

**INSIDE**

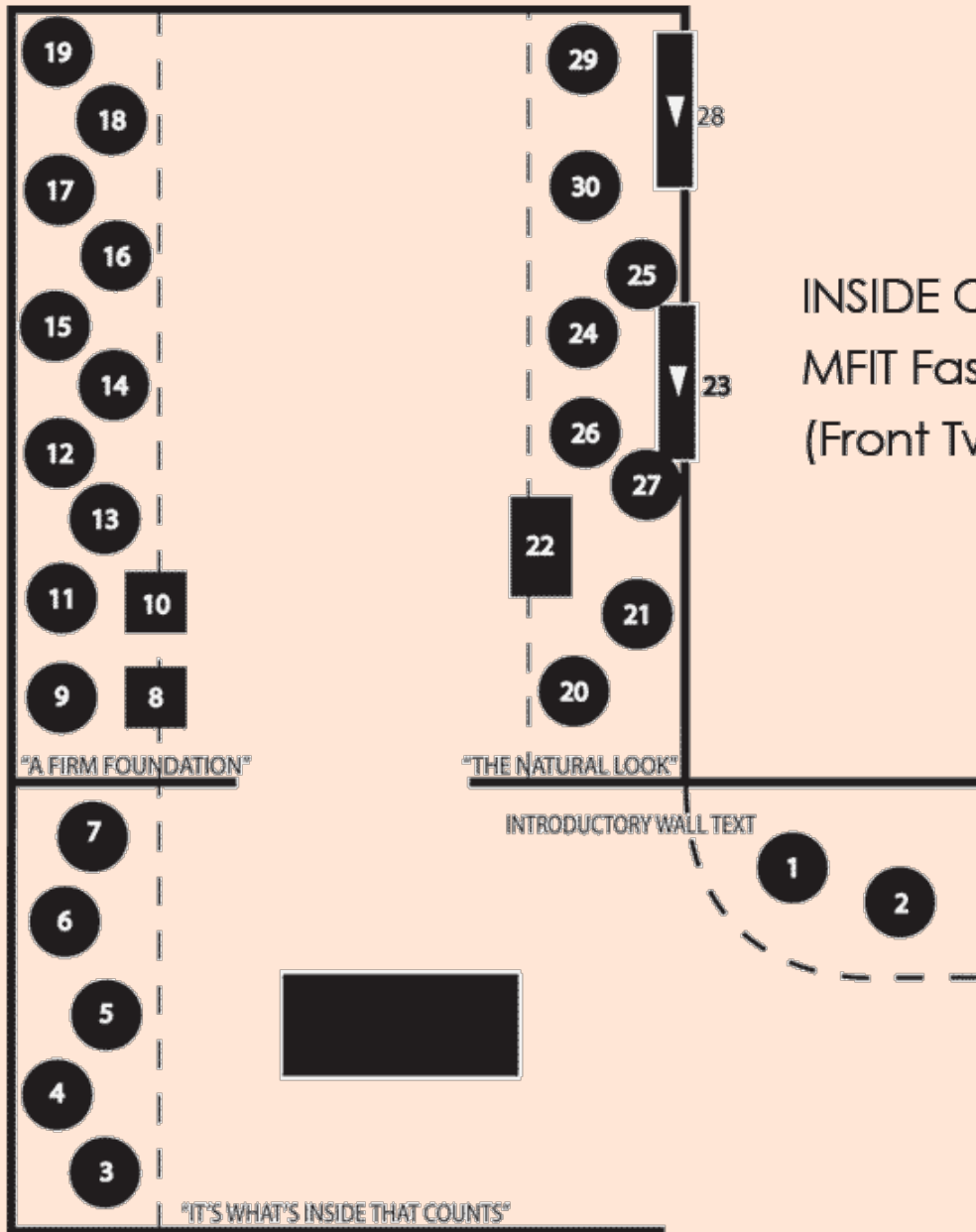
**OUT:**



**A CENTURY OF DESIGNER LINGERIE**



**The Museum at FIT**  
The Most Fashionable Museum  
in New York City



INSIDE OUT  
 MFIT Fashion History Gallery  
 (Front Two Rooms Only)

