

The Collection of the Kyoto Costume Institute

FASHION

A History from the 18th to the 20th Century

Volume I: 18th and 19th Century



TASCHEN

The Collection of the Kyoto Costume Institute

FASHION

A History from the 18th to the 20th Century

Volume I: 18th and 19th Century

TASCHEN

HONG KONG KÖLN LONDON LOS ANGELES MADRID PARIS TOKYO

The authors

Akiko Fukai (Chief Curator of The Kyoto Costume Institute), Tamami Suoh (Curator of The Kyoto Costume Institute), Miki Iwagami (Lecturer of fashion history at Sugino Fashion College, Tokyo), Reiko Koga (Professor of fashion history at Bunka Women's University) and Rii Nie (Assistant Curator of The Kyoto Costume Institute).

Imprint

To stay informed about upcoming TASCHEN titles, please request our magazine at www.taschen.com/magazine or write to TASCHEN America, 6671 Sunset Boulevard, Suite 1508, USA-Los Angeles, CA 90028, contact-us@taschen.com, Fax: +1-323-463.4442. We will be happy to send you a free copy of our magazine which is filled with information about all of our books.

© 2006 TASCHEN GmbH
Hohenzollernring 53, D-50672 Köln
www.taschen.com

Original edition: © 2002 TASCHEN GmbH
© 2002 The Kyoto Costume Institute
103, Shichi-jo Goshonouchi Minamimachi,
Shimogyo-ku, Kyoto
www.kci.or.jp

Chief Editor: Akiko Fukai (KCI)
Photographers: Tohru Kogure, Kazumi Kurigami, Naoya Hatakeyama, Takashi Hatakeyama, Richard Haughton, Masayuki Hayashi, Taishi Hirokawa, Minsei Tominaga
Editor: Tamami Suoh (KCI)
Editorial Coordination: Ute Kieseyer and Thierry Nebois (TASCHEN)
Design: Tsutomu Nishioka
Cover Design: Sense/Net, Andy Disl and Birgit Reber, Cologne
Production: Ute Wachendorf (TASCHEN)
Texts: Akiko Fukai, Tamami Suoh, Miki Iwagami, Reiko Koga, Rie Nii, Junko Nishiyama
Editorial Assistants: Naoko Tsutsui, Yumiko Yata (KCI)

Costume Fitters: Atsuko Miyoshi, Keiko Goto, Reiko Goto, Yuchiko Ito, Chiemi Tani

Translation: Dominic Cheetham, Yuko Fukatsu-Fukuoka, Chiharu Hayashi, Ai Inoue, Akio Kobayashi, Maki Morimura, Masaya Shimokusu, Chikako Shimokusu, Miwa Susuda

Proofreading: Ai Inoue, Kit Nagamura, Susan Ward, Jonathan Murphy, Michele A. Schons-Foster, Malcolm Green

Printed in China
ISBN 978-3-8228-2763-5

Contents

VOLUME I

- 13 FOREWORD
Akiko Fukai
25 18th CENTURY
Tamami Suoh
147 19th CENTURY
Miki Iwagami

VOLUME II

- 325 20th CENTURY · First Half
Reiko Koga
499 20th CENTURY · Second Half
Rie Nii

APPENDIX

- 700 Designers and Fashion Houses
710 Glossary
717 Index of Names







30



31



32

水鏡の紋
様一枚の
葉の上に
また一枚
花ね







Front cover and slipcase

Dress (round gown), c. 1795 (cf. pages 143–145)

Photo: © Taishi Hirokawa/ © KCI

Back cover

Lace, *Point de Neige*, late 17th Century (cf. page 23)

Photo: © Taishi Hirokawa/ © KCI

Pages 2/3

“Visions of the Body” Apr.–Jun. 1999, at the National Museum of Modern Art, Kyoto

Pages 4/5

“Japonisme & Mode” Apr.–Aug. 1996, at Musée de la Mode et du Costume, Paris (Palais Galliera)

Pages 6/7

“Elégances et Modes en France au XVIII^e siècle” Nov. 1991–Mar. 1992, at Musée des Arts de la Mode et du Textile, Palais du Louvre, Paris

The Collection of the Kyoto Costume Institute

FASHION

A History from the 18th to the 20th Century

Volume I: 18th and 19th Century

TASCHEN

HONG KONG KÖLN LONDON LOS ANGELES MADRID PARIS TOKYO



Contents

VOLUME I

- 13 FOREWORD
Akiko Fukai
25 18th CENTURY
Tamami Suoh
147 19th CENTURY
Miki Iwagami

VOLUME II

- 325 20th CENTURY · First Half
Reiko Koga
499 20th CENTURY · Second Half
Rie Nii

APPENDIX

- 700 Designers and Fashion Houses
710 Glossary
717 Index of Names

Foreword

Akiko Fukai, Chief Curator, The Kyoto Costume Institute

This book consists of five hundred photographs of items of clothing selected from the extensive collections at the Kyoto Costume Institute (KCI). Since its inception in 1978, the KCI has held exhibitions around the world as a way of organizing research on Western fashion. The exhibitions and the catalogues that have accompanied them have met with acclaim from international audiences and by cutting-edge designers from all over the world.

