



Fashion. Art. Luxury

Paris, capital of fashion
From Marie-Antoinette to Christian Dior

Marie-Antoinette: the first fashion icon







Louis XIV: courtiers to follow fashion – **Paris as the epicentre of fashion**

*"Fashion is to France what the
mines of Peru are to Spain"*

Jean-Baptiste Colbert



The Court of Versailles: showcasing French fashion
(a strict dress code)



Marie-Antoinette trained in
matters of appearance

Fashion is political power

Many enemies at Versailles from
the start (Austrian alliance)

Marriage unconsummated for 7
years (key mission of a Queen of
France: to produce a male heir)





Queen **Marie Leszynska** (Louis XV's consort): a traditional and discreet queen

*“The queen of hearts’
approach”*

To be loved, admired and
worshipped in Paris

Marie-Antoinette’s first official
visit to Paris (June 1773): a
triumph



The invention of a style:
freedom

Fashion to **heighten the
Queen's image** in the public



Marie-Antoinette (1775):
the ceremonial *grand habit*
de cour

The royal ermine-lined robe
embroidered with golden fleur-
de-lys

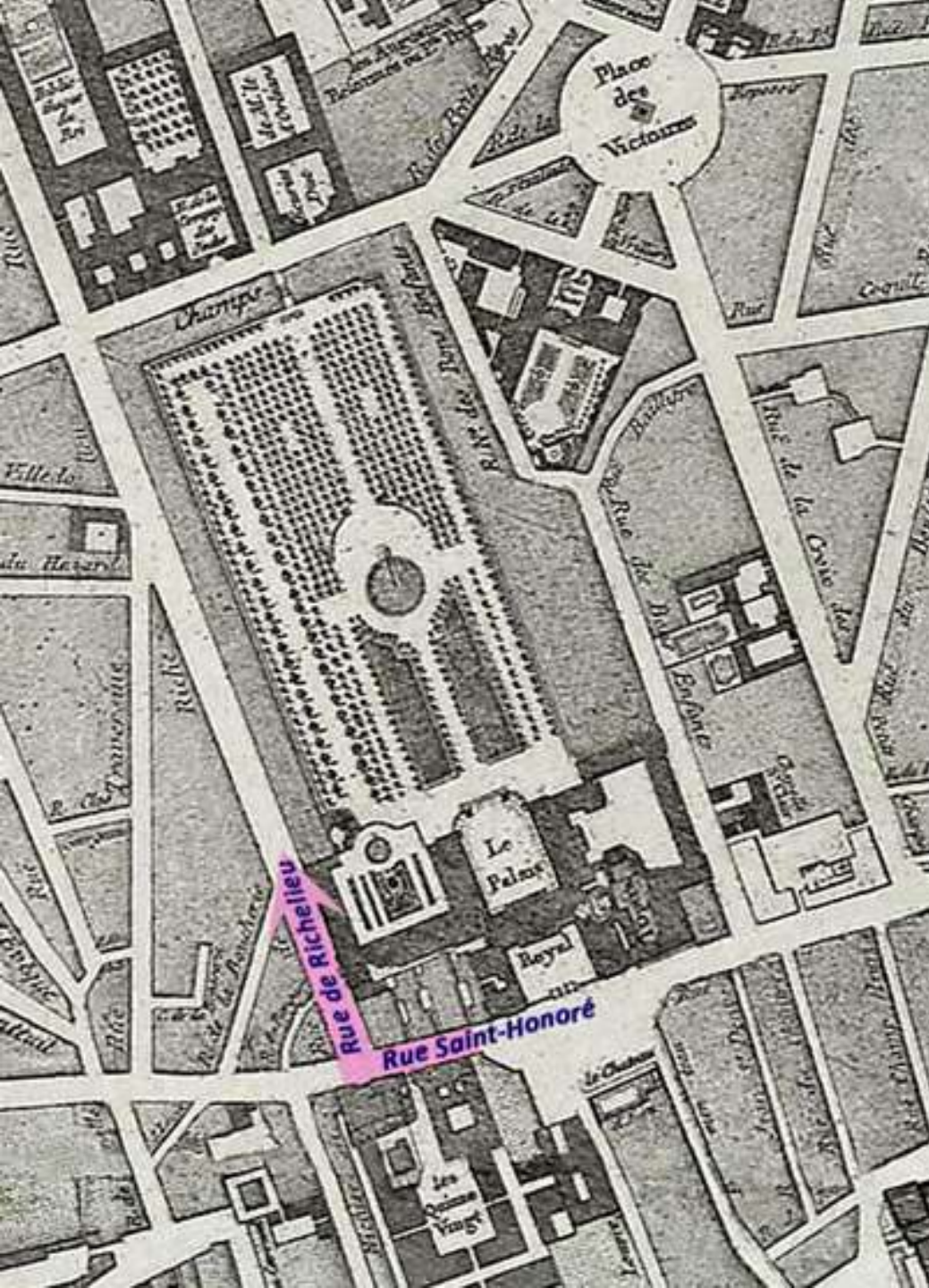




The rise of **Rose Bertin**
The *marchande de modes*: a “revolution in clothing”
A stylist: to accessorize



“Au Grand Mogol” (1773)



Fashion artists

The attraction of the Palais-Royal

Marie-Antoinette & Rose Bertin (*“minister of fashion”*): a 15 year “working” relationship

Marie-Antoinette’s departure from royal traditions: the Queen to decide what to wear

Rose Bertin received in the Queen’s private apartments at Versailles (a major breach of protocol)

Marie-Antoinette criticized for deviating too much from established norms



Leonard (3 brothers): the
hairdresser

The invention of the *Pouf*
headdress

The *pouf*: a 3 foot high edifice of
fake hair dusted with hair
powder with various accessories
on top





Dessiné par Boucher

Jeune Dame de Qualité en grande Robe coiffée avec un Bonnet ou Poul' élégant dit la Victoire.