"A FIRM FOUNDATION"

"THE NATURAL LOOK"

INTRODUCTORY WALL TEXT

"IT'S WHAT'S INSIDE THAT COUNTS"

# INSIDE OUT:



## A CENTURY OF DESIGNER LINGERIE



The Museum at FIT  
The Most Fashionable Museum  
In New York City

*“Without foundations, there is no fashion”*

*-Christian Dior*

Undergarments exercise a profound effect on the overall silhouette of a finished ensemble. This show examines the creation of a designer's signature look, literally starting from the inside out. This show features rarely shown lingerie from a few of the twentieth century's biggest names in fashion, including such disparate designers as Rudi Gernreich, Callot Soeurs, Christian Dior, and Calvin Klein.

1



Callot Soeurs (Active 1895-1937)  
Slip  
Silk, Cotton Lace  
c. 1927  
France  
Lent by the Metropolitan Museum of Art  
1993.95

### Inner/Outer

This slip and evening gown bear a striking resemblance. Callot Soeurs were known for their use of lace, and sold haute couture lingerie as well as apparel. These two objects illustrate the similarities in styling, fabrication and construction between innerwear and eveningwear. The addition of metallic embroidery and a liner transform a slip into an evening dress.

2



Callot Soeurs (Active 1895-1937)  
Evening Dress  
Silk, Metal  
c. 1927  
France  
Lent by the Metropolitan Museum of Art  
1993.60

## ***It's What's Inside That Counts***

Some innerwear exists purely for decorative purposes. Elaborate ornamentation, luxurious materials and fine details on garments which are for the most part hidden give the wearer a feeling of “secret” indulgence and heightened femininity.



Jeanne Paquin (1869-1936)  
Slip  
Silk Chiffon, Alençon Lace  
c. 1930  
France  
Gift of Mrs. W. R. Hearst, Jr.  
MFIT 75.109.10



Jeanne Paquin (1869-1936)  
Suit  
Wool & Leather  
c. 1931  
France  
Lent by the Metropolitan Museum of Art  
1985.364.5a-c



Jeanne Paquin (1869-1936)  
Slip  
Silk Chiffon, Alençon Lace  
c. 1930  
France  
Gift of Mrs. W. R. Hearst, Jr.  
MFIT 75.109.11

These two slips, once belonging to Mrs. William Randolph Hearst, Jr., are the epitome of ethereal elegance. Custom-made by the house of Paquin, each slip is meticulously sewn. The shaping of the lace flounces and bodices is achieved with invisible appliqué sewing techniques, which make the lace appear seamless on the wearer's body. When worn beneath an unassuming, yet elegant Depression-era wool suit, the luxurious slip embodies tasteful, concealed indulgence.





Stella McCartney (b. 1971)  
"Dolly" Bra and Thong Panty  
Nylon, Spandex  
Spring 2009  
UK  
Lent by Stella McCartney

This blue-green bra and panty set from Stella McCartney's lingerie line echoes the plunging necklines and marine colors of her spring 2009 ready-to-wear collection. McCartney has said, "I've been inspired by lingerie since a very early age, I was obsessed with beautiful French slips, lace inlays and handwork."

