

MAIRIE DE PARIS



PARIS
MUSÉES

JEANNE LANVIN

08 MARS AU
23 AOÛT 2015

PALAIS
GALLIERA

10, AVENUE
PIERRE 1^{er} DE SERBIE
75116 PARIS
www.palaisgalliera.paris.fr



AVEC LE SOUTIEN DE
SWAROVSKI

Jeanne Lanvin, marquée, 1927. Patrimoine Lanvin © Lanvin. Août 2014. — Conception graphique : Loren Siskopf



PALAIS
GALLIERA
MUSEE DE LA MODE DE LA VILLE DE PARIS



VOGUE

Le Monde

STYLIST
MAGAZINE

TROIS

arte

EXPRESS
styles



JEANNE LANVIN

8 MARCH – 23 AUGUST

CONTENTS

PRESS RELEASE	P. 3
SCENOGRAPHY	P. 5
EXHIBITION LAYOUT	P. 6
CATALOGUE	P. 17
EXTRACTS FROM THE CATALOGUE	P. 18
	<ul style="list-style-type: none">• Alber Elbaz, Romancer of fashion• The Lanvin Heritage• The <i>robe de style</i>
BIOGRAPHICAL NOTES	P. 22
PEDAGOGICAL ACTIVITIES	P. 23
SWAROVSKI	P. 24
PARIS MUSÉES	P. 26
PRACTICAL INFORMATION	P. 27

PRESS CONTACTS

Palais Galliera

Anne de Nesle
Caroline Chenu
+33 (0)1 56 52 86 08
presse.galliera@paris.fr

Maison Lanvin

Communications Department
Hania Destelle
Charles-Henry Paradis
+33 (0)1 44 71 32 26
cparadis@lanvin.com

Swarovski

Xavier Hottinger
+33 (0)1 42 56 76 96
xavier.hottinger@swarovski.com

PRESS VISUALS ON REQUEST

JEANNE LANVIN

8 MARCH – 23 AUGUST

PRESS RELEASE

The Palais Galliera, in close collaboration with Alber Elbaz, artistic director of Lanvin, is honouring the oldest French fashion house still in business. This first Paris exhibition devoted to Jeanne Lanvin (1867-1946) features over a hundred models from the amazing collections of the Palais Galliera and the Lanvin Heritage.

Mademoiselle Jeanne began her career as a milliner in 1885. In 1889, she opened a shop "Lanvin (Melle Jeanne) Modes" at 16 Rue Boissy d'Anglas, then in 1893 acquired her premises at 22 Rue du Faubourg-Saint-Honoré. In 1897, she gave birth to her only daughter, Marguerite, who became her primary source of inspiration. In 1908, Jeanne Lanvin hit upon the new idea of children's clothes. The following year, she opened the Young Ladies' and Women's department. That same year, she joined the *Syndicat de la Couture*, the designers' union, and entered the closed world of French Fashion Houses. There followed a brides' department, departments for lingerie and furs and, in the early 1920s, interior decoration and sport. In 1926, the entrepreneurial designer launched into men's fashion. She also opened shops in Deauville, Biarritz, Barcelona, Buenos-Aires, Cannes, and Le Touquet... Inspired by the intense blue in frescoes by Fra Angelico, that same quattrocento blue became her favourite colour... In 1927, she celebrated her daughter Marguerite's thirtieth birthday with the creation of the legendary perfume *Arpège*. The famous logo designed by Paul Iribe, depicting the couturière with Marguerite, is displayed on the round bottle created by Armand Rateau. The same logo is still featured on Lanvin creations to this day.

Jeanne Lanvin used travel diaries, swatches of ethnic fabrics and a vast library of art books to feed her curiosity and inspire her to create fabrics, patterns and exclusive colours. Jeanne Lanvin represents artistry in materials, embroidery, topstitches, twists, spirals, cut-outs – all the virtuosity of the couturière's craft. It is classical French perfection, with very 18th century style dresses – slender bust, low waist, ample skirt – contrasting with the tubular line of Art Deco with its black and white geometrical patterns, the profusion of ribbons, crystals, beads, and silk tassels.

A capacity for hard work and an intuitive understanding of the modern world only partly explain the extraordinary success of this discreet woman. Alber Elbaz and the Palais Galliera invite you to an encounter with this great lady of haute couture, Jeanne Lanvin.

THIS EXHIBITION HAS BENEFITED FROM THE GENEROUS SUPPORT OF SWAROVSKI

Nadja Swarovski, Member of the Swarovski Executive Board, commented: "We are honoured to partner with the Palais Galliera in supporting the first retrospective dedicated to Jeanne Lanvin, one of the greatest figures of Parisian haute couture. Swarovski was founded in 1895, just six years after Mme Lanvin established her house, and she used crystals to adorn the luxuriously embellished evening gowns which became her trademark. This inspiring exhibition pays tribute to the skill, inventiveness and creativity of a great artist who captured and expressed the spirit of her time, and celebrates over 125 years of extraordinary fashion heritage which continues to thrive under Alber Elbaz."

ARTISTIC DIRECTION

Alber Elbaz, artistic director of Maison Lanvin,
assisted by Laure Harivel, Katy Reiss and Romain Stiegler

GENERAL CURATOR

Olivier Saillard, Director of the Palais Galliera

ACADEMIC ADVISERS

Sophie Grossiord, general curator at the Palais Galliera,
assisted by Christian Gros

JEANNE LANVIN

8 MARCH – 23 AUGUST

SCENOGRAPHY

'On my first day at Lanvin, I was presented with the logo. A logo is a bit like a surname; at Lanvin it is a mother with her daughter. The whole spirit of the fashion house is summed up in that logo. For this exhibition, we began to look at the clothes, the dresses, the inside of the dresses, and the feelings that we picked up from them. The whole question was to work out how to display them. For many years I've worked on the windows of our boutiques, and I love doing it. But doing an exhibition in a Museum is a different kind of undertaking, because it involves a different vocabulary. Never having done an exhibition, I wanted to learn all I could from Olivier Saillard and his team. We had two options: either to be historical and do a very academic retrospective with a succession of dates; or to follow our feelings, to love and admire the clothes, touch the visitors' heart through the sheer beauty of these garments, and finish the exhibition kind of up on a cloud. I think we have managed to create an exhibition around the dream of fashion. What I am hoping for is to hear the visitors say 'I love Jeanne Lanvin.'

Alber Elbaz

ARTISTIC DIRECTION

Alber Elbaz, artistic director of Maison Lanvin,
assisted by Laure Harivel, Katy Reiss and Romain Stiegler

SCENOGRAPHY

Laurence Le Bris



JEANNE LANVIN

8 MARCH – 23 AUGUST

EXHIBITION LAYOUT

I – SALON D'HONNEUR

FROM LOGO TO BLACK & GOLD

In 1924, Maison Lanvin adopted the famous logo, designed by Paul Iribe from a photograph taken at a costume party. It sums up all the energy and love that Jeanne Lanvin had for her daughter Marguerite, born in 1897. This dancing logo of a woman and child holding hands was used on supports as different as headed notepaper and gift boxes, and it became the *Jeanne Lanvin* label. The logo – the inseparable mother and daughter – stands out in gold on Armand-Albert Rateau's famous round, black bottle, which, from 1925 on, would be the container for all Lanvin's perfumes. In 1927, the name *Arpège* (arpeggio) was a tribute to the pianistic skills of Jeanne Lanvin's daughter Marguerite, now Marie-Blanche de Polignac. For her 30th birthday, Jeanne had dedicated her legendary perfume to her beloved daughter.