Gravé par Léprieux



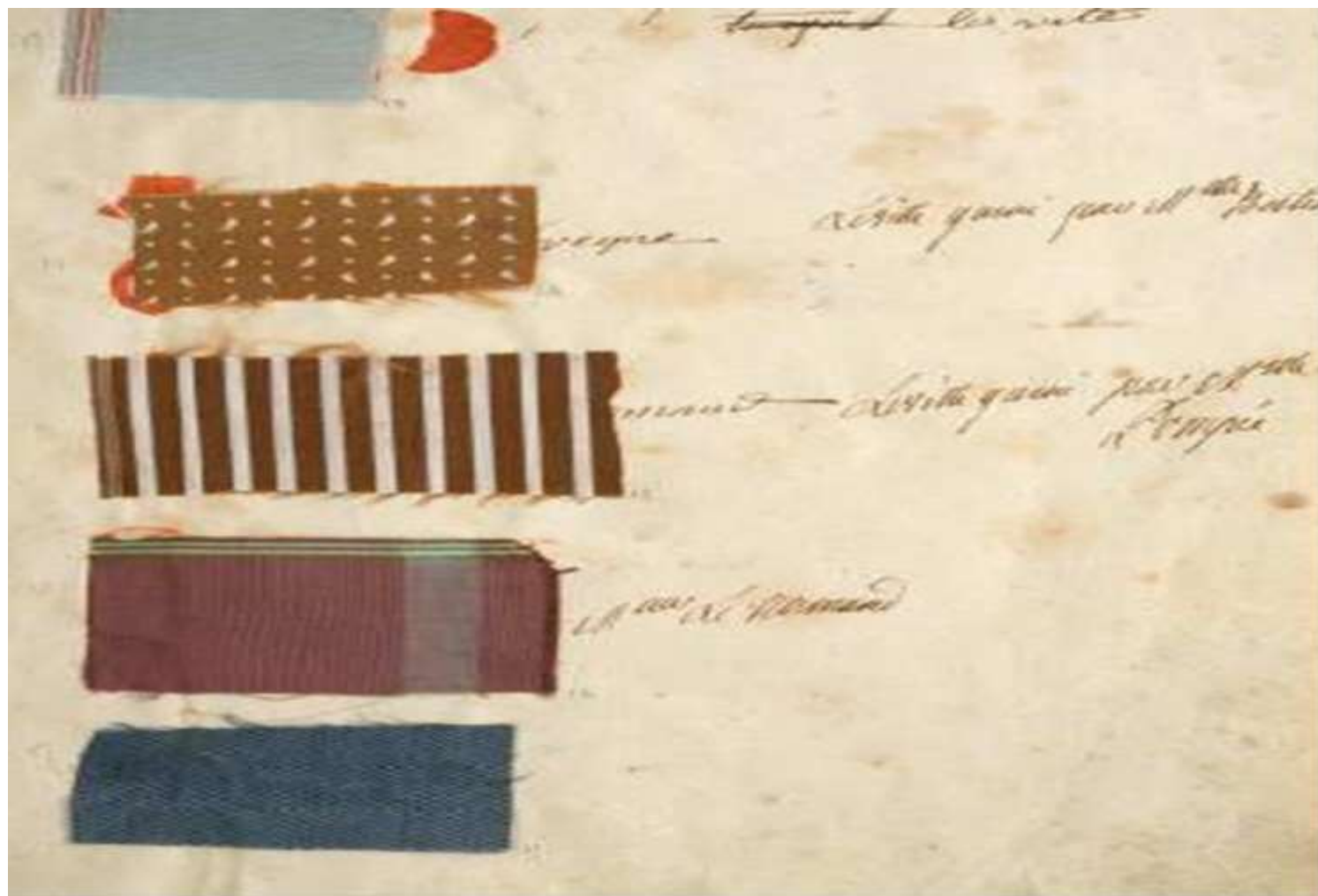
Pl. 63

Dessiné par Boucher

Couture de Dame de Cour sous le règne de Louis XVI. en usage pour les bals de la Reine en 1774, 1775 et 1776. adoptée pour la robe de la Marquise de Lamoignon et dans la drame intitulé la bataille d'Ivry, exécutée à Lyon par le Sr. P. L. Sacrasin Cordonnier de la Famille Royale.



“Coiffure a l’enfant”
favored after 1778



The « *gazette d'atours* »: samples presented to the Queen every morning



Marie-Antoinette for Rose Bertin: a **business opportunity**

The Queen as the ideal model

All women to dress like Marie-Antoinette: the Queen no longer distinguishable



Rose Bertin's **advertising**: the
fashion dolls

Travelling dolls endowed with
the Queen's face

The doll as an **assembly kit**



CABINET DES MODES,

Ou les Modes nouvelles, décrites d'une manière claire & précise, & représentées par des Planches en Taille-douce, enluminées.

Ouvrage qui donne une connoissance exacte & prompte, tant des Habillemens & Parures nouvelles des Personnes de l'un & de l'autre Sexe, que des nouveaux Meubles de toute espèce, des nouvelles Décorations, Embellissemens d'Appariemens, nouvelles formes de Voitures, Bijoux, Ouvrages d'Orfèvrerie, & généralement de tout ce que la Mode offre de singulier, d'agréable ou d'intéressant dans tous les genres.

Septième Cahier. 15 Février 1786.

(Nota. Les Lettres adressées, soit au Libraire; soit au Rédacteur de cet Ouvrage, doivent être affranchies. Celles qui ne le seront pas ne seront point ouvertes).

PLANCHE PREMIERE.

ELLE représente une Femme en négligé, en nouvelle Robe en chemise.

Bonnet en Rouf, de gaze d'Italie, garni d'un nœud de ruban queue de Serin.

Chemise à deux collets, & large falbala de taffetas des Indes lila tendre.

Manchettes de linon.

G

The birth of the **fashion magazine industry** (1778)



Jean-Jacques Rousseau and the “*return to nature*”



Le Petit Trianon



Marie Antoinette's simple muslin dress/straw hat
deemed scandalous (1783)

