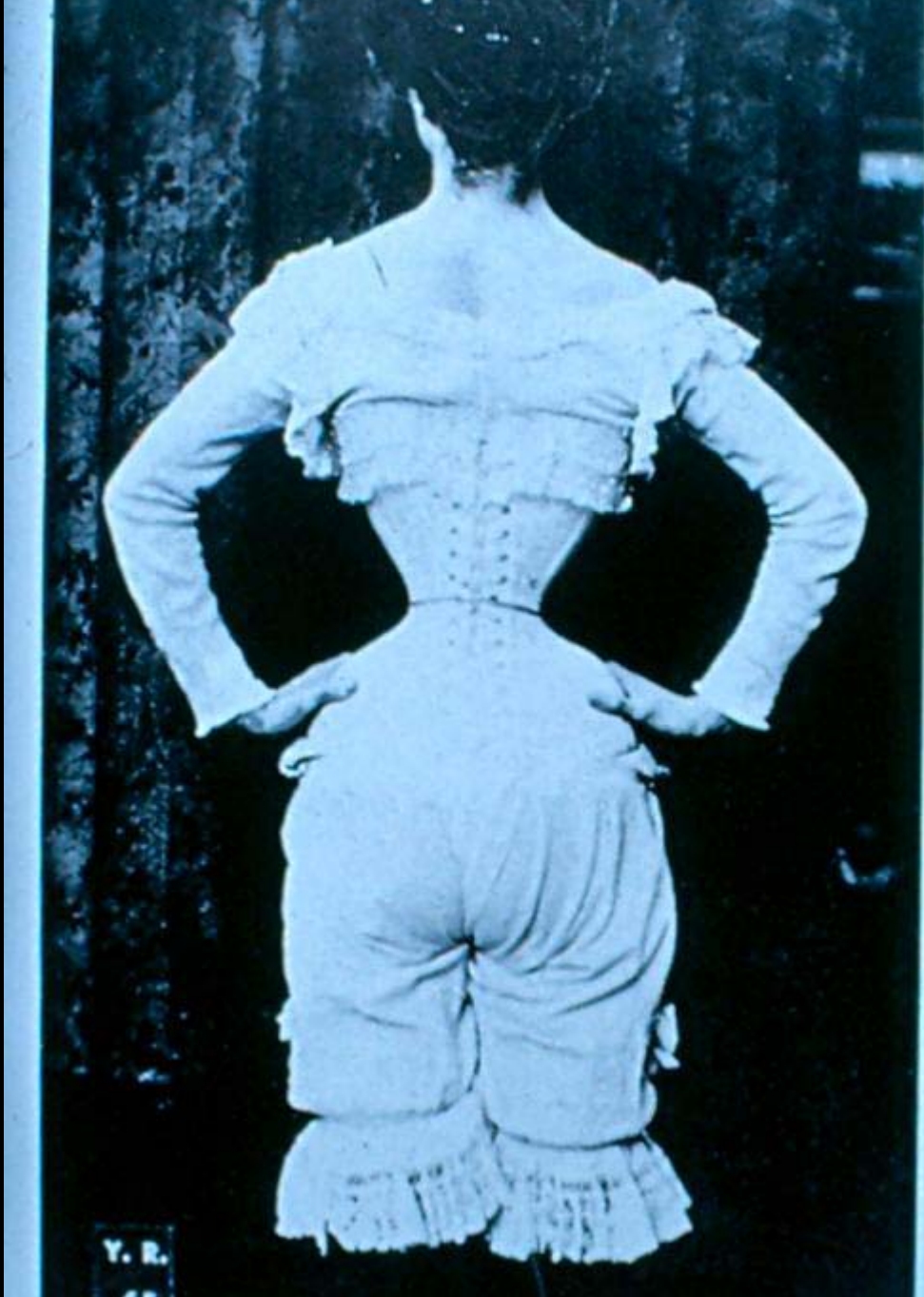
perilo in
spodnja oblačila

PERILO

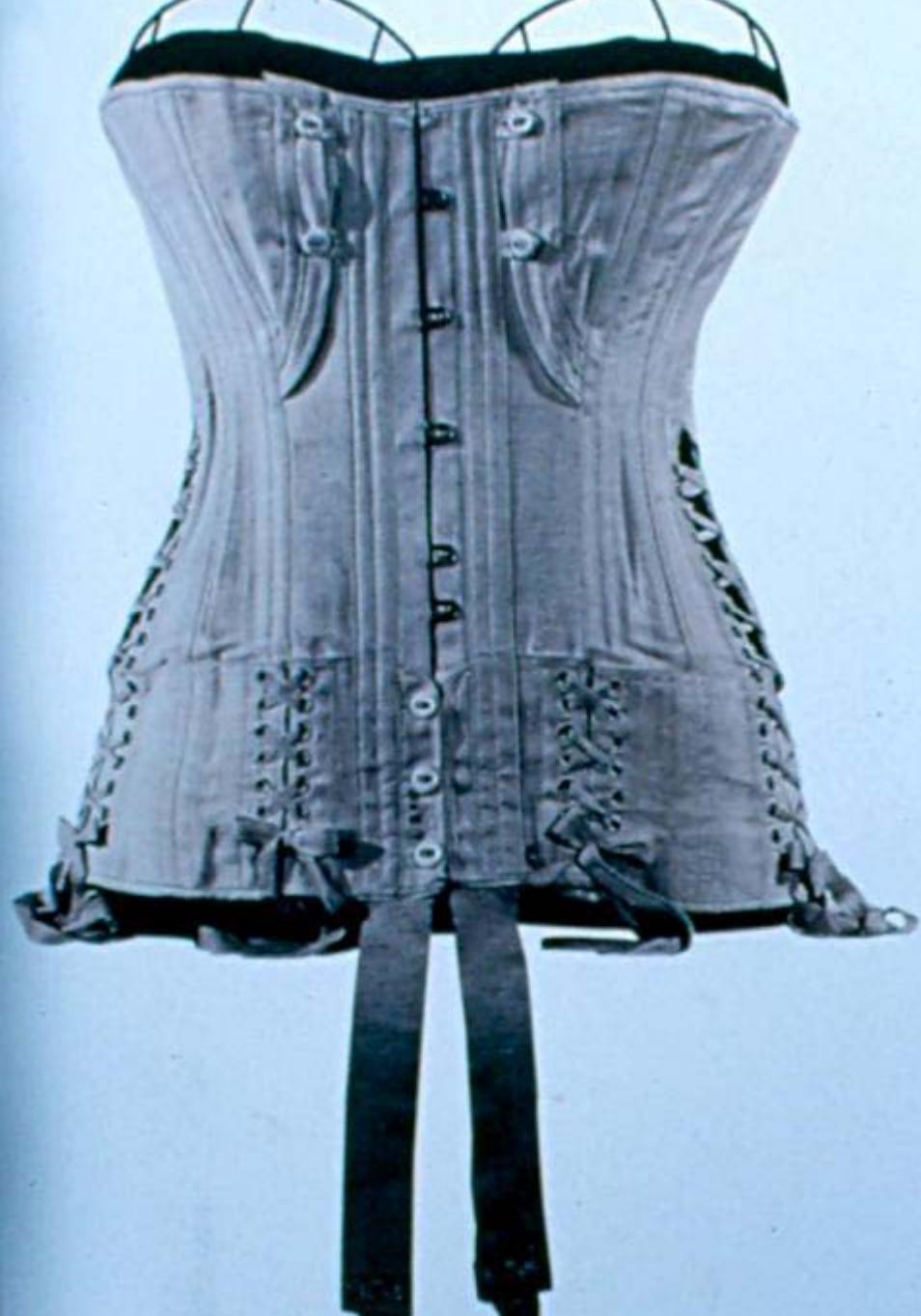
- Korzet "S" linije – "detomorilec"
- pri ženskah so priljubljene spodnje hlačke do kolen,
- dvodelno spodnje perilo
- Nogavice s podvezicami