Jeanne Lanvin and her daughter Marguerite, 1907
© Patrimoine Lanvin



Perfume *Arpège*, the round, black bottle, 1927
© Patrimoine Lanvin



Coat *Lohengrin*, 1931
Silk satin gold lamé topstitched in silk thread
Collection Palais Galliera
© Katerina Jebb, 2014

Quilting is a technique used in a host of garments of ethnic origin. The topstitching which, in the case of traditional and folk garments, was done on tough, rustic cloth, was used by Jeanne Lanvin on delicate, silky fabrics. Lanvin made great use of it in the 1920s in order to give more rigidity to the volumes and emphasis to simple shapes.



Evening gown *Walkyrie*, also called *Brunehilde*, 1935
Gold lamé, topstitched navy blue silk
Collection Palais Galliera
© Katerina Jebb, 2014

Inspired by the Japanese obi, a wide topstitched sash ending in a train confers great originality on the model. This dress belonged to Alice Alleaume, an elegant Parisienne involved in fashion circles and a loyal customer of the fashion house in the 1930s.

EXPERTISE

Jeanne Lanvin conjures up the art of embroidery and fabrics, airiness, topstitchings, intertwinings, spirals and cut: all the virtuosity that comes from expertise. It is perfect classicism in the French style with very 18th century-style dresses – slim-busted, low-waisted, full-skirted – rubbing shoulders with the Art Deco ‘tube’, its black and white geometry, a profusion of ribbons, crystals, beads, and silk threads. As many as a thousand highly skilled workers created hundreds of models every year. The use of topstitching, often quilted in perfectly matching geometric patterns, became a hallmark, like for example the coat *Lohengrin*, and the dresses and bolero *Phèdre*, *Fouquet’s* and *Platine*. And so did the virtuosity of the cut and the appliqués, and the interplay of transparent and opaque on the dresses *Saturne*, *Milady*, *Grand soir*, *Marguerite de la nuit* and *My Fair Lady*.



Dress *Neptune*, winter 1926-1927
Black silk satin, fringes on the bias in black satin
Collection Palais Galliera
© Katerina Jebb, 2014

A skilful arrangement of long, folded ribbons in a spiral softens the austerity of the cut and displays Jeanne Lanvin’s marked taste for fringes, often placed asymmetrically. This model was highly successful in Paris and also in Biarritz, Deauville, Le Touquet Paris-Plage, as well as in Spain.



Afternoon coat *Rarahu*, summer 1928
Cream wild silk, waxed black lace
Collection Palais Galliera
© Katerina Jebb, 2014

A skilful juxtaposition of black laces which shows glimpses, through the gaps, of the white of the silk. This coat is an eloquent example of Jeanne Lanvin’s taste for geometry to emphasise the sobriety of the cut.



Coat, circa 1936
Black silk satin, black wool appliqués, black corozo and gilded metal buttons, black furniture cord straps, fur
Collection Palais Galliera
© Katerina Jebb, 2014

The masterpiece of the Lanvin collection in the Palais Galliera; this coat is from the wardrobe of Countess Greffulhe. The arrangement of rectangles in staggered rows, standing out in matching tones against the satin, is faintly redolent of a surrealist brick wall.



Dress *My Fair Lady*, 1939
Bias-cut ribbon in black organdie, black tulle base, large black taffeta knot
Patrimoine Lanvin
© Katerina Jebb, 2014

The white shimmering in the distance is what makes *My Fair Lady* stand out. Jeanne Lanvin has delicately laid a long ribbon over a background of tulle. The stitched ribbon gives great lightness to what has now become an openwork dress.

BLACK & WHITE

Photographic portraits, personal wardrobe, headed notepaper, Lanvin labels with the black logo on a white background – even the models: *Orphée*, *Passionnata*, *Concerto*, and *Sèvres*, for example, played on the positive-negative effect. As early as the late 1910s, Jeanne Lanvin displayed a taste for black and white. This twin tone aesthetic went hand-in-hand with the graphic and geometrical effects which were to dominate the 1930s.

LANVIN BLUE

Jeanne Lanvin's cult colour owes as much to Fra Angelico as to Gothic stained-glass windows. The litany of the names she gave her creations embraces a host of variations on blue: *Vitrail*, *Azur*, *Ciel bleu*, *Delft*, *Lavande*, *Firmament*, *Bleu nuit*, *Saphir*, *Pervenche*, *Indigo*, *Lazuli*, *Outremer*; then there is lavender blue, royal blue, electric blue, stained-glass blue – one need only look at the album samples for the Biarritz collection. There were blue belts, blue linings; the invitation cards were blue, so were the dress boxes and the perfume bottles. The term 'Lanvin blue' was made official by the blue that Jeanne Lanvin and Armand-Albert Rateau, creator of the famous round bottle, chose for the Théâtre Daunou, and then for the bedroom and boudoir in her townhouse on the Rue Barbet-de-Jouy.



Dress *Concerto*, winter 1934-1935
Ivory crêpe, studded collar in black synthetic material
Collection Palais Galliera
© Katerina Jebb, 2014

The shiny studs, a very modern touch, temper the sobriety of the cut. Their contrast with the matte texture of the crêpe and the opposition of black and white are striking. The dress *Concerto* is typical of a sober monasticism which influenced Jeanne Lanvin.



Dress, 1911
Black and blue striped printed silk crêpe, braid, blue silk tulle
Collection Palais Galliera
© Katerina Jebb, 2014

This straight, high waisted dress is typical of the early 1910s. Note the combination of black and midnight blue, which was already in vogue in the late 19th century, also the virtuosity of the flounces edged with piping in the same striped silk as the dress. On the collar and flounces, the tulle adds to the transparent effect.



Evening gown *La Diva*, winter 1935-1936
Midnight blue silk velvet, silvered metal sequin embroidery
Collection Palais Galliera
© Katerina Jebb, 2014

This very sober, long tunic, with its shimmering, almost royal blue, silk velvet, recalls Fra Angelico's angels. The skilfully graded layers of silver sequins are a hallmark of the Lanvin embroidery workshops. There are in striking contrast with the simplicity of the velvet and create a variation in the play of light.

II – PETITE GALERIE

THE *ROBE DE STYLE*

'The success of Lanvin's robes de style,' Vogue noted in 1924, 'has always simply been that the dress with the bouffant skirt has become "the Lanvin dress"'. This line was equally indebted to the 18th century and the second Empire, and to hoops and the crinoline. The dresses had titles such as *In Days of Old, A Touch of History, Fêtes Galantes, Empress, Versailles, Vision of the Olden Days and Model Girls*.

The robe de style, a garden-party dress, came into full flower at Maison Lanvin in the 1920s and found lasting success with children, girls and women. The image was promoted in public and on the stage by Lanvin-wearing personalities like Jane Renouardt, Raquel Meller and Yvonne Printemps. The robe de style was embellished with flounces, petals, lace, ribbons, rosettes or bows. The decoration was applied to the skirt, which was widely flared and mounted on wire hoops, and still long in spite of the prevailing fashion. The small waist and close-fitting bodice were the absolute opposite of the tubular figure of the 1920s.



**Robe de style *Marjolaine*,
summer 1921**
Bronze silk taffeta, yellow reps,
silvered machine lace
Collection Palais Galliera
© Katerina Jebb, 2014

Cocottes, skilfully folded notches on the neck, the armholes and the hem of the dress were very fashionable on Lanvin dresses in the 1920s. With its refinement of detail and the rosette with long ribbons, *Marjolaine* is an emblematic piece. It was popular with women and girls in Paris, Cannes and Biarritz.