The Queen of France **undistinguishable** from other
women

Social distinctions no longer visible in the Queen's
clothing

Nothing royal about the dress









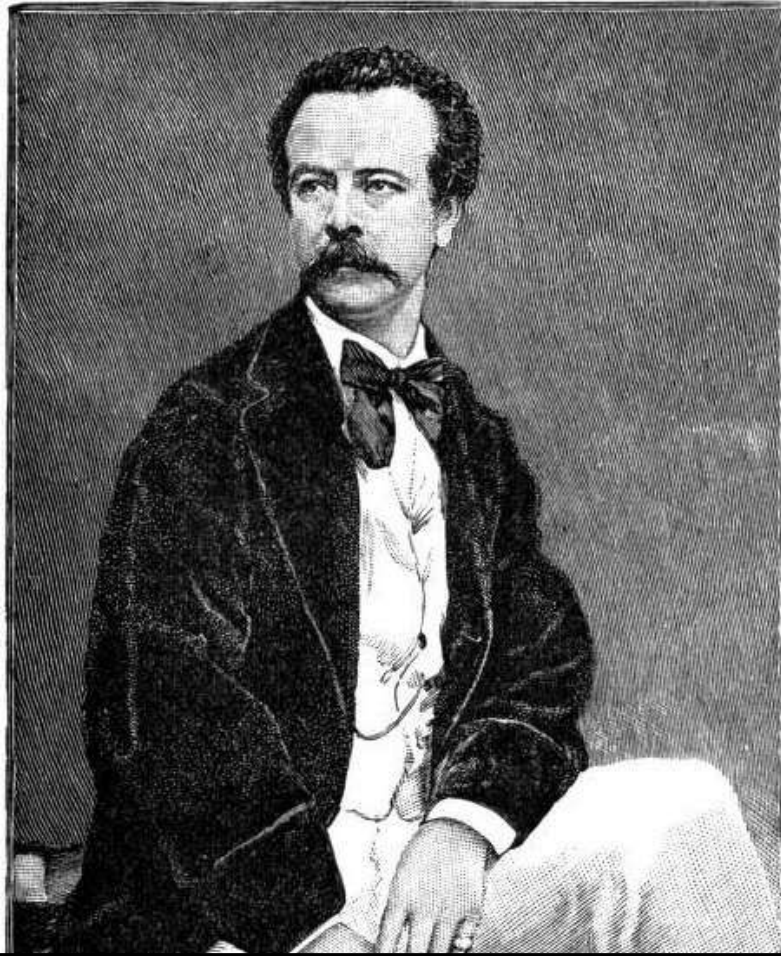
Jean-Louis Fargeon:
Marie-Antoinette's
perfumer



18th century: the rediscovery of the *“pleasures of the bath”*

Perfumes: no longer to hide but to reveal

Floral concoctions (violet, rose, lavender, jasmine & orange blossom)