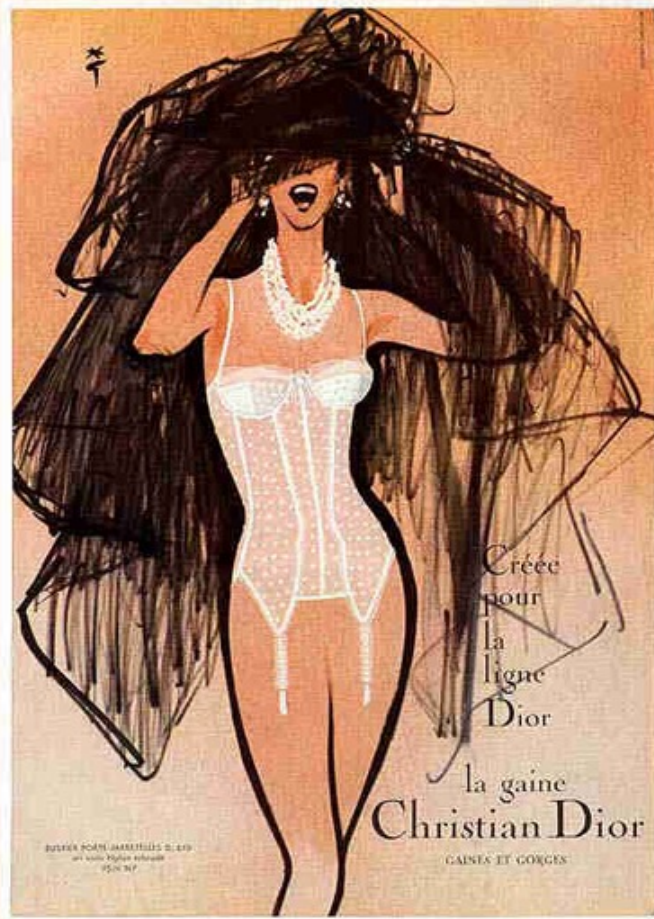


Stella McCartney (b. 1971)  
Jacket and Shorts  
Silk  
Spring 2009  
UK  
Lent by Stella McCartney

## ***A Firm Foundation***

For some designers, creating an ensemble begins with manipulating the shape of the wearer to best suit the clothing. This can be achieved in any combination of ways. Corsetry and boning can be employed to nip in the waist and elevate the bust. Padding can be used to fill out the wearer's hips, bustline, and/or shoulders. Crinoline petticoats can be used to create exaggerated fullness in a skirt, thus making the wearer's waist appear smaller.

Once the appropriate structure is created, the ensemble can be worn precisely as the designer intended it to look.



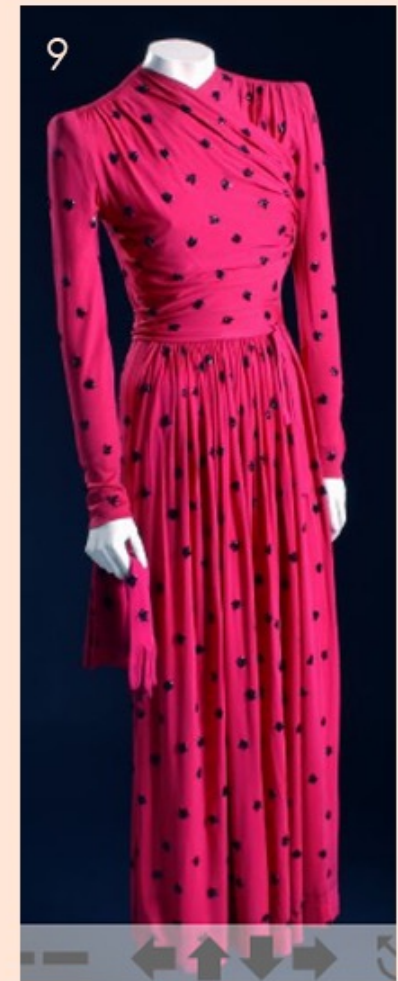
René Gruau c. 1960





Schiaparelli for Formfit Rogers Advertisement  
Vogue January 15, 1939  
Courtesy of Gladys Marcus Library

Sometimes designers worked with existing innerwear manufacturers to make licensed lines of intimate apparel. This advertisement for Schiaparelli foundation garments declares, "From Paris, where glamour knows no age limit, Schiaparelli sent Formfit designers the original formula for the fashion-right figure... [The] Scissors Silhouette is simple: Breasts held high, deftly separated; waist shaped inward to intriguing slenderness; hips and body lines gently curved with flowing grace, and a confident, well poised carriage that commands attention and radiates charm."