**Robe de style *Colombine*,
winter 1924-1925**
Ivory silk taffeta, black silk velvet
appliqués, large, flat beads
embroidered with gold thread,
red silk velvet bow
Collection Palais Galliera
© Katerina Jebb, 2014

The colour of the taffeta is reminiscent of porcelain, while the belt and the applications on the skirt evoke the orangey reds and intense blacks of lacquer from the Far East. The oversized circular patterns, edged with beads, that Jeanne Lanvin was so fond of have a Japanese quality, stylised to the point of abstraction.

III – GRANDE GALERIE

HATS

From her beginnings as a milliner in her hat boutique 'Jeanne Lanvin' in the Rue du Marché Saint-Honoré, and later at 16, Rue Boissy d'Anglas, hats were always an integral and indispensable accessory to the Lanvin 'silhouette'.

CHILDREN

From the very beginning, Maison Lanvin attached great importance to the mother-child relationship, which was indissociable from that of Jeanne and her daughter Marguerite, born in 1897. Jeanne's first children's collection took its inspiration from the clothes she had made for Marguerite and her dolls, which were as much admired by the other little girls as by their mothers, who placed orders for clothes like them. Stylistically speaking, the children's and adult's clothes were very similar, a feature that gave Lanvin creations their enduringly youthful character. The emblematic *robes de style* were made in small sizes, like the dress *Les Petites Filles Modèles*. Lanvin also made clothes for little boys.



Woman's bonnet, 1912

Golden brown straw covered in cream silk ottoman folded at the back; black taffeta ribbon, decorated with bright red velvet roses, puce silk taffeta leaves; chin strap in black taffeta
Collection Palais Galliera
© Katerina Jebb, 2014



Child's formal dress, 1914

Crêpe and ivory silk chiffon, tulle braided with silver metallic lace, silver metallic thread fringes, flowers in pink and green taffeta and silk chiffon
Collection Palais Galliera
© Katerina Jebb, 2014

DRESSES AS JEWELS

In 1925, the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* was held in Paris. As one of the decorative arts, fashion was generously represented at the exhibition and Jeanne Lanvin played a major part in it. The prestigious Pavilion of Elegance was home to displays of Parisian luxury and there Jeanne presented a set of dresses as precious as jewels; they were covered in beads, crystals, gold and silver lamé, and were in shades of absinthe green. There was the *Lesbos* dress with its *Clair de Lune* cape, *La Duse*, *Prélude*, and *Mille et Une Nuits*. In contrast to the tubular lines of those dresses, was *La Cavallini*, a black robe de style with an oversized embroidered bow and the short, bright red cape *Rita*.



Dress Lesbos, 1925
Absinthe green silk satin, embroidered with glass beads and silvered tubes
Patrimoine Lanvin
© Katerina Jebb, 2014

Along with the dresses *Mille et une Nuits*, *La Duse*, *Prélude*, and *La Cavallini* displayed at the Pavilion of Elegance in 1925, this model is the quintessence of Lanvin style. It is like a jewel; two loose, embroidered braids form a double string of beads.



Dress La Duse, 1925
Absinthe green silk satin and tulle, embroidered with beads, Swarovski crystals and silvered tubes
© Patrimoine Lanvin

Model presented at the *Pavilion of Elegance*, at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, 1925.



Dress Maharanée, 1925
Crêpe and pink silk satin, embroidered with thin glass beads, white half tubes and gold metal threads, gold lamé appliqués
Patrimoine Lanvin
© Katerina Jebb, 2014

Model presented at the *Pavilion of Elegance*, at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, 1925.



Dress Salambo, 1925
Grey and green crêpe, embroidered with turquoise glass beads and black beads
Patrimoine Lanvin
© Katerina Jebb, 2014

Model presented at the *Pavilion of Elegance*, at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, 1925.

BEADED AND EMBROIDERED DRESSES

Jeanne Lanvin had three embroidery workshops in her fashion house. The collections made generous use of luxurious embroideries of exotic or geometric inspiration – both in vogue in the 1920s. The motifs were impressive figurative, naturalistic designs, embroidered or appliquéd on a plain ground, as in the dress *Bel oiseau* (*Beautiful Bird*). They were often off-centre and set diagonally – a form of asymmetry specific to Jeanne Lanvin. In the 1930s flamboyant ornamentation and classicism were to be found side-by-side; the brilliance of boleros, sequined necklines and collars, and trompe l'oeil jewellery and belts, offset the soberness of the evening gowns.



Formal dress, 1909

Black silk chignon, appliquéd gold frogging with wavy embellishment, braided gold lamé
Collection Palais Galliera
© Katerina Jebb, 2014

Early Lanvin style found its perfect expression in the Directoire-inspired straight line and high waist, sophistication of detail and effects of transparency. The wavy embellishments were a hallmark. This dress is part of the prestigious wardrobe of 230 outfits and accessories from the 1910s and 1920s, kept in the Palais Galliera. The piece belonged to Madame Combe Saint-Macary, a client of Jeanne Lanvin's.



Evening ensemble *Alcmène* (jacket, dress and slip), 1929

Pink silk crêpe, embroidered with Swarovski crystals and silvered tubes
Collection Palais Galliera
© Katerina Jebb, 2014

This copy of the model worn by Valentine Tessier in the role of *Alcmène* in Giraudoux's 1929 play was made for a client of the fashion house. In an assertion of her taste for classicism on the eve of the 1930s, Jeanne Lanvin lowered the hem of her dresses. 'It was *Amphitryon 38*', said Jeanne Lanvin, 'which clinched the success of long dresses.'

INSPIRATIONS

Exotic and ethnic

The exotic has always been an inexhaustible source of inspiration for Western fashion, but it reached its apogee in the 1920s. No fashion house escaped its influence. To decorative motifs inspired by China, Turkey and Japan were added motifs from France's colonial empire, and the creations of embroidery workshops set up by white Russian refugees in Paris. Textiles brought back from her travels or bought at the flea market, albums of original embroideries from her workshops, and a splendid collection of art books all point to the wide range of Jeanne Lanvin's research.



Dress *Tirelire*, 1920
Black cotton velvet, embroidered with gold and blue threads
Patrimoine Lanvin
© Katerina Jebb, 2014

Jeanne Lanvin's extensive library of art books included a great number of works devoted to the art and civilisation of the Far East. The embroidery on this model seems to be inspired by the decoration on ancient Chinese bronzes. Jeanne Lanvin uses it for motifs on the front and punctuations on the sleeves and the bottom of the dress. These oversized elements are done in shades of gold and blue which, in this case, recall Chinese textiles from the 18th and 19th centuries.



Dress *Donatienne*, winter 1920-1921
Coral and blue silk crêpe, black cotton velvet, coral, beads and coral silk thread embroidery
Collection Palais Galliera
© Katerina Jebb, 2014

Donatienne is an example of the Russian tendency that prevailed in the early 1920s. It drew inspiration from peasant traditions. It displays a striking contrast between the structural simplicity of the peasant dress and the precious nature of its coral decoration. The orangey red combined with Jeanne Lanvin's beloved blue is typical of her subtle taste in colours.



Dalmatic evening coat *Sigurd* also called *Lohengrin*, summer 1927
Black silk taffeta, embroidered with sequins and gold and copper metal thread
Collection Palais Galliera
© Katerina Jebb, 2014

A model with a Wagnerian name, richly embroidered with oriental motifs, this sleeveless dalmatic coat was in vogue in the late 1920s. This one is from the wardrobe of Natalie Barney.