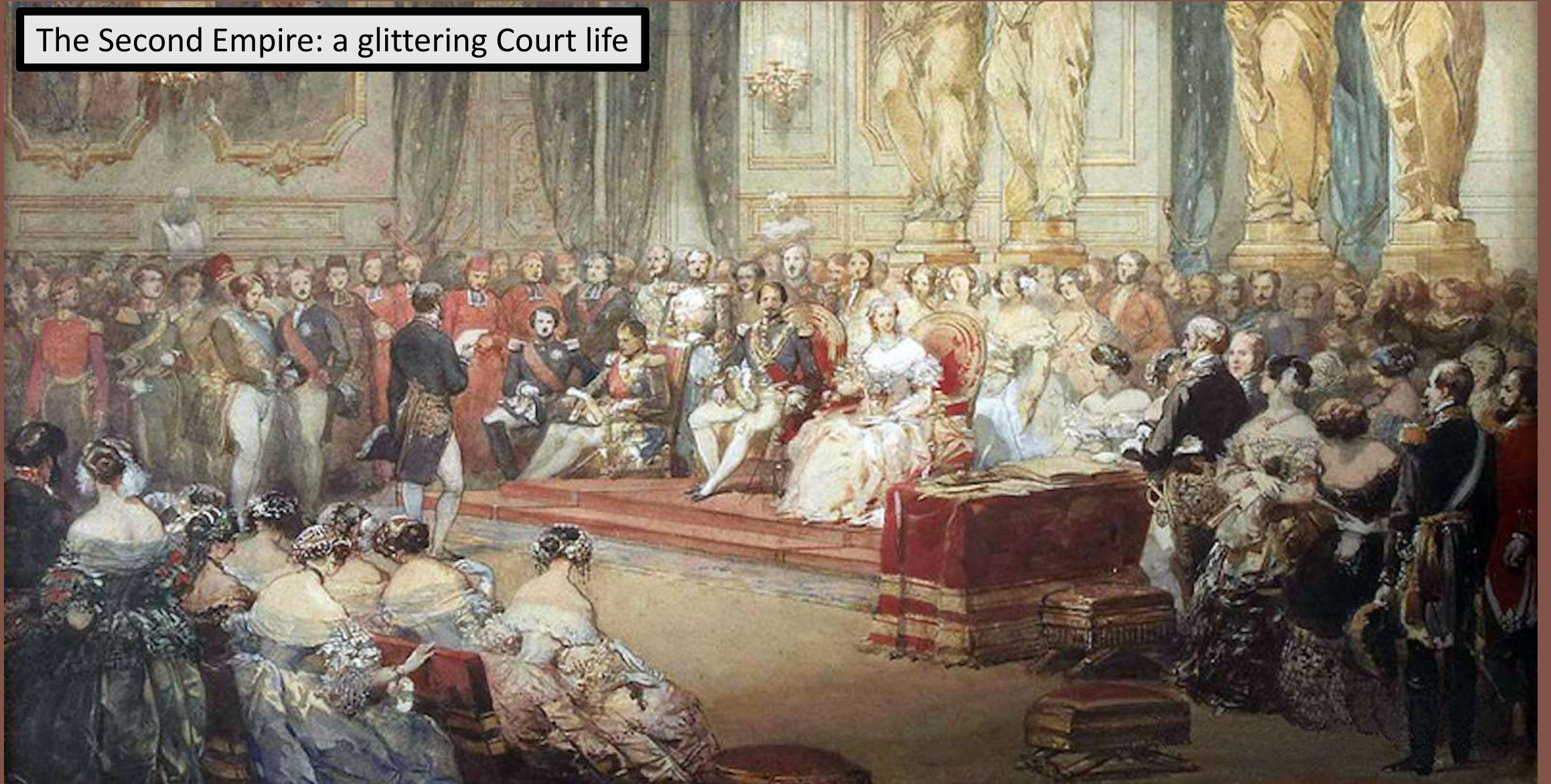


Charles Frederick **Worth**: the birth
of *Haute-Couture*

AGE 30.



The Second Empire: a glittering Court life



Grand balls & official receptions





Official dinner in honor of Queen Victoria at the Opera House
of Versailles (1855)





Eugénie: the Second Empire's First Lady – An underserved reputation of frivolity





Eugenie not particularly interested in fashion but
forced to dress up for countless official
engagements

Preference for plain dresses of wool or cheap silk





Empress Eugénie et her ladies
(Winterhalter, 1855)



Empress Eugenie: a novel
approach to interior
decorating

A mixture of genuine 18th-
century pieces with
comfortable, contemporary
overstuffed chairs

The “*Louis XVI-Impératrice*”
style





The **crinoline** revived
Marie-Antoinette's
lavish style

The reign of « Queen *crinoline* »