1893

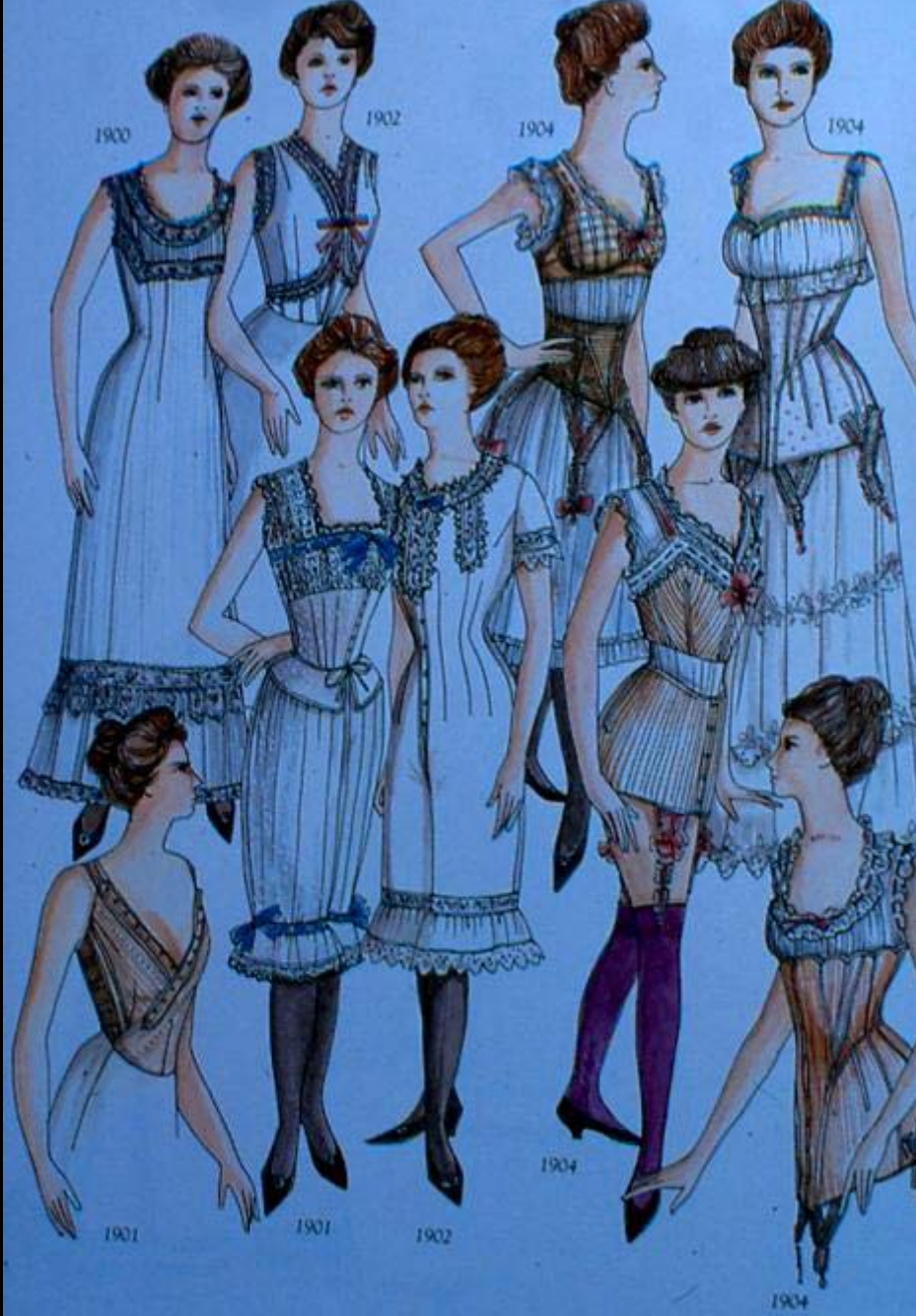


Y. R.



1908





MADAME DOWDING,

8 & 10, CHARING CROSS ROAD (Opposite the National Gallery, Trafalgar Square),
Ladies' Tailor, Corsetiere, and Court Dressmaker.



No. 1.—THE MARLBORO'.

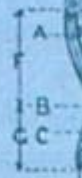


No. 2.—THE MILNER.



No. 3.—THE KITCHEN.

- A 36in.
- B 24in.
- C 36in.
- D 9in.
- E 4in.
- F 10in.
- G 5in.



No. 5.—THE HUNTING BELT.



No. 4.—THE CARLTON.



No. 6.—THE SLEEPING BELT.



No. 7.—THE QUEEN OF CORSETS.

In the Improved English shape.



No. 8.—THE BULLER.



No. 9.—THE IMPROVED RUSSIAN GOWN.

From 25s to 75s. **25s** **35s** to match, from 20s.

The **New Bull**.—For day and evening wear, made to measurement from the "A" pattern.

No. 1.—The **Marlboro'**.—White £14, 5s.; Tan Leather, 20s.; & White Silk Corsets with Kid Bands, from 20s.

No. 2.—The **Milner**.—White £14, 5s.; Tan Leather, 20s.; & White Silk Corsets with Kid Bands, from 20s.

No. 3.—The **Kitchen**.—White Leather and Elastic, 20s.; White Fannel, Elastic, with White Kid Bands, from 20s.

No. 4.—The **Carlton**.—Made suitable for Hunting and Outfitting the Figs, with Elastic Bands and Ventilated Spaces, from 20s.

No. 5.—The **Hunting Belt**.—A great favourite with military gentlemen. Silk Corsets, from 20s.; Black and

No. 6.—The **Sleeping Belt**.—

No. 7.—The **Queen of Corsets**.—

No. 8.—The **Buller**.—

No. 9.—The **Improved Russian Gown**.—

Made to order in Silk Corsets, from 25s. to 75s.