Religious and mediaeval

Ecclesiastical vestments and motifs and monastic lines pervaded the work of Jeanne Lanvin in 1924, thanks to the great skill available to her in her workshops, where her religious and mediaeval inspiration could be sublimely translated into clothes. Just as the *Golden Legend* was an encyclopaedia of saints' lives, the titles of the Lanvin models are like so many invitations to penetrate her imagination: *Crusader, Knight, Lancelot, Alleluia, Angelus, Orison, Reliquary, Stained Glass*.

Geometry and Art Deco

The impact of Cubism and abstraction in the 1920s was felt by all the fashion houses, from the most avant-garde to the most traditional. Two dresses by Lanvin, *Boulogne* and *Guilhem*, were early forerunners of the trend. The contrasting interplay between the cream fabric and the black or navy-blue motifs on the two models – one of them highlighted with a coral belt – was further emphasised by a rigorously repetitive succession of identical triangles laid out in vertical strips. The Lanvin sweaters offered an across-the-board sample of the decorative possibilities of geometrism and abstract art.



Evening coat *Jupiter*, 1920
Velvet embroidered with gold metal threads
© Katerina Jebb, 2014

The simplicity of the full cut contrasts with the rich ornamentation covering the upper part of the back and continuing round to the front on the facing of the shawl collar, pockets and the end of the sleeves. The geometrical patterns in gold thread, influenced by Egyptian and Byzantine décor, prefigure Art Deco. At the back, a trompe-l'oeil effect creates the illusion of a large hood that recalls orthodox ecclesiastical vestments. The colour violet on this coat is more evidence of Jeanne Lanvin's fondness for liturgical inspiration.



Dress *Fausta* also called *Petit dîner*, 1928-1929
Navy blue chiffon, embroidered with silvered metal rods and Swarovski crystals
Collection Palais Galliera
© Katerina Jebb, 2014

The austere simplicity of the cut is relieved by the brilliance of the twelve embroidered, trompe l'oeil, silver bracelets. The navy blue is yet another variation on Jeanne Lanvin's favourite colour and the cross is a nod towards her taste for things liturgical. The application of this pattern onto chiffon was a great test for the talent of the Lanvin workshops.



Dress *Boulogne*, summer 1920
Beige crêpe, red crêpe, red stitching, navy blue appliqués, embroidered with white beads.
Patrimoine Lanvin
© Katerina Jebb, 2014

This dress, which is similar to the model *Guilhem* in the same collection, is an example of Jeanne Lanvin's radically stylised work. The colour range and the repetitive geometrical patterns have a certain Japanese quality to them.

IV – PETITE GALERIE ET SALLE CARRÉE

BRIDES

In 1909, Jeanne Lanvin opened a 'Brides' department in her fashion house, where she also sold bridesmaid's dresses and ceremonial and page's outfits to prestigious customers – mother and daughter –, whose photographs appeared in magazines such as *Femina*, *Vogue*, *L'Art et la Mode*, and *Excelsior Modes*.

GLITTER AND ROMANCE

Evening gowns, boleros and magnificent coats were examples of the prodigious skill of the Lanvin workshops and made a major contribution to the fashion house's fame. World War II was looming, but the summer of 1939 saw haute couture in one of its most glittering phases. Romantic evening gowns, ample and diaphanous, were an 'invitation to the waltz'. 'Paris was rarely more sparkling,' Christian Dior recalled. 'People flitted from ball to ball ... Dreading the inevitable cataclysm, they hoped desperately to avoid it, but whatever happened, they wanted to go out in style.' Two dresses, *Scintillante*, with its trompe l'oeil bolero, and *Cyclone*, with its matching reticule, are exquisite examples. In the winter of 1945-1946, not long before this great lady of fashion passed away, her evening coat *Sérénade*, also called *Barcarolle*, compelled recognition with its sober elegance – as it does to this day.



**Bridal gown *Mélsande*,
summer 1929**

Ivory silk chiffon, appliqués embroidered with white pearls, fine pearls and gold metallic threads.
Collection Palais Galliera
© Katerina Jebb, 2014

This wedding dress combines simplicity of cut with a wealth of ornamentation which emphasises its structure. The decorative motifs are very close to those used by Armand-Albert Rateau in work for Lanvin Décoration.



Evening gown *Bel oiseau*, 1928

Black taffeta, embroidered with half tubes, Swarovski crystals and silver metallic threads
Collection Palais Galliera
© Katerina Jebb, 2014

Embroidered on a plain ground, the motif is set diagonally in an impressive naturalistic pattern of a bird; it is a form of asymmetry much loved by Jeanne Lanvin.



**Evening gown *Scintillante*,
summer 1939**

Black and white tulle, black crêpe, embroidered with sequins and pink crêpe
Collection Palais Galliera
© Katerina Jebb, 2014

'The great evening gown, c'est moi!' exclaimed the *Jardin des Modes*, describing this dress whose very name expresses luxuriance. The motif of interlaced silver sequins on the bolero is repeated at the waist. The bolero is in fact a trompe l'oeil; it is an integral part of the dress.



**Evening coat *Sérénade*, also called
Barcarolle, winter 1945-1946**

Navy blue silk taffeta
Collection Palais Galliera
© Katerina Jebb, 2014

The sober elegance of *Sérénade*, an evening coat with voluminous sleeves, made entirely in taffeta, compels attention. It epitomizes the tremendous skill of the workshops. The radiant blue is the emblematic colour of the fashion house. It was one of Jeanne Lanvin's last creations.



Evening coat, 1937
Black taffeta, embroidered
with layers of gilded sequins
Patrimoine Lanvin
© Katerina Jebb, 201

This spectacular model, embroidered with layers of sequins of smaller and smaller size, uses a technique which multiplies the sparkling effect of the light. It is a magnificent example of the excellent needlework of the embroideresses in the Jeanne Lanvin workshops.



Evening gown *La Cavallini*, 1925
Black taffeta, bow embroidered
in silver threads, beads, Swarovski
crystals and fine pearls
Patrimoine Lanvin
© Katerina Jebb, 2014

Symbol of the unshakeable bond uniting Jeanne Lanvin with her daughter, the bow is something of a hallmark. This gigantic bow almost overwhelms the robe de style dress, *La Cavallini*, a model that was presented in the *Pavilion of Elegance* at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, 1925.

JEANNE LANVIN

8 MARCH – 23 AUGUST

CATALOGUE



JEANNE LANVIN

Edited by Sophie Grossiord

Introduction Olivier Saillard

Texts by Sophie Grossiord, Solène Béraud, Laurent Cotta, Christian Gros, Hélène Guéné, Sylvie Lécallier, Dean L. Merceron.

22 × 27,5 cm

352 pages

250 illustrations

Paperback

45 euros

Éditions Paris Musées

ISBN : 978-2-7596-0288-9

ABOUT THE CATALOGUE

The catalogue has been written to coincide with the first Paris retrospective devoted to Jeanne Lanvin, founder of the oldest, still functioning fashion house.

With its chronological-thematic approach, the book skilfully blends the life and the work of this exceptional woman, using images from the Palais Galliera collection, complemented by important pieces and exceptional documents from the Lanvin Heritage (*Patrimoine Lanvin*).

The pieces displayed in the exhibition were specially photographed by photographer Katerina Jebb.