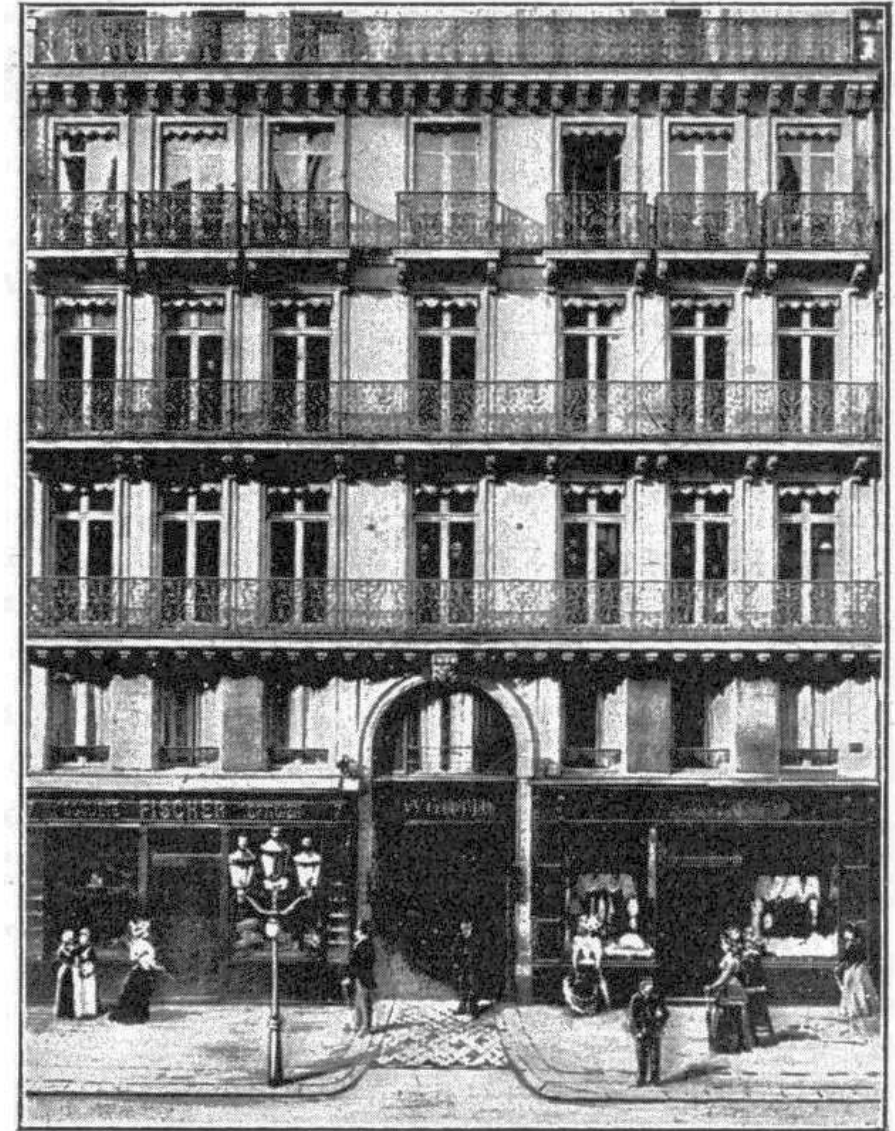








The **House of Worth**: the epicentre of good taste and elegance



M. WORTH'S ESTABLISHMENT—PARIS.

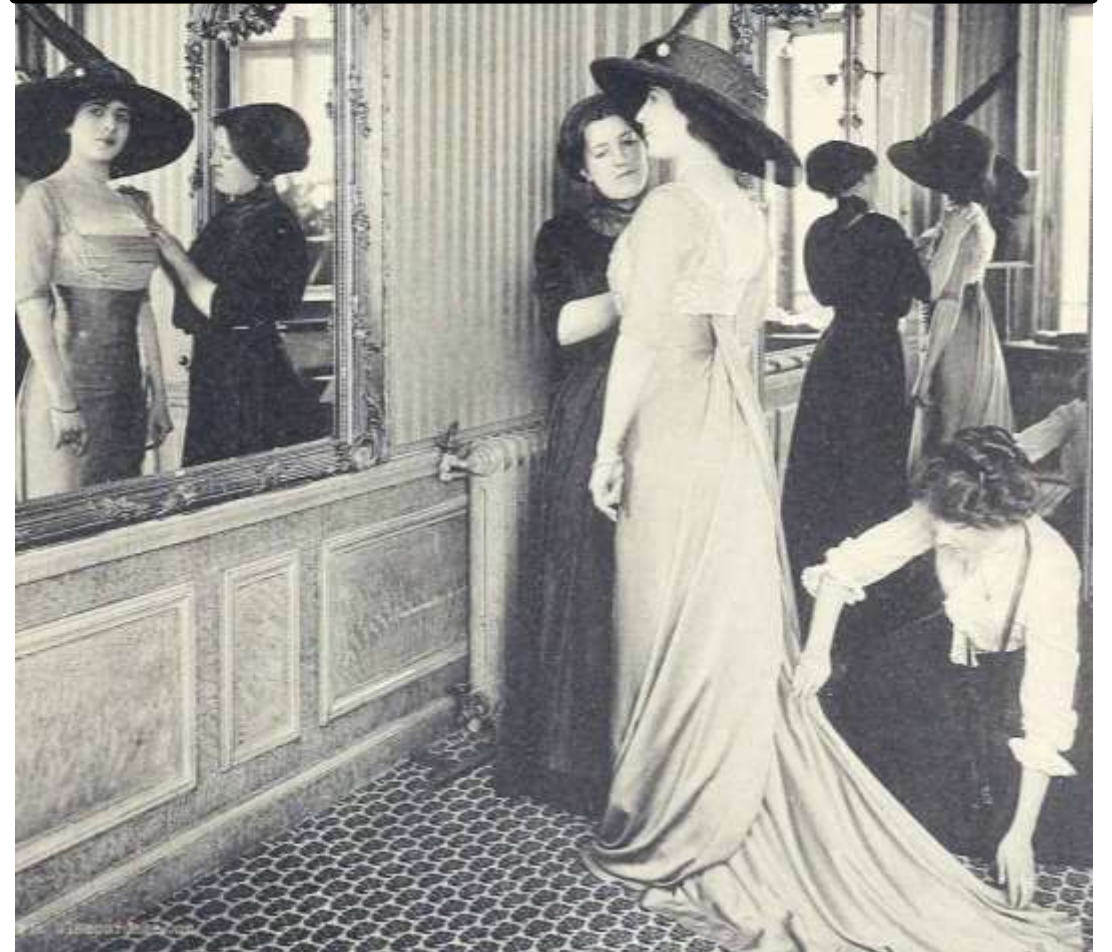




Young women ready to put on a dress and **model** in front of prospective buyer



The “*Salon de Lumieres*” artificially lit (the same environment a client might expect at an evening party)