Elsa Schiaparelli (1890-1973)  
Evening Dress  
Silk Crepe, Seed Beads, Sequins  
c. 1940  
France  
MFIT 87.70.3



Christian Dior (1905-1957)  
 Dress and Jacket with Fichu  
 Wool, Velvet, Net  
 Autumn-Winter 1956  
 France  
 Gift of Caroline Hutchins Shapiro  
 MFIT 65.132.1



This seemingly simple dress contains a structured corset built into the top. The corset is constructed of rigid cotton net and fully boned. This under-structure would sculpt the wearer's torso into the desired hourglass shape, and affect her posture, giving her an erect, regal carriage.



This slip was designed and sold to be worn with this particular evening dress. With its corseted top, padded bra cups, and tiered net petticoats, the undergarment gives the evening dress its “New Look” silhouette of sloping shoulders, narrow waist and full, round hips. The draped hip detail on the dress further emphasizes the hourglass shape and highlights the trimness of the wearer’s waist.



Jacques Fath (1912-1954)  
Evening Dress with Slip  
Silk Taffeta, Silk & Nylon Net ,  
Autumn/Winter 1955  
France  
Lent by the Victoria & Albert Museum  
T.183 to B—179

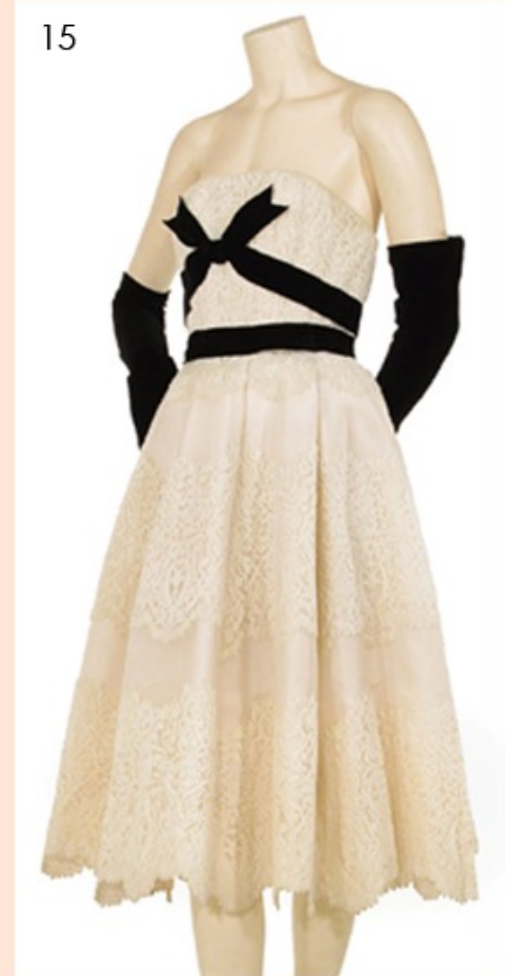
14



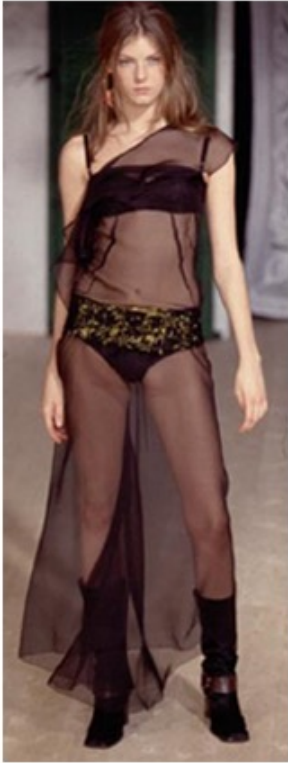
Rochas (Marcel Rochas 1902-1955)  
 Waist-Cincher with Garters  
 Silk Satin, Chantilly Lace, Net  
 1958-1959  
 France  
 MFIT U.463

This foundation, in Rochas' signature black Chantilly lace with ivory under layer, would nip the wearer's waist and help to fill out a full skirt. It is constructed using nineteenth-century corsetry methods. The garter clips would hold up the wearer's stockings, as pantyhose would not be widely available until the 1960s.