ÉDITIONS PARIS MUSÉES

Paris Musées is a publisher of art books, producing some thirty books each year – exhibition catalogues, guides to collections, and newspapers. These fine books reflect the abundance of artworks in the Paris museums, and the diversity of their temporary exhibitions.

www.parismusees.paris.fr

JEANNE LANVIN

8 MARCH – 23 AUGUST

EXTRACTS FROM THE CATALOGUE

ALBER ELBAZ, ROMANCER OF DRESSES

Olivier Saillard

His surname is almost his first name, and his first name is spelt a little like his surname. Perhaps his parents were playing at anagrams. The A takes the place of the E, and each letter takes it in turn to occupy the first and the second place. One hides when the other appears; one is supplanted, but it takes control. The understudy is not the one one expects. Which will come out on top? Alber plays a daring hand. 'Z' for zip is the last letter of this surname – which could easily be a stage name. And yet, Alber Elbaz has never sought to use his name as a trademark. Not that he goes into mischievous hiding when he operates for other great fashion names. Whether he is offering his vision of stitched and unstitched dresses to Geoffrey Beene, Guy Laroche, Yves Saint Laurent or, as now, Jeanne Lanvin, Elbaz never seems better than when he is pretending to serve. From one fashion house to another, he keeps the styles separate. Alber Elbaz operates like those great authors who have applied their talent to translating other writers whom they admire.

His work is design, which has become a form of proactive writing. When he was only five years old, drawing was both his occupation and his preoccupation. As a child, he once made a present to a favourite teacher of drawings of all the clothes she used to wear and which he had immortalised with his pencil. And he has never stopped drawing since – dresses for women with imaginary faces. The book of his life is one of uppercase skirts, lower case flounces, brackets in overcoats and stoles stealing the line breaks. He says he is in love with women and with the letters they write, which he collects and compiles in crazy architectural constructions.

Alber Elbaz is a scribbler, a corrector, an improver. His mother was a painter and his father a colourist who owned a hairdresser's salon. A fashion historian could hardly hope for more to describe a man whose creations with fabric seem to have come straight out of his childhood paintbox. But the paintbrush was not for him, neither were the hairdresser's scissors; Alber Elbaz preferred chiffon, crêpe and satin linings – a second, fantasy skin –, the material in which he was to fashion his works of art. This unusual artistic family background took him from Tel Aviv to New York, then from New York to Paris. In 2001, he was appointed artistic director of the oldest still-active fashion house: Maison Jeanne Lanvin. In the books of swatches that Jeanne had compiled and in the traditional and exotic fabrics that she had collected together, the thing that Alber Elbaz appreciates most is the sincerity of detail. In the day dresses and the evening dresses so delicately cut throughout the decades of the 20th century, it is their lightness that he loves and that hones the blades of his scissors. In the silks and crushed tulle that he has looked at in the archives of the fashion house, it is their delicacy that he has preserved.

Elbaz admits that he had never really wanted to know too much about this fashion house which made blue both a banner and a colour chart: it can make you too modest. And yet, it is he who has now given it a precise identity. If Chanel invented modernity annexed to media logistics, and Schiaparelli took art as her spouse, if Grès was the embodiment of technique and Vionnet that of

virtuoso cutting, Lanvin was the first to give overall thought to lifestyle. The many different departments that Jeanne Lanvin set up (fashion, haute couture, millinery, children's clothes, men's tailoring, interior decoration, etc.) still act today as the basis for a kind of fashion design that Elbaz thinks of as 'express'. In fabrics as crinkled as paper, he creates flowing garments that are like linings caressing the skin. The unfinished look of the seams with their frayed edges, and the assertive volumes, encourage an idea of fashion that is easy to live with, designed for the faces that it magnifies. Albert Elbaz shares Jeanne Lanvin's taste for discretion. To this stimulus for creation, a motif in which forms turn out to be even more timeless, he adds the insolent characters that signify his style. Two photographs, portraits of the two fashion designers, although Elbaz had no knowledge of them, are disturbing in their similarities. Jeanne Lanvin, in a photograph by François Kollar, and Alber Elbaz, in a photograph by David Sims, both hide their face in their hands and display their fingers – the magnificent tools of their trade. In addition to this shared pose, they have in common a philosophy and a style of behaviour. Elbaz sees work as an antidote to life. Jeanne Lanvin never stopped devoting her life to the host of projects which kept reinventing it.

On the occasion of the first Lanvin retrospective organised in Paris, Albert Elbaz did not want his own fashion creations to become the historical and poetic tribute to the founding creator. His reticence does him great credit. But his presence is, nonetheless, greatly felt. In the shared decisions about dresses and descriptions, in the dialogue between the models and in placing them in context, this romancer-translator gives us new sentences in timeless words, and ever more solid proof of that affection which binds him to the world of fashion.

THE LANVIN HERITAGE

Charles-Henry Paradis, with Laure Harivel and Hania Destelle

At the very beginning of the 1980s, in the musty darkness of the attics of Paris's oldest still-extant fashion house, more than five hundred models from the time of Jeanne Lanvin were discovered. They seemed to have been forgotten, to have vanished from memory since the death of 'Madame' in 1946. All that was needed was for someone to open the trunks and reveal their splendour.

Why, one wondered, were so many dresses stored here? Could it have been a desire on the part of Jeanne Lanvin to set up an archive? We will never know. The trunks were not numbered and there were no documents to accompany their contents. An enormous task of documentation and drawing up an inventory awaited the archivist. And so the Heritage department (*Patrimoine Lanvin*) was created. The number of models, their date and the diversity which they reveal might correspond to one of the fashion designer's working methods. This would be important information for gaining a better understanding of the personality of this extraordinary woman, but also for understanding the customs of the fashion houses of the time. One imagines Jeanne Lanvin telling her dress designers to refer to such and such a dress for the making of a sleeve, or such and such a stage costume to see how to make a petticoat. Tremendous technical skills carefully preserved in the attic.

Her beloved daughter's wedding dress, countless beaded dresses from the 1920s, stage costumes and robes de style, ethnic ensembles and children's clothes were preserved here, safe from the ravages of time. In addition to this great wealth of garments, there is a collection of perfumes and cosmetics, almost twenty years of samples of beading and embroidery, and a host of documents and photographs that Jeanne Lanvin had gathered together over the years.

The hypothesis that Jeanne Lanvin had a taste for archiving her collections is borne out by the formidable set of sketch books. And of course she did have a design studio. In her visionary way, she gave free rein to her imagination, asking her designers to sketch her ideas in cloth, the way painters paint their ideas in colour. All the models in the collections presented to customers and the press were systematically represented as drawings or gouaches. And all these drawings were kept each season in large, bound albums. Rather than numbering her creations, she preferred to give them proper names like, for example, *Bel Oiseau*. It is a unique phenomenon in the history of fashion that Lanvin Heritage conserves the entire set of all the drawings from the collections of Jeanne Lanvin. More than 300 albums have been preserved and numbered (since 2012). Now that this principle has become a tradition, Maison Lanvin conserves the drawings of all the creators who have

succeeded the founder, including amongst others: Antonio del Castillo (1950-1963), Jules-François Crahay (1964-1984), Claude Montana (1990-1992) and Alber Elbaz (2001). This set of drawings amounts to a very large collection today.

In the early 1920s, Jeanne Lanvin decided to go in for interior decoration and went into partnership with the interior designer Armand-Albert Rateau. The partnership produced a new collection of furniture and so, tables, desks, chairs, armchairs, and woodwork represent another exceptional aspect of Lanvin Heritage. This furniture was in the great boutiques of the past; now, it has found its place in the concept of Lanvin boutiques.