"My invention is the secret of my success. I don't want people to invent for themselves"

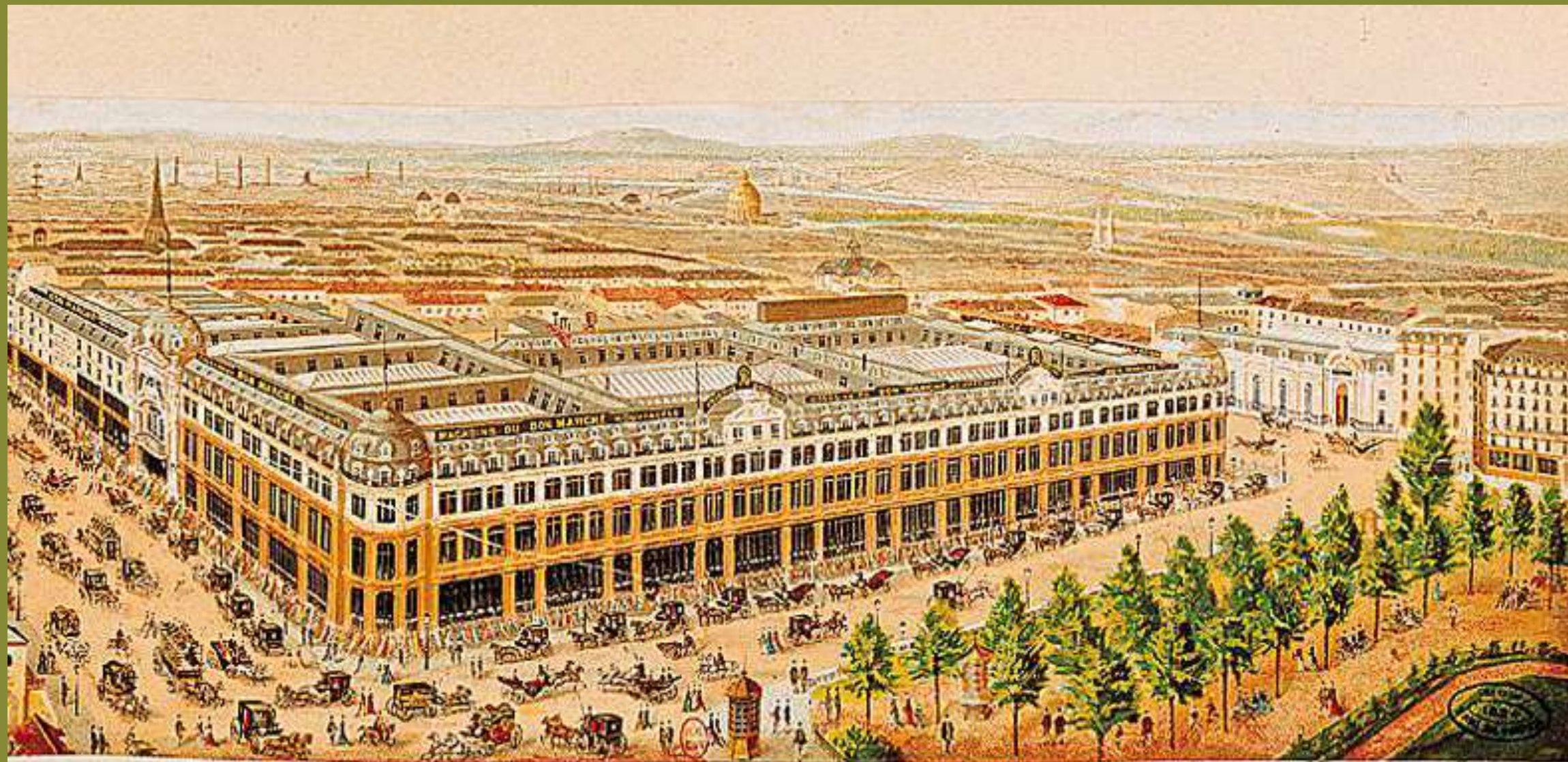
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Worth and the use of labels
Marketing & branding to attract a larger clientele