The Improved **Russian Gown**.—Designed by the Russian Dressing, is considered the most of the most beautiful and graceful of any "Russian" dress, and is especially adapted for a long

reformna obleka

Reformna obleka



Reformna obleka



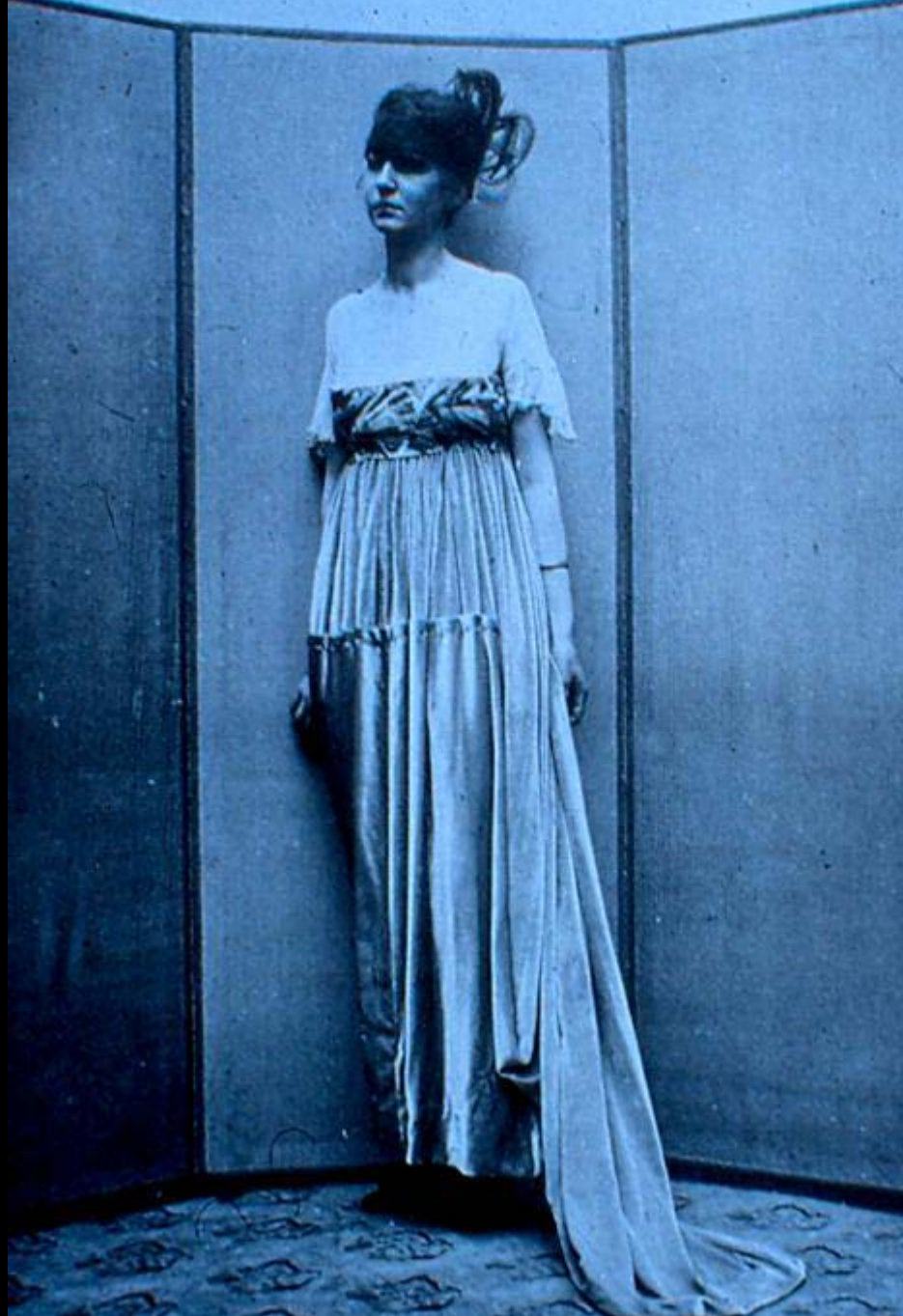


Aesthetic dress/
Morris 1905



1905





ŠPORTNA OBLAČILA

- s športom so prišla tudi bolj uporabna oblačila, oblačila za različne športe so začeli med seboj razlikovati
- kot kolesarska obleka se je nosil kostim s pumparicami
- ženske so pri športu nosile kostime z dolgimi krili
- kasneje so se športna oblačila prenesla v vsakdanje življenje



Tenis/ 1890

Tartan 1890



1893





Kopalne obleke
1900-1910





glavna oblačila:

moški:

- poudarek daje Anglija/ edvardjansko obdobje
- plašči: ulster, chesterfield, vtomobilski plašč
- visok, škrobljen ovratnik »Vatermoerder«
- Paul Poiret
- frak kot večerno oblačilo
- čevlji z nizko peto
- stiefletten na zavezovanje ali gumbke

- lakasti čevlji

MOŠKA OBLAČILA

- 1900 se je pri moških večernih oblačilih uveljavijo salonske suknje in cutaway-i
- novi klobuki- BOWL - HAT - melona
- nedeljske obleke so bile svetle
- novost pri moških je športen rezan jopič zadaj s sedlom in velikimi žepi, zraven so se nosile pumparice
- priljubljeni so debeli šoferski plašči, znotraj krzneni, zunaj volneni, dvoredno zapenjanje







AUTOMNE
1900

GEORGE HENRI

de Lyon



SOIRÉE
COSTUMES de THÉ
et de SOIRÉE pour l'Hiver 1900
D'après le HIGH-LIFE-TA
17, Faubourg Montmartre
Voyageur-III, Rue Richelieu, coin
Le High Life-Tailor est la Maison
la plus importante de l'époque
pour la coupe élégante et
cachée de vos merveilleux
pour théâtre à 69, 90