On the third floor of the historical building, a quiet room is the vibrant heart of Maison Lanvin. The centre of Mme Lanvin's office, which was entirely decorated by Eugène Printz in 1931, is a black lacquer and metal desk. Turtle grey lacquer bookshelves cover the walls and howlers her books, her travel diaries, her copies of the *Gazette du Bon Ton* and the *Journal des Dames et des Modes*, her books about animals and flowers, as well as various other religious, regional and theatrical documents. Beneath the shelves, behind sliding glass windows, are the fabrics and ethnic costumes she brought back from her travels and that acted as inspiration to her. The room is full of history and is still meticulously preserved.

Since Alber Elbaz came on the scene, a profound respect and admiration for Jeanne has contributed to bringing this remarkable heritage to the fore. Today, the Heritage Department, which is responsible for the archives of the fashion house, is attached to the Communications Department. Its collection grows as the four collections of women's fashion and men's fashion that are shown in the course of each year are inventoried and then archived. In parallel with this, fabric restoration is undertaken on important models. Furthermore, since 2007, Lanvin has had the honour of receiving the *Entreprise du Patrimoine Vivant* (Living Heritage Company) label for its Outsize men's department, which has been in existence since 1926: recognition by the French State of Lanvin's exceptional skills. In celebration of Maison Lanvin's 125 year history of being at the forefront of things, the fashion house is using all the latest communication techniques in a digital campaign to mark this anniversary. All these activities perpetuate the history, the traditions and the tremendous skills of Maison Lanvin.

Day in day out, Maison Lanvin strives to pay tribute to its visionary creator by ensuring that her legacy lives on. This exhibition, organised in collaboration with the Palais Galliera, is a beautiful example of this mission.

THE ROBE DE STYLE

Sophie Grossiord

'The success of Lanvin *robes de style*,' *Vogue* noted in October 1924, 'has always simply been that the dress with the bouffant skirt has become "the Lanvin dress"'. The dress that made the Lanvin reputation was part of a historical tradition going back to the 18th century and the second Empire and to hoops and the crinoline. Jeanne Lanvin's bookcase, in which *La Galerie des Modes et Costumes français* sits alongside *Les Modes parisiennes*, *Le Journal des Demoiselles*, *Le Journal des Dames et des Modes*, *Le Magasin des Demoiselles*, and *La Mode illustrée*, and also the engravings on the walls of the boutiques in the Henri Manuel photographs taken for *Les Modes* in 1912¹ are evidence of the extent to which Jeanne Lanvin was inspired by fashions and styles from the past.

The name *robe de style* was being used as early as 1912. It was a *robe de style* by Marcief that Mlle Mistinguett was wearing in a photograph by William Henry Fox Talbot for *Les Modes* in February of the same year. It had already gained a certain fullness from the use of hoops.²

A descendant of the 'war crinoline', which was much in vogue in 1915, the *robe de style* – intended for garden parties, formal events and processions – came into full flower at Maison Lanvin in the 1920s and found lasting success with their younger customers. It was present in every collection and came in varying proportions. It could be embellished with flounces or layers of taffeta petals mounted on tulle or even trimmed with lace.

It was worn by women, girls and children. The actresses Jane Renouardt, Raquel Meller and Yvonne Printemps, who were dressed by Jeanne Lanvin on- and off-stage, frequently wore *robes de style*.

The characteristic silhouette was carefully overstated on posters and advertising brochures. And although they featured in the collections of fashion houses like Boué Soeurs or Callot Soeurs, *robes de style* seemed like the hallmark of Maison Lanvin. The dress was often trimmed with ribbons, a rosette or a bow, sometimes of an impressive size, like the one on *La Cavallini* in 1925; the decoration was applied to the skirt, widely flared and still long in spite of the prevailing fashion. The emphasis on a delicate waist and close-fitting bodice was radically different from the tubular look of the 1920s, which Jeanne Lanvin, in her independent way, departed from on many occasions. 'When one looks at Mme Lanvin's stylish clothes, it is impossible not to think of graceful minuets and languid curtseys; and yet they are so modern. [...] Mme Lanvin understands that these beautiful flared dresses are perfectly suited to the woman of every era, and that their charm has the timeless quality of a true work of art.'³

In 1921, a number of descriptions mention the presence of hoops; this is the case for the following dresses: *Firmament* in lavender blue taffeta with 'hoops at the side to give a broadening effect', *Datura*, *Sylvie* and *Rosemonde*.⁴ However, the dresses *Marjolaine*, *Colombine* and *Raquel Meller*, now in the Palais Galliera, no longer have their hoops. *The Gazette du Bon Ton*, a magazine that Jeanne Lanvin had been collaborating with since March 1914, expressed its wonderment in lyrical tones: 'As for the *robes de style*, strange though it may seem, they appear even newer. The artist, even when her inspiration is a document, creates something quite personal and breathes her own spirit into elements of beauty drawn from the past. These dresses are works of art, not only because of the very evident concern for reconstitution but, even more, because of the decorative imagination which brings fresh youth to old themes.'⁵ and indeed the names of the models recall many cultural references from the past: *Casanova*, *Au temps jadis*, *Dubarry*, *Madame de Lamballe*, *Un brin d'histoire*, *Greuze*, *La Malibran*, *Fêtes galantes*, *Infante*, *Impératrice*, *Versailles*, *Duchesse*, *Vision d'antan*, *Cendrillon*, *Minuit*, *Bergamasque*, *Maîtresse du roi*, *La Vallière*, *Longhi*, *Les Petites Filles modèles*. The names become romantic with: *Celle que j'aime* (The one I love), *J'aime les fleurs* (I love flowers), *Pour danser* (For dancing), *Rêve d'amour* (Dream of love), *Rêve d'or* (Golden dream), *Féerie* (Enchantment), *Aimez-moi* (Love me), and *Mariage des roses* (Marriage of roses). Jeanne Lanvin's loyalty to the *robe de style* was constant, and the long evening gowns of the 1930s with flared skirts, as on the models *Idole* or *Les Ondes*, were its heirs. This 'invitation to the waltz' led to the romantic, diaphanous dresses of summer 1939. The Palais Galliera is home to some splendid examples of these; *Scintillante*, *Cyclone* and *Fusée* are among the most prestigious.

'The name Lanvin for me,' Christian Dior wrote nostalgically much later, 'was bound up with the memory of girls in *robes de style* whom I danced my first foxtrots, Charlestons and shimmies with. At the balls, they were always the most beautifully dressed.'⁶ The *robe de style* was surely a harbinger of the New Look.

1. *Les Modes*, February 1912, p. 18.

2. See Hélène Guéné, *Décoration et Haute Couture. Armand-Albert Rateau pour Jeanne Lanvin, un autre Art déco*, Paris, Les Arts décoratifs, 2006, repr. p. 160.

3. *Gazette du Bon Ton*, No. 9, 1924-1925, p. 421-422.

4. Registered model 5500, 2nd February 1921, model No. 8 (Archives de Paris D12U10 621); registered model 5535, 19th February 1921, model No. 18 (D12U10 622); registered models 5730, 20th August 1921, models No. 5 & 6 (D12U10 624).

5. *Gazette du Bon Ton*, No. 2, 1924-1925, p. 54.

6. Christian Dior, *Je suis couturier*, Paris, Éditions du Conquistador, 1951, p. 25-26, quoted by Jérôme Picon, *Jeanne Lanvin*, Paris, Flammarion, 2002, p. 139-140.