15



Rochas (Marcel Rochas 1902-1955)  
 Dress  
 Silk Gazar, Lace-Patterned Chenille,  
 Velvet Ribbon  
 1951  
 France  
 2009.4.27-a  
 Private Collector



Designers Domenico Dolce and Stefano Gabbana created this vintage lingerie-inspired ensemble for their Spring-Summer ready-to-wear line. The panty was made using shapewear construction methods, such as the “three-step” zig-zag stitch, which can stretch large amounts without breaking. The waist cincher brings in the wearer’s waist, and the padded balconette bra emphasizes the hourglass silhouette.

Dolce & Gabbana (Founded 1982)  
Balconette Brassiere, Waist-Cincher, Shaping Brief Panty  
Spandex Knit, Satin, Elastic  
Spring/Summer 1999  
Italy  
Lent by the Metropolitan Museum of Art  
1999.507.20a, b; 1999.507.22

16





Roland Mouret (b.1962)  
"Galaxy Dress"  
Wool, Nylon, Spandex  
Autumn/Winter 2005  
France  
Lent by Dita Von Teese

A favorite of starlets and fashionistas alike, Roland Mouret's Galaxy dress sold out almost instantly. Part of the dress' success is that it is said to flatter women of many sizes. Its secret is a spandex power-net lining, which sculpts and smoothes the wearer's body to conform to the wasp-waisted silhouette of the dress.



Roland Mouret (b.1962)  
"Galaxy Dress" (interior)  
Wool, Nylon, Spandex  
Autumn/Winter 2005  
France  
Lent by Roland Mouret

British designer Jasper Conran regularly incorporates lingerie pieces like this sheer, corseted cocktail dress into his ready-to-wear collection, blurring the line between inner and outer apparel.



Jasper Conran  
Cocktail Dress  
Nylon, Spandex  
Autumn/Winter 2009  
United Kingdom  
Lent by Jasper Conran

## ***The Natural Look***

Some designers prefer a more “natural” look for their creations and allow their clothes to be more directly influenced by the wearer’s body. Undergarments are still generally worn, however. Soft, unstructured “bralettes,” lightly lined or unlined bras, simple panties, and slips provide comfort and support, but allow the wearer’s natural body shape to show.



This sheer evening dress by Madeline Vionnet was designed to be worn with nothing but a simple bias-cut slip beneath. Vionnet was adamantly anti-corsetry, and her designs skim and conform themselves to the natural shape of the wearer.

21  
Madeline Vionnet (1876-1975)  
Slip  
Silk  
1930s  
France  
Lent by the Metropolitan Museum of Art  
1976.29.20  
[Image unavailable]



Madeline Vionnet (1876-1975)  
Evening Dress  
Silk  
1937  
France  
Lent by the Metropolitan Museum of Art  
1979.344.2



22



Rudi Gernreich for Exquisite Form;  
Rudi Gernreich (1922-1985)  
"No Bra" Soft Bra  
Nylon Tricot, Elastic  
c. 1965  
USA  
MFIT 82.153.115

The "No Bra" was a sheer, soft bra that offered minimal support and was particularly suited to the slim figure of the ideal 1960s young woman. Its sheer fabric and nude color made it disappear under clothes, giving the impression that the wearer was going bra-less.

The range was expanded to include an "All in None" plunge-neckline bodysuit and a "No Back" backless long-line bra, which extended to the waist.