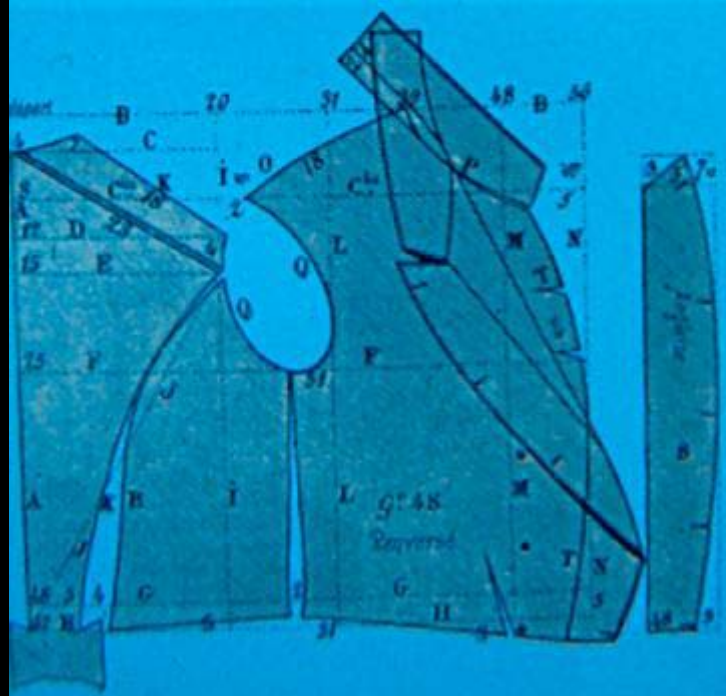
de Lyon

de Lyon

Lord Ribblesdale
1900



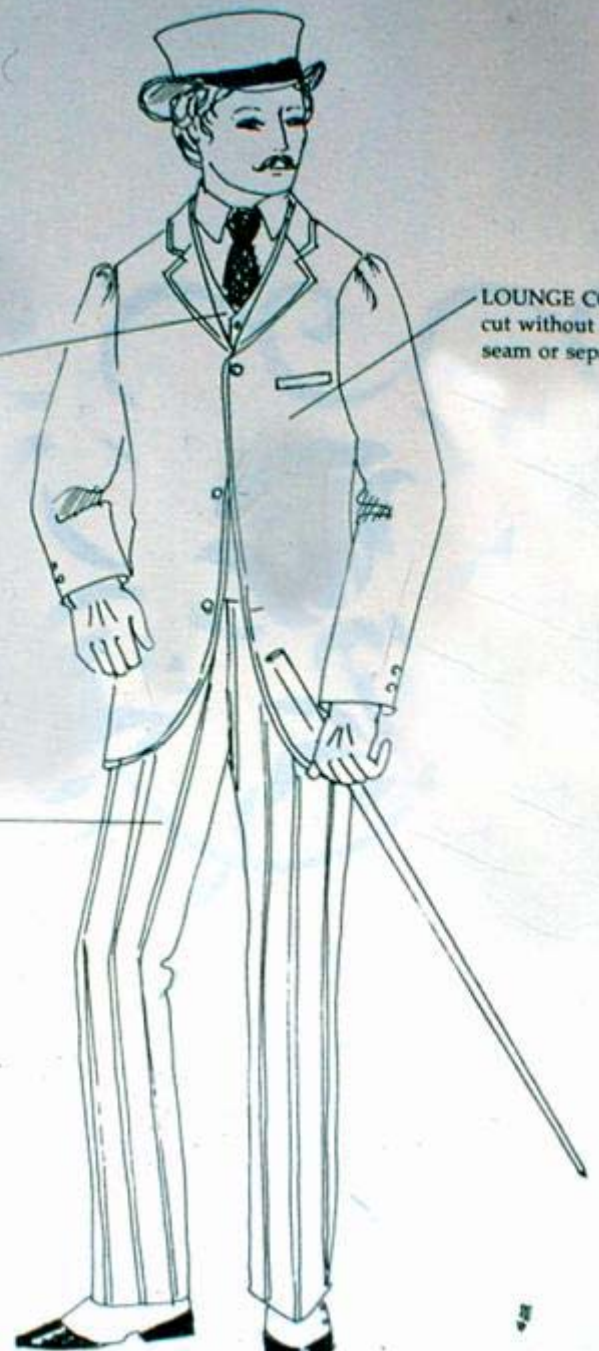




WAISTCOAT

LOUNGE COAT
cut without waist
seam or separate

TROUSERS



pričeske/obuvala/pokrivala:

- sprehajalna palica
- bele gamaše, rokavice
- monokel, šal-kravata, kravatna igla
- brki in včasih koničasta brada
- cilindar, slamnik/panama in homburg
- valovite “ondulirane” frizure z vozli, glavnik
- zelo veliki klobuki z nojevim perjem, slamniki
- muf, senčnik



LEPOTNI IDEAL IN PRIČESKE

- začeli so si trajno kodrati lasje
- lepotni ideal pri moških so bili veliki brki in gladko počesani, rahlo valoviti lasje





Frizure 1900

Cavallieri/ 1908



VOGUE



NOVEMBER 6, 1909

PRICE 10 CENTS



VOGUE

1909

POKRIVALA / OBUVALA / DODATKI

- obutev za ženske so bili škorenjčki na zavezovanje, pete so podobne rokokojskim, material je bil semiš
- popularni so postali klobuki z krožami in perjem, mufla pa služijo kot torbica
- ženske so nosile rokavice iz belega kozjega usnja



Women's shoes and boots 1905-1909



French c. 1905-1909



English c. 1905-1909

French c. 1905-1907



English c. 1907-1909



English c. 1905-1907



English c. 1909

English c. 1907-1909



TITANIC / VIDEO

1910-1920

obdobje 1. svetovne vojne

1914-1918

družbene razmere:

- svetovne razstave spodbujajo industrijsko proizvodnjo;
- socialna ideja vrtnih mest v Veliki Britaniji, 1904;
- Ford uvede tekoči trak in s tem omogoči masovno proizvodnjo, 1913;
- avstro-ogrška monarhija priključi Bosno in Hercegovino, 1908;
- potop najsodobnejše čezoceanske ladje Titanika, 1912;
- atentat na habsburškega prestolonaslednika Franza Ferdinanda sproži prvo svetovno vojno, 1914
- 1. svetovna vojna 1914-1918

- vplivi: plesalka Isadora Duncan, Sarah Bernhardt, “ruski balet”;
 - emancipacija žensk/sufražetke/, razmah športa in zaposlenost žensk vodijo v osvoboditev telesa
 - eksotični vpliv ruskega baleta s predstavami Šeherezada, Ognjena ptica, Ruske pravljice;
 - poleg Leona Baksta oblikujejo kostume in scene za predstave Picasso, Matisse, Braque
-
- ženske v vojni prevzamejo moška dela/ praktična delovna oblačila
 - velika poenostavitev oblačil med 1. sv. vojno in po vojni

glavna oblačila:

ženske:

- opusti se korzet/ osvoboditev telesa
- kreator Paul Poiret
- vedno bolj se je uporabljalo plastovitost materialov
- proti 1909 letom se je pojavljala empirska linija (pas pod prsmi, več plasti, kroji kimona)
- eksotični, orientalni vplivi, perje, razkošno, bogato
- ženski poletni plašči so bili laneni
- nosile so zaščitne kape proti umazaniji kadar so se vozili z avtomobili

- dvodelni kostim
- dolg tajliran suknjič s fazono
- bela srajčna bluza s kravato
- kimono
- pleten pulover
- 1910 leta se je krilo začelo krajšati
- ozka linija/cevasto krilo
- ponovno empirska linija, pas pod prsmi,
- več plasti
- globoki v-izrezi
- mornarski ovratnik, številni žepi, veliki gumbi

- vpliv vojaških uniform in detajlov se kaže v udobnih, praktičnih oblačilih (suknjičih/ fazone) in detajlih (žepih, gumbih)
- uniforme bolničark

Kreatorji:

- Paul Poiret,
- Jeanne Lanvin,
- Mariano Fortuny,

- Coco Chanel



126. Braque, 1908



127. Picasso, 1908



128. Picasso, 1909



131. Picasso, 1907



132. Picasso, 1908



133. Léger, 1909-1911



136. Derain, 1906



137. Matisse, 1908



128. Jawlensky, 1909



Braque, Picasso, Matisse, 1908



303. Severini, 1912



304. Balla, 1913



305. Gris, 1914



308. De Chirico, 1913



309. De Chirico, 1913



310. Chagall, 1914



313. Chagall, 1911/12



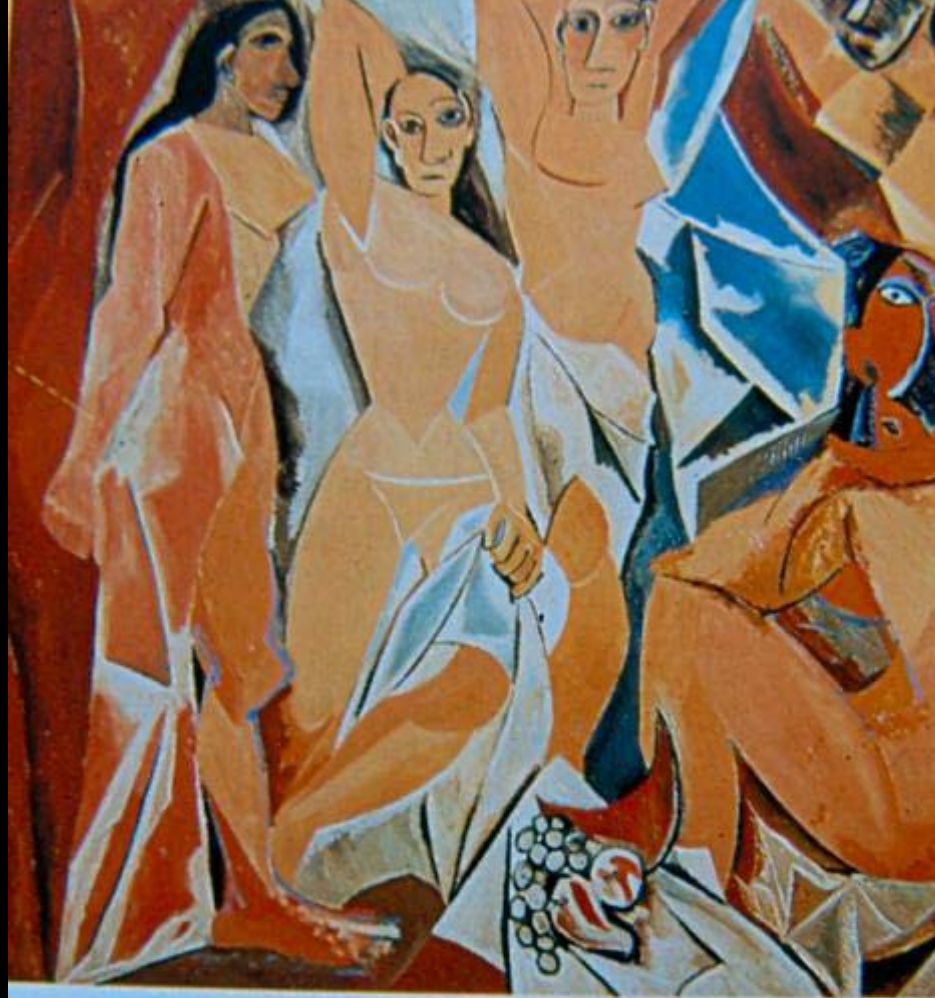
314. De Chirico, 1914



315. Chagall, 1914



Nova figuralika, Duchamp,
Dechirico, Chag, Balla



Pablo Picasso, Avignonske
gospodične, Kubizem, 1907

Etwas Neues entsteht

Pablo Picasso und Georges Braque, die *Fauves* in Frankreich wie der junge Matisse oder die deutschen Expressionisten wie die *Künstler der Brücke* in Dresden und des *Blauen Reiters* in München – die jungen Künstler, die um 1910 mit der Tradition brachen, hatten gleichwohl ihre Vorbilder unter den Künstlern der nachimpressionistischen Phase: Paul Cézanne, der hinter der Oberfläche der Dinge nach Dauerhafterem suchte, Paul Gauguin, der von der Kunst der „Wilden“ lernte und wie Edvard Munch Grenzsituationen des Lebens darzustellen versuchte, und Georges Seurat, der das Bild als Fläche und Farbkomposition wieder entdeckte. Von ihnen lernten die jungen Künstler, dass Kunst sich nicht darauf beschränken muss, Gegenstände *abzubilden*. Aber was „bildet“ sie dann? Hier beginnen die vielfältigen Experimente der Moderne.



PABLO PICASSO
Diese Fotografie zeigt Picasso im Alter von 23 Jahren, etwa um die Zeit, als er sich in Paris niederließ. Der Ruf von Paris als Heimat großer revolutionärer Künstler des 19. Jhs. zog ihn an. Picassos Karriere begann mit dem Studium der postimpressionistischen Maler.

LES DEMOISELLES D'AVIGNON (STUDIE)
PABLO PICASSO, 1907
47 x 62,9 cm

Diese Studie eines jungen Mannes in einem Bordell zeigt, dass Picasso sich mit postimpressionistischen Themen beschäftigte. Man erkennt Ähnlichkeiten mit Cézannes *Baldschön* (S. 371), vor allem bei der Frau rechts.



SCHALE MIT BIRNEN UND ÄPFELN
PABLO PICASSO, 1909: *Cl auf Holztisch*. Dieses Stillleben aus Picassos *Stillebstude* will die Körperlichkeit der Gegenstände und die Flächenhaftigkeit des Bildes betonen. Zu weilen, sowohl Picasso als auch Georges Braque heranzustellen, dass ein Bild im Grunde sich ist und nicht nur eine simple Illusion. Künstler beschäftigen sich eingehend mit Gegenständen und werden stark von ihnen



GEORGES BRAQUE IN SEINEM ATELIER
Picasso und Braque erfinden zusammen den als Kubismus (S. 377) bekannten Malstil. Grundlegend für diese Entwicklung war ihr Verständnis von Cézannes und eine starke Faszination für die Kunst der sog. „primitiven“ Kulturen, die schon in Gauguins Werk (S. 332-333) angedeutet war. Hier sieht man Braque mit einigen Experimenten seiner epistemologischen Kunstströmung.