JEANNE LANVIN

8 MARCH – 23 AUGUST

BIOGRAPHICAL NOTES

1867 Jeanne Lanvin is born in Paris on 1 January, the first of eleven children

1880 Working as an apprentice for the milliner Madame Bonni, she is nicknamed «the little bus»: on her deliveries she runs behind the bus to save the price of the ticket

1885 Sets up her own millinery business on Rue du Marché-Saint-Honoré

1889 Opens her store at 16-20 Rue Boissy-d'Anglas

1893 The store moves to 22 Rue du Faubourg-Saint-Honoré

1896 Marries Emile di Pietro

1897 Birth of Marguerite Marie Blanche di Pietro

1903 Divorces Emile di Pietro

1907 Marries Xavier Mélet

1908 Opens her children's wear department. Her first creation to be published appears on the cover of *Les Modes*.

1909 Joins the Dressmakers Union as a couturière. Opens women's and girls' departments in her store, followed by wedding dress and fur departments

1914 Works for the first time with the *Gazette du Bon Ton*

1915 Shows at the San Francisco World's Fair

1916 Opens stores in Deauville and Biarritz

1917 Marguerite marries René Jacquemaire-Clemenceau

1918 Jeanne Lanvin owns the entire building at 22 Rue du Faubourg-Saint-Honoré

1921 Opens Lanvin Décoration at 15 Rue du Faubourg-Saint-Honoré, with Armand-Albert Rateau. They decorate the new Théâtre Daunou

1922 Marguerite divorces

1923 Jeanne Lanvin opens a dyeworks at Nanterre

1924 Marguerite marries Count Jean de Polignac, who christens her Marie-Blanche

Opening of Lanvin Furs and Lanvin Perfumes at 4 Rond-point des Champs-Élysées. Opening of stores in Cannes and Le Touquet Paris-Plage

1925 Jeanne Lanvin is executive president of the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* and president of its clothing section. She is one of 70 couturiers showing at the Grand Palais, and with Callot, Jenny, Worth, Cartier and Hermès in the Pavillon de l'Élégance, on Cours de la Reine.

Opens Lanvin Sport and Lanvin Homme at 15 Rue du Faubourg-Saint-Honoré

1926 Is appointed a Knight of the Legion of Honour

1927 Launches the perfume *Arpège*

1931 President of the couture section at the International Colonial Exposition in Paris.

1935 Features in a haute couture parade marking the first Atlantic crossing of the liner *Normandie*. Shows at the Brussels World's Fair

1937 Shows at the International Exhibition of Art and Technology in Paris

1938 During a visit to France King George VI of England and Queen Elizabeth are given a Louis Vuitton garment cover and two dolls, *France and Marianne*, as gifts for their daughters; the dolls' clothes bear labels including Lanvin, Rochas, Patou, Lucile Paray and Weill.

Jeanne Lanvin is made an Officer of the Legion of Honour. The award is presented by Sacha Guitry

1939 Shows at the World's Fairs in San Francisco and New York

1945 Presents five creations at the *Theatre of Fashion exhibition* in Paris

1946 Jeanne Lanvin dies on July 6th, in her Rue Barbet-de-Jouy townhouse. She is buried in the cemetery at Le Vésinet, west of Paris.

JEANNE LANVIN

8 MARCH – 23 AUGUST

PEDAGOGICAL ACTIVITIES

THE LITTLE FASHION EXPLORER

Like a treasure hunt, this workshop suggests a fun trail around the exhibition for the youngest visitors. At the end of their visit the children are invited to do an artistic activity connected with their discoveries.
Children 4/6 years - Duration 1h30

MY BAG OF SECRETS

Jeanne Lanvin saved a gold coin from her first sales and kept it preciously. Children have their own good luck charms, too. Participants are invited to decorate their bag of secrets using the various creative techniques which created the success of Maison Lanvin.
Young people 7/12 years – Duration 3h

MY ACCESSORY, LANVIN STYLE

After visiting the exhibition, participants are invited to design and make, in the workshop, a headband or a brooch in the spirit of Jeanne Lanvin's creations
Young people 7/12 years – Duration 3h

APPRENTICE FASHION DESIGNER

This original workshop is for budding young fashion designers! After visiting the exhibition, participants are initiated into the creative aspects of the fashion designer's work. In the workshop, they put together a mini-collection inspired by the works of Jeanne Lanvin.
Young people 7/12 years – Duration 2h
Young people 13/16 years – Duration 3h

SKETCHBOOK VISIT

While going round the exhibition, participants are invited to learn a bit of sketching technique; they make quick sketches in order to get a better appreciation of the details of Jeanne Lanvin's creations.
Young people over 13 years & adult beginners - Duration 2h

MY ART DECO BRACELET

Participants are taught the first steps in weaving beads on a loom; they make a bracelet with 'Art Deco' patterns. Meticulousness and patience are required to get the best geometrical effects!
Young people over 13 years & Adults - Duration 4h

MY ACCESSORY FOR THIS SUMMER

This workshop invites participants to decorate a hat or a canvas bag, taking inspiration from models seen in the exhibition.
Young people 13/16 years - Duration 4h

GUIDED VISIT

The children go round the exhibition with a mediator. With their visitor's notebook in their hand, they discover the world of Jeanne Lanvin.
Young people 7/12 years - Duration 1h30

STORYTELLING VISIT & CALLIGRAM

After an exhibition visit with a story, parents and children make a garment or an accessory of their own choice, using the calligram technique.
Families, Young people over 8 years & Adults - Duration 1h30

STORYTELLING VISIT 'FROM JEANNE TO LANVIN'

In this storytelling session in the exhibition, the public is invited to listen to stories inspired by the life of Jeanne Lanvin.
Families, Young people over 5 years & Adults - Duration 1h30

Sur réservation

Marie-Jeanne Fuster
+33 (0)1 56 52 86 21
marie-jeanne.fuster@paris.fr

SWAROVSKI, A HISTORY OF FASHION AND COLLABORATIONS SINCE 1895

Specialists in the design and creation of crystals, Swarovski was founded in 1895 by Daniel Swarovski. Almost at the very moment when Haute Couture came into being at the end of the 19th century, Daniel Swarovski setup his workshops in Wattens, a village in the Austrian Tyrol.

There he invented a revolutionary machine for cutting crystal, and developed all the potential shapes, colours and brilliance that the company is still famous for today. The passionate research carried out by the founder led to a higher degree of incandescence. Polishing, too, became a delicate art in 1919 with the invention of a new, sophisticated process. These refinements insured a close relationship with the Haute Couture industry.

Several well-known dresses by the man who was the originator of the art of Haute Couture were embroidered with crystals. At the end of the 19th century and in the early 20th century, Charles Frederick Worth had crystals strewn over the large-patterned fabrics that were the hallmark of his dresses. Examples of them are kept in costume museums. The Palais Galliera also has an exceptional dress which was shown at the Universal Exposition of 1900. It bears the label of Maison Paquin; on the bodice and the train, it has a fantasia of skilfully worked crystal which brings poetry and mystery to this unique model.

The bejewelled dresses of the Roaring Twenties are even more serious hypotheses for the use of crystal. Their form is simple but they seem to be dripping with sequins, beads and sparkling crystals. Fashion designers like the Callot sisters, Mademoiselle Agnès, Jérôme, and Beer have bequeathed splendid models for the fashion world to admire.

Jeanne Lanvin is no exception in this ultra sophisticated context. Some of her evening gowns, of which the most famous, *Bel Oiseau* and *Cavallini*, combine silk taffeta, black satin and luminous crystal in a motif depicting a brooding bird or, on *Cavallini*, a frivolous bow. With Jeanne Lanvin even more than with the others, ornamentation is on the level of art. Embroideries of all origins and in all kinds of material literally embellish her clothes. Her insatiable taste for ornamentation and embroidery explains the fact that she set up an embroidery workshop in her fashion house, at a time when others were turning to specialist craftsmen. In the 1920s and 1930s when her delicately elegant art reached its peak, Jeanne Lanvin combined austere shapes, expressive volumes and motifs which caught fire with fashionable crystals.