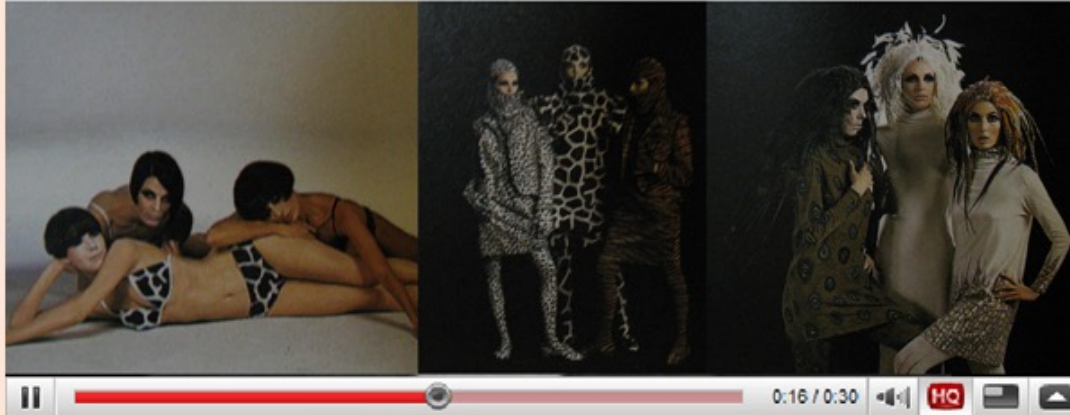


Richard Avedon, 1965. Courtesy Exquisite Form

## Basic Black, 1966

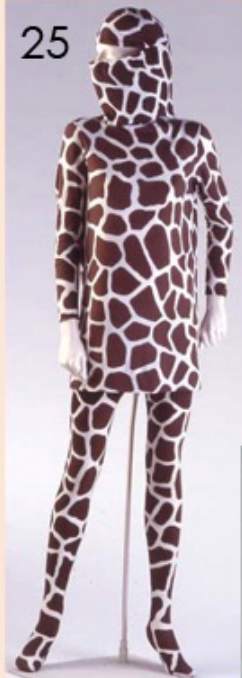
23

Rudi Gernreich (1922-1985)  
Ensemble  
Synthetic  
1966  
USA  
Lent by the Metropolitan  
Museum of Art  
1986.517.19a-c



Rudi Gernreich (1922-1985)  
Dress and Headdress  
Synthetic, Feathers, Wool  
1966  
USA  
Lent by the Metropolitan  
Museum of Art  
1985.374.35a, b

25



Rudi Gernreich for Exquisite Form;  
Rudi Gernreich (1922-1985)  
Soft Bra and Panty  
Polyester Tricot, Elastic  
1966  
USA  
MFIT 82.153.148

Basic Black  
Film  
1966  
Lent by Rudi Gernreich Revocable Trust

These Rudi Gernreich pieces exemplify the "total look" that he was designing for women.

The short film *Basic Black* featured Gernreich-clad models stripping down from their animal printed outerwear all the way down to their matching animal printed underwear.

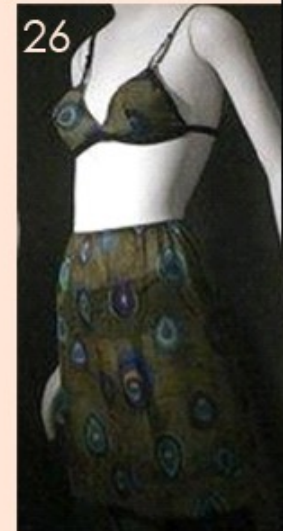
The straps on the giraffe-print bra are attached with s-hooks, allowing the bra to be converted into halter and criss-cross styles, as well as a traditional bra. This lends the bra more versatility under Gernreich's varied body-conscious silhouettes.

24



Rudi Gernreich for  
Exquisite Form;  
Rudi Gernreich (1922-1985)  
Soft Bra and slip  
Polyester Tricot, Elastic  
c. 1966  
USA  
MFIT