LANDSCHAFT
GEORGES BRAQUE, 1908: *Cl auf Leinwand*, 81 x 93 cm. Wie Picasso war Braque ein großer Bewunderer Cézannes. Seinen künstlerischen Hebeln nachfolgend malte er in l'Europe, dem Schauplatz einiger von Cézannes schönsten Bildern, eine Reihe kubistischer Landschaften. Die verschiedenen Formen der Bäume und Gebäude geben dem Bild dieselbe Art Struktur, die Cézanne so wichtig war

Experimenti moderne, 1908, Picasso, Braque

Isadora Duncan, 1905



Šeherezada, Ruski balet 1910-19



Poiret le 1002 nuit, 1914,
party costume



Poiret, 1910

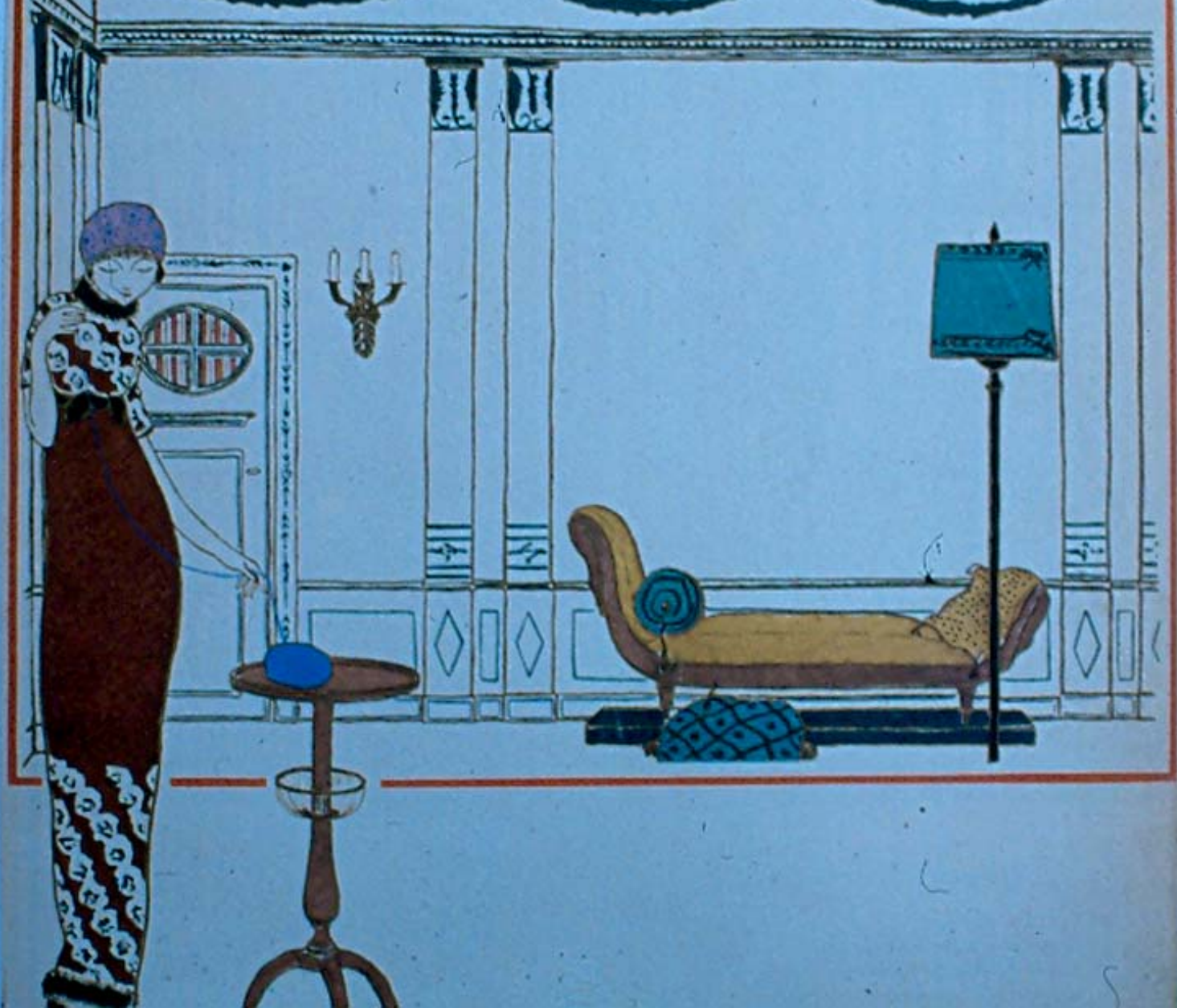


Poiret, 1905



Jeann Lanvin, vpliv Balets ruses, 1911









Plank, 1914



...s from Mata Hari's infamous Dance of the Veils. She dropped layer after layer of her glamorously provocative costume until, but for one last thin veil, she was naked on the stage.

Opposite:

A design entitled *Les Aigrettes* (main picture) and a slave with a fly over from the play *Le Roi des légendes* (top right), illustrated by Ervi (Romain de Tiernoff). The watercolor by Léon Bakst (below right), from the title page of the Parisian journal *Le Petit*.

markets and greatly expansion-
sign trade business. These silk coats
these embroidery are one of the
objects exported in Europe during
1904.
It is an example of a "theatre coat,"
made in England around 1904.
by the Chinese-style Mandarin
style by Qing dynasty public officials,
it was made for export in Japan.
It is an example of a kimono-style
silk. The body flares gently down
the front, and the collar is also curved.
In its essential shape of
the garment, it has been deliberately
designed for the European market.

Kakashimaya
Coat (Theatre Coat)
TAKASHIMAYA,
TOKYO, JAPAN

padding; embroidery of
sanchemum pattern and wavy pat-
tern opening, sleeves and shoulders;
kimono sleeves; side slits; Chi-
at front opening; Mandarin-robe

71 24-00



Theatre Kakashimaya coat, 1900-03,
Mandarin style

Evolution of the nineteenth century to a revolutionary style that brought out the natural beauty of the body. The result was a great transformation in fashion. Although the corset did not disappear overnight, by the time of World War I Poiret's new style had totally supplanted the corset.



Dress
PAUL POIRET

A series dress with silk tulle over-
abundance of polychrome beads and
with gold tulle gophers.

Poiret, 1906-1910, Corset free

...opening in schisano style, and the straight-cut "kimono sleeves." The round cut from front all to train evokes the beauty of a trailing kimono. The design of the embroidery, and the style of the back of the dress demonstrate a Chinese influence as well.

Callot Soeurs
Evening Dress
Label: none
c. 1908

Black and purple silk charmeuse pieced together; oblique floral embroidery; ribbons from shoulder stitched at back waist; tucks at ends.
Inv. AC 1908 99-2-1AB

Woman in Beer's *forme japonaise* dress
Photo: Paul Boyer
Les Modes, February 1907