Part of the recognition the KCI has received stems from its policy of displaying articles of clothing in a manner that is both academically accurate and true to life. In other words, the KCI presents clothing not just as historical artifacts, but also as vital elements of fashion. The exhibitions capture the elegance and charm that the clothing had in its day, as though simply having been “awakened” after a long “sleep.” The KCI hopes that this publication, which covers selected historical clothing and fashion accessories from the eighteenth to the twentieth century, will enable an ever-wider audience to appreciate the wonder and pleasure of fashion.

THE KYOTO COSTUME INSTITUTE

The Kyoto Costume Institute was established in 1978, in the wake of the first full-scale exhibition of fashion in Japan, “Inventive Clothes, 1909–1939,” a show that originated at the Metropolitan Museum of Art in New York. Greatly fascinated by the exhibition, Koichi Tsukamoto, the president of the Wacoal Corporation, one of Japan’s top lingerie makers, and vice president of the Kyoto Chamber of Commerce and Industry at the time, perceived the need for an institution in Japan where Western fashion could be systematically collected, researched, and exhibited. Under a charter issued by the Japanese Government Agency for Cultural Affairs, Tsukamoto founded the Kyoto Costume Institute in April 1978.

The Kyoto Costume Institute strives to achieve an essential understanding of clothing and devise a method of predicting how fashion will evolve in the future. The KCI recognizes that clothing expresses basic human feelings, and that the expression of such feelings changes over time. It is fitting, then, that Yoshikata Tsukamoto, the current president of Wacoal and acting chairman of the KCI, is following in his father’s footsteps to assist the institute in its pursuits.

From its earliest days, the KCI has focused its activities on enriching its superb costume collections, and on planning exhibitions based on interpretations of these collections. To date the collection comprises over 10,000 costume items, and more than 20,000 printed documents. Costume materials consist primarily of Western clothing and related items such as underpinnings, lingerie, and accessories. Undergarments make up a particularly comprehensive part of the collection, as the KCI believes that lingerie evokes an essential characteristic of costume history in the West. Related printed matter provides important reference to further examine the history and social background of Western clothing.

The collection ranges from the early seventeenth century to the present and encompasses rare treasures such as a seventeenth-century iron corset with embroidered bodice, worn in Elizabethan times and later.

Both male and female clothing from the eighteenth century are represented in the collection, but from the nineteenth century on, the collection represents primarily women's clothing, as the KCI feels it reflects the ideal beauty of the time more faithfully than male apparel. The contemporary branch of the collection comprises clothing created by world-famous designers, including numerous pieces from Japanese designers who have been active since the 1970s, like Comme des Garçons, which donated over 2,000 items, Issey Miyake, Yohji Yamamoto, and other designers of the new generation.

The Kyoto Costume Institute has lent its collections to longer-established museums like the Metropolitan Museum of Art (New York) and the Victoria and Albert Museum (London), among others. The KCI has also received numerous donations from individual fashion collectors and designers from all over the world, including Jean-Charles de Castelbajac, Calvin Klein, Yves Saint Laurent, Christian Lacroix, and many Japanese designers. A professionally controlled environment in which temperature and humidity are constantly monitored with great care ensures that the collection is preserved from aging and other types of deterioration. The KCI only restores items in the collection when absolutely necessary, and then with the utmost attention to detail.

THE KEY TO COSTUME EXHIBITION

These high standards and the extensiveness of its collections ensure the success of the exhibitions held by the Kyoto Costume Institute. The KCI stands in opposition to the general trend of the past two decades where the establishment of a museum structure is privileged above the quality of the collections inside. Despite the fact that the KCI has mounted superior exhibitions every four to five years, often in conjunction with the National Museum of Modern Art, Kyoto, the institute itself still does not have its own large-scale exhibition space.

The Kyoto Costume Institute's first major exhibition, "The Evolution of Fashion 1835–1895," was held in the National Museum of Modern Art, Kyoto, in 1980. This exhibition and others that followed were designed to introduce the world history of Western fashion as an enjoyable, beautiful, and universal cultural property. Several of the KCI's exhibitions, such as "Revolution in Fashion 1715–1815," "Japonism in Fashion," ("Japonism & Mode") and "Visions of the Body: Fashion or Invisible Corset," have also traveled to Paris and New York, receiving accolades for their presentation and their accompanying catalogues.

An exhibition of clothing requires a different approach from the exhibition of a painting or a sculpture. For example, for clothing, mannequins are frequently used to mount the show, and most museums do recognize that mannequins are an essential part of an effective clothing presentation. However, because fashion has changed not only the shape of clothing over time, but also has especially altered the basic shape of the female body, the KCI has given much thought to the construction of mannequins uniquely appropriate to each exhibition.

Corset

c. 1580–1600

French

Iron with scroll motif; one front and two back pieces; opening at center-back.

Inv. AC9250 95-45

Gift of Wacoal Corp.