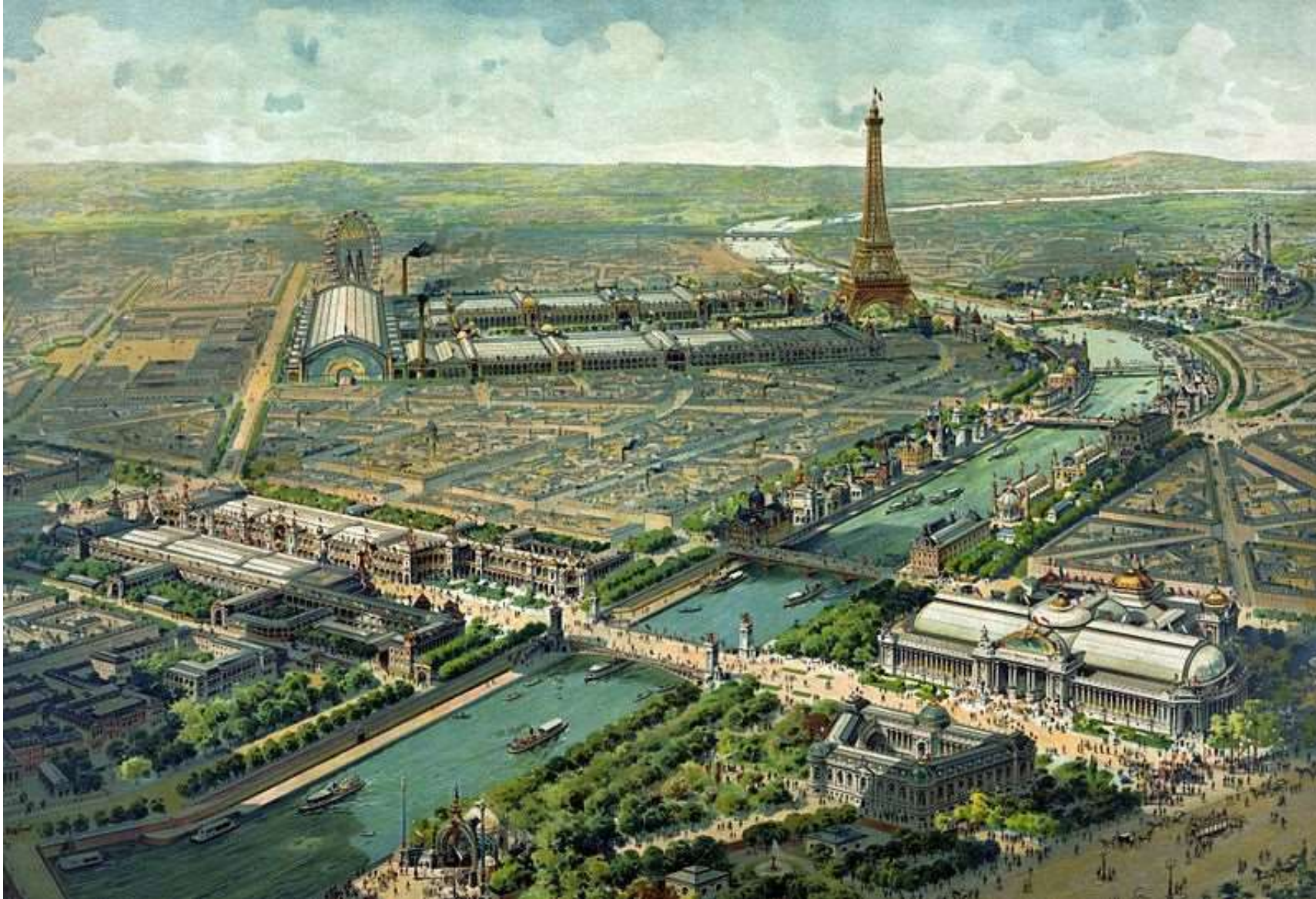


New distribution techniques: selling most original designs to foreign buyers with the right to distribute them commercially (the **franchise system**)





H50907



The **1900 Paris World Fair**: a pavilion dedicated to haute-couture (20 Parisian fashion houses represented)

Paris in the 1920s and 1930s:
the **absolute fashion**
reference in France & the
world









Christian Dior: a revolution in fashion

12 February 1947: Christian Dior's first collection





Dior's Black Wool Suit - Caroline line 1947





Christian Dior's "*New Look*": a rediscovery of prosperity

















Paris



FASHION WEEK