Callot Soeurs, kimono, 1908

Wimmer Wisgrill 1910, Emile Flöge



Bulloz kostim, 1910



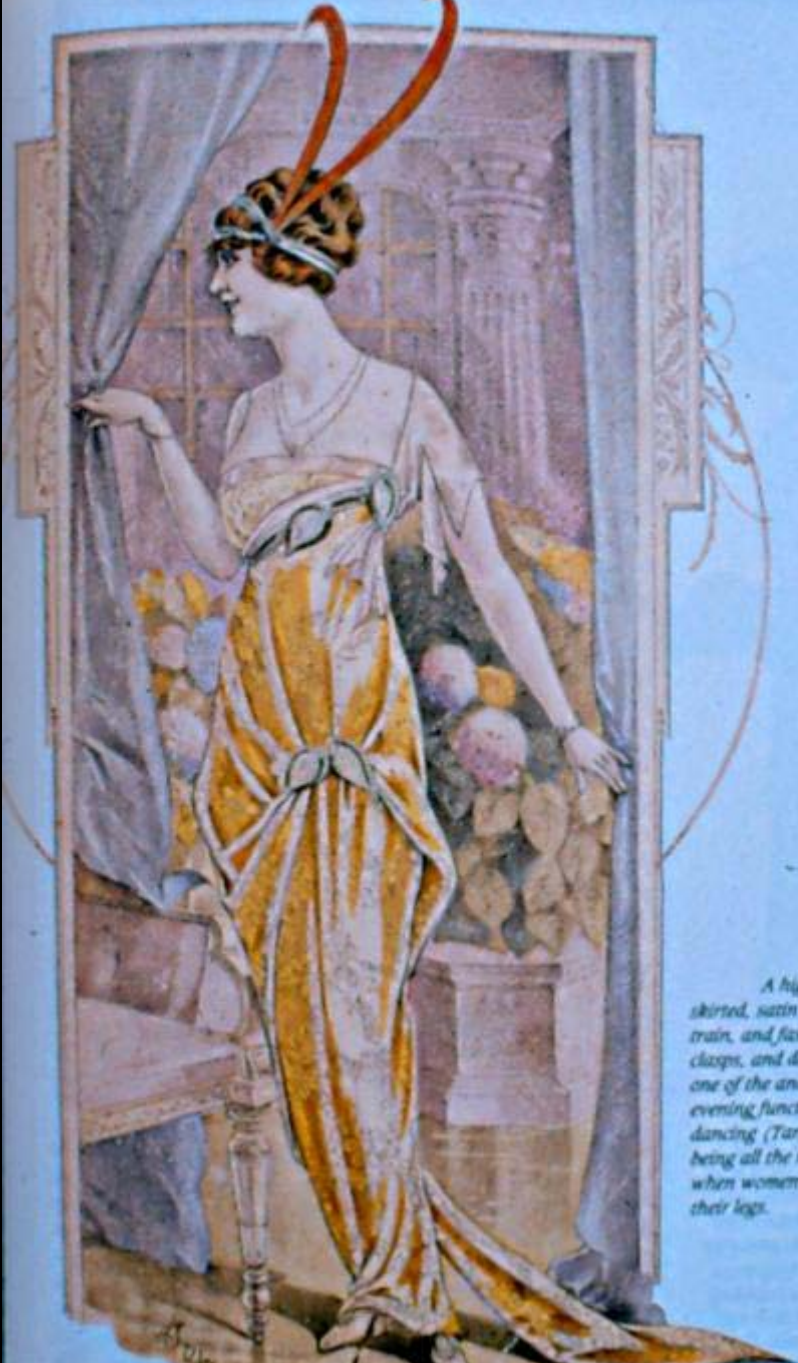


1911





Blackscot, 1910



A high-waisted, hob-skirted, satin evening dress with train, and fastened by yoni-clasps, and designed about 1910, one of the anomalies of fashion, evening functions that included dancing (Tango and Turkey) being all the rage) occurred when women could barely move their legs.

Simplicissimus, 1912





1910



1911



1911



1910



1912



Fortuny



Fortuny



Von Drecoll, 1914





JAN. 1918

"Erid" not only names this Erid
rites it, for when wrapped about
though tender in its folds of black
then opened, the back falls into
yet a brilliant lining of Empire
black radiates silver embroidery.

Smoking dress, 1910



CRINOLINE AND MASCULINE CLOTHING

The first new looks of the century are characterized by retro-elements and symbols of prewar fashion. Although anachronistic, these fashions are extremely luxurious, despite economic depression, galloping inflation, and extreme shortages of materials, fabric, and accessories.

1915–1921

- 24 | 025 **The Wartime Crinoline**
Optimistic designs despite fabric shortages—full, gathered skirts—peplums—the “barrel” shape, a romantic look
- 26 | 027 **Coco Chanel**
Sporty, jersey dresses—unites—Chanel No. 5—tweed—the tailor—fauv jewelry
- 28 | 029 **Avant-Garde Clothing**
Sonia Delaunay—the Russian Constructivists—the Italian Futurists—practical clothes
- 30 | 031 **Erte: Art Deco Master**
Decadent, idiosyncratic drawings—theater and ballet decor and fashions—1913 model for Mata Hari—notoriously influential drawings for Harper’s Bazaar





ZUR BERUFSTÄTIGKEIT DER FRAU



VERWENDUNG VON MILITÄRKLIEDER

Flying Bomber, Jacket/ovca, 1940

GIMBEL'S
ILLUSTRATED 1915
FASHION CATALOG
Gimbel Brothers



Veronica Lake, 1946

You Make no Mistake in Ordering a Coat Suit



Flying Jacket, brown leather, British roy

For Descriptions see opposite page.
New York — Gimbel Brothers — Philadelphia

Surprisingly Low in Price



Piloti hell s angels B3

Skirt Styles You Will Admire!

Prices to Suit
Every Purse



Misses' Sizes

31R8430
Genuine Silk
and Wool
"Crepe Pasha"

\$7.95

31R8500
Misses All Wool
Camel's Hair Cloth
Sport Skirt

\$3.79

31R8440
Wool and
Silk Novelty
Crepe

\$5.98

The finest skirt in our entire selection. It is fashioned of an extremely heavy quality silk and wool crepe laid in fine twill pleats both front and back and has buckle trimmed detachable belt with variable closing at left side.

When you see the shimmering beauty of the splendid fabric of this skirt you will appreciate its really remarkable quality.

A chic wrap model sport skirt of all wool plaid or solid color, woman's hair effect fabric. Skirt has a wide overlapping fold at left side which is fastened with stunning ornamental buttons and buttonholes, matching the trimming on belt and side pocket. The smartly dressed miss will be delighted with this sport skirt.

MISSIEV AND SMALL WOMEN'S SIZES ONLY—21 to 28 inches bust measure

An extremely fashionable novelty stripe skirt made of all wool crepe with bright rail-colored fancy stripes of woven fiber silk. The model is laid in clusters of wide pleats with a smart box pleat showing down center of

Paris and London have contributed the prices of these creative inspirations and the American manufacturer has made the most of the material which magical forces has combined the best strength from foreign and domestic inspirations. Always are the very best and prettiest prices, and prices are most reasonable.



K-4500. Woman's Magnificent Crepe de Chine Blouse. Made after an imported model in the fashionable monarch or baronial style, most becoming to any style of figure. The modish and attractive double baronial revers fall gracefully over the breast and have deep, hem-stitched tops. Particularly becoming and new is the semi-military hem-stitched collar standing high in the back. Full length elegant inset in large arches have hem-stitched ends. White, flesh or black. 34 to 44 bust measure. \$3.95.

K-4502. Woman's Wonderfully Smart Blouse. Made of crepe de chine, a material very fashionable and much in favor. This dainty and beautiful model features in front wide bands of crepe de chine and large, clear pearl buttons, and displays an open V-shaped neck in front and a standing mil-

itary collar in back. Shirrings form full ruffles in the front, while the back is in the plain French style. Stylish, full-length sleeves have a dainty double cuff. White or flesh. 34 to 44 bust measure. \$3.00.