And others, like Elsa Schiaparelli, would sprinkle their creations with these little dots which sparkled like chiselled light.

In 1956, at the request of Christian Dior, who was looking for a specific colour, Manfred Swarovski created the crystal *Aurora Borealis*, to capture the shades of the North Pole. The creator of the New Look made abundant use of artifice. That decade had more than its fair share of brilliant bursts of light embroidered onto cocktail dresses and on those sumptuous evening gowns. Fashion designer Antonio Castillo, who was in charge of the Lanvin collections then, was a prolific user of them, too. The stylistic renewal of the haute couture collections in the early 1980s, under the impulse of Karl Lagerfeld at Chanel and Christian Lacroix at Jean Patou, favoured a return to exuberant, baroque embroideries. Crystals such as *Cosmic* and *Galactic*, the *Rivoli kittens*, the 'éclats' *Princesse* and *Marguerite*, all invented by Swarovski and made in every shade, acted as punctuation marks on the fantastic models that they decorated. Thierry Mugler and also Claude Montana, on the occasion of

two memorable haute couture collections for Lanvin (for which one of them was rewarded with the *Dé d'or*), were adepts at plunging the female form into this stream of light and turning a woman into a heavenly body.

They opened the way for unconventional creators like John Galliano and Alexander McQueen. With these two, Nadja Swarovski (great-great-granddaughter of the founder) developed partnerships, ever concerned to preserve a close link with the fashion designers of her time. This is also what impelled her to pursue her research when for example Alber Elbaz, appointed as director of Maison Lanvin, spoke of returning to the great art of ornamentation. 'We are particularly proud,' says Nadja Swarovski, 'that several of the pieces on display are decorated with Swarovski crystals, like the magnificent evening gown *Bel Oiseau* from the Autumn and Winter Collection of 1928-1929. Our founder, Daniel Swarovski, drew his inspiration from fabulous garments like this. And the great fashion designers drew inspiration from Daniel's unique creations, thus initiating a tradition of close collaboration between Swarovski and Haute Couture, which continues to this day.'

Since 1895, Swarovski has extended its activities to cover many activities including design. But it is in the field of fashion, from Haute Couture to ready-to-wear, and in jewellery that the company has shown its strength and constancy. Swarovski and fashion have worked in symbiosis for more than a century. The sumptuous Jeanne Lanvin dresses that demanded crystal on the fabric and in the embroidered pieces are a sincere avowal of the artistic ambitions of people who wrote the history of fashion together.



Jeanne Lanvin, evening gown
La Cavallini, 1925
Gouache © Patrimoine Lanvin







Jeanne Lanvin, evening gown
Bel Oiseau, autumn-winter
1928-1929
© Olivier Saillant

SWAROVSKI

Swarovski delivers a diverse portfolio of unmatched quality, craftsmanship, and creativity that goes beyond the manufacturing of crystal. Founded in 1895 in Austria, Swarovski designs, manufactures, and markets high-quality crystals, genuine gemstones and created stones, and finished products such as jewelry, accessories, and lighting. In addition, Swarovski Crystal Worlds was established as a unique venue dedicated to showcasing artistic interpretations of crystal. Swarovski Entertainment collaborates with established industry partners and exceptional talent to produce international feature films, while the Swarovski Foundation supports creativity and culture, promotes wellbeing, and conserves natural resources. Now run by the fifth generation of family members, Swarovski Crystal Business has a global reach with approximately 2,480 stores in around 170 countries, more than 24,000 employees, and revenue of about 2.33 billion euros in 2013. Together with its sister companies Swarovski Optik (optical devices) and Tyrolit (abrasives), Swarovski Crystal Business forms the Swarovski Group. In 2013, the Group generated revenue of about 3.02 billion euros and employed more than 30,000 people.

www.swarovskigroup.com

-  facebook.com/swarovski
-  twitter.com/swarovski
-  pinterest.com/swarovski
-  instagram.com/official_Swarovski

PARIS MUSÉES, A NETWORK OF PARIS MUSEUMS

Under the aegis of the *Établissement public Paris Musées*, the fourteen museums of the city of Paris contain collections of exceptional diversity and quality: fine arts, modern art, decorative arts, Asian arts, history, literature, archaeology, fashion – they cover a huge number of fields and reflect the cultural diversity of the capital of France and its rich history.

In an important gesture of outreach and an urge to share this fabulous heritage, admission to the permanent collections was made free of charge in 2001*. This has been completed by new policies for welcoming visitors, and more suitable admission charges for temporary exhibitions; particular attention is also now being paid to a public deprived of cultural amenities.

The permanent collections and temporary exhibitions therefore include a varied programme of cultural activities.

In addition to this, developments in the frequentation of the museums are being accompanied by a policy of seeking a more diverse public. Paris Musées, in partnership with people working in the social sectors of the greater Paris area, is consolidating and developing activities for a public unfamiliar with museums. In 2014, more than 8000 people took advantage of these activities in the museums of the city of Paris.

Our outreach extends to the Internet, with a website giving access to the complete programme of museum activities and to online details of the collections, so that people can prepare their visit.
www.parismusees.paris.fr

The breakdown of visitor numbers confirms the success of the museums:

Visits: 3 379 384 visitors in 2014 (i.e. +11 % compared with 2013)

Temporary exhibitions: 1 858 747 visitors, including nearly 1 million at the Musée des Beaux arts de la Ville de Paris (+90 % compared with 2013)

Permanent collections: 1 520 637 visitors

*Except for museums and sites presenting paid entry temporary exhibitions on the circuit of the permanent collections (Crypte archéologique du Parvis de Notre-Dame, Catacombes).
The collections in the Palais Galliera are only on display during temporary exhibitions.

PARIS MUSÉES SEASON-TICKET EXHIBITIONS À LA CARTE!

A card can be bought from Paris Musées, which gives unlimited access, ahead of the queue, to the temporary exhibitions in all 14 of the museums of Paris*, as well as special tariffs for activities. It entitles the holder to reductions in the bookshop-boutiques and the cafe-restaurants, and to receive prior information about events in the museums. In 2014, the card was bought by 9000 people.

Information is available at the Museum ticket offices or via the site:
www.parismusees.paris.fr

*Except the Crypte archéologique du Parvis de Notre-Dame and the Catacombs

JEANNE LANVIN

8 MARCH – 23 AUGUST

PRACTICAL INFORMATION

PALAIS GALLIERA

Musée de la Mode de la Ville de Paris
10, av. Pierre I^{er} de Serbie 75116 Paris
+33 (0)1 56 52 86 00
www.palaisgalliera.paris.fr

OPENING TIMES

Tuesday to Sunday 10.00 am – 6.00 pm
Late opening Thursday till 9 pm
Closed on Mondays and public holidays

ADMISSION

Normal 9 €
Reductions 6 €
Free to people under 18 years

GETTING THERE

Métro 9 (Iéna ou Alma-Marceau),

Métro 6 (Boissière)

RER C (Pont de l'Alma)

Bus 32, 42, 63, 72, 80, 82, 92

Vélib' 4, rue de Longchamp,

1, rue Bassano,

2, avenue Marceau

Autolib' 1, avenue Marceau,

33, avenue Pierre-1^{er}-de-Serbie,

24, avenue d'Iéna

EXHIBITION APP

**The mobile app makes for a more interesting
and longer visit. Available on Apple Store
et Play Store.**

JOIN US ON AND

#JeanneLanvin

@PalaisGalliera