K-4503. Woman's Gorgeous Blouse. A new model in the fashionable and handsome gold embroidered net, neatly made over a foundation of soft flesh chiffon. The gold embroidered net falls luxuriously and gracefully in a shawl cape effect, revealing the chiffon foundation below the edge front and back. The smart and very stylish collar is of dainty chiffon and gold color set. Three-quarter sleeves are attractively trimmed with tiny ribbons. 34 to 44 bust measure. \$3.00.

K-4504. Woman's Gorgeous Blouse. Made of all silk shadow VJ lace in soft cream color and flesh colored chiffon alternating

with each other in the overall, falls softly over a lining of flesh with coverage of flesh colored ribbon. The lace is draped over the chiffon, covers that are effective standing semi-militer of color with the lace falling in plain buttons from the bust and 34 to 44 bust measure. \$3.00.

K-4505. Woman's Fashionable Blouse. Hand color shadow lace color shadow lace over flesh and forms an overblouse which is comingly over a flesh colored foundation. Next and completely of flesh silk ribbon appears. The dainty collar is of hand and lace. Three-quarter long sleeves are of the flesh color, a neat look. 34 to 44 bust measure.

Gimbels Paris, London and American Style Book

Delineator, 1916





THE JERSEY
*... dress with pockets
 ... was a perfect
 for the career girl.*

IN 1916 THE AMERICAN
*... inspired Chanel to
 create a black satin coat fringed
 with black silk and trimmed
 with a handkerchief tie.*

CHANEL LOVED DEEP
*... pockets to press the hands, and
 rows of buttons to set off her
 clothes. In 1916, she trimmed
 this brown velvet coat with
 Persian fur.*

THE FRAGILE GOWN
*... black Chantilly lace trimmed
 with black jet was shown in
 Vogue in 1915.*



Chanel 1916



- 1. Dress 1910
Hat and 1910
- 2. Dress 1910
Hat and 1910
- 3. Dress 1910
Hat and 1910
- 4. Dress 1910
Hat and 1910
- 5. Dress 1910
Hat and 1910
- 6. Dress 1910
Hat and 1910
- 7. Dress 1910
Hat and 1910



1917

1919

1918

1918

1919



McCall Pattern
2336—Boys' Russian Suit
 with Knickerbockers. Cut
 in 5 sizes, 2, 3, 4, 5 and 6
 years. Price, 15 cents.



McCall Pattern
2167—Little Boys' Rus-
 sian Suit (with Knickerbock-
 er Trousers). Cut in 3 sizes,
 2, 4 and 6 years.
 Price, 15 cents.



McCall Pattern
2422—Boys' Russian Suit.
 Cut in 3 sizes, 2, 4 and 6 years.
 Price, 15 cents.



McCall Pattern
2577—Boys' Russian Suit
 Cut in 5 sizes, 2, 3, 4, 5 and
 6 years. Price, 15 cents.

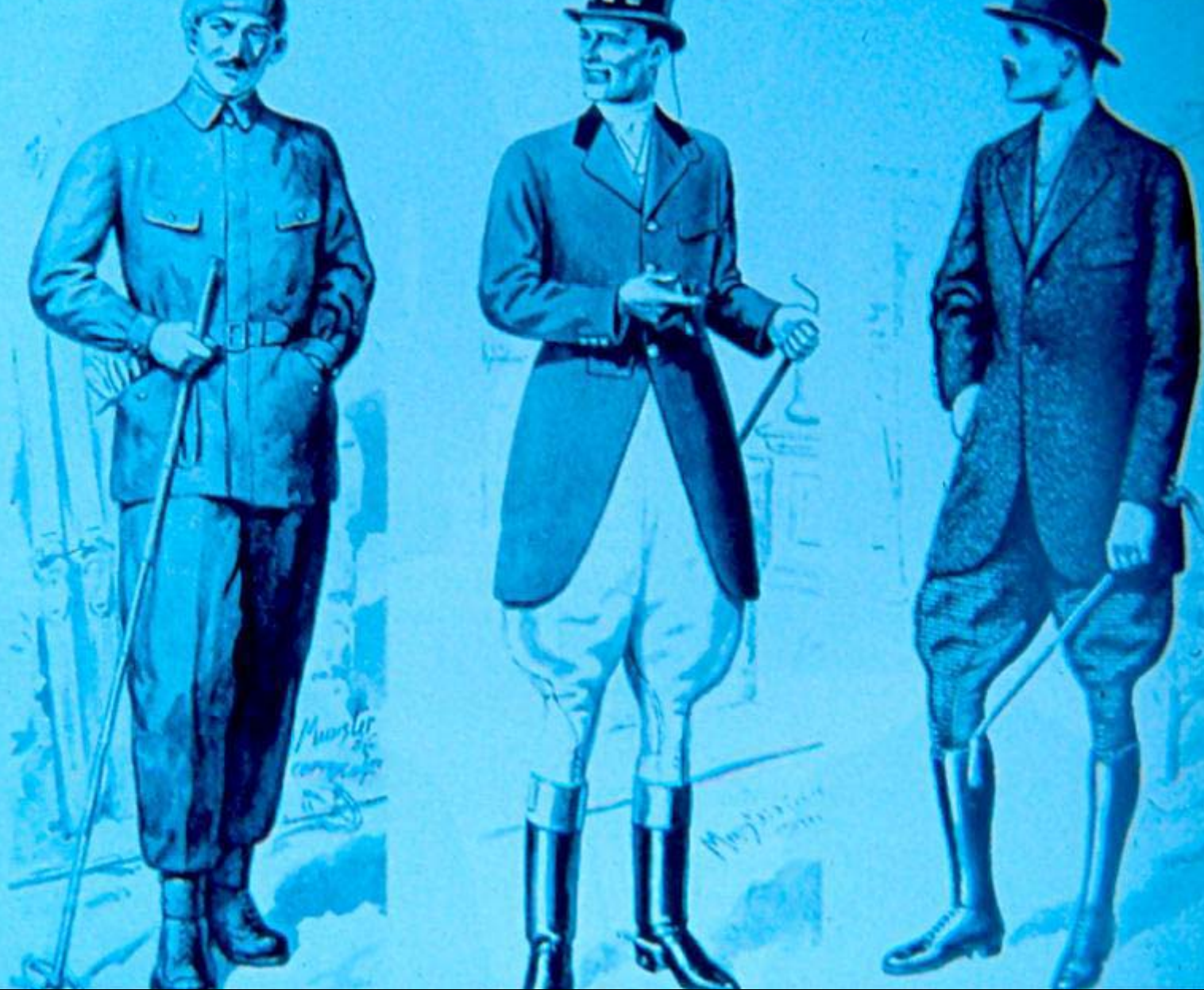


glavna oblačila:

moški:

- bistvenih sprememb ni
 - avtomobilski plašč
 - razmah športnih oblačil
 - pumparice, jahalne hlače
 - Pleten pulover
 - bela "nedeljska" oblačila
-





38



DRESSED
TO KILL



Sander na ples, 1914



Avtoplašč, 1900-1905



Ondulacija po Marcel Grateau-ju
1910











Torbice, 1910

VOGUE



Woodruff



Life magazine, 1919, prve ženske
uniforme



!. Sv. Vojna, Britanske sestre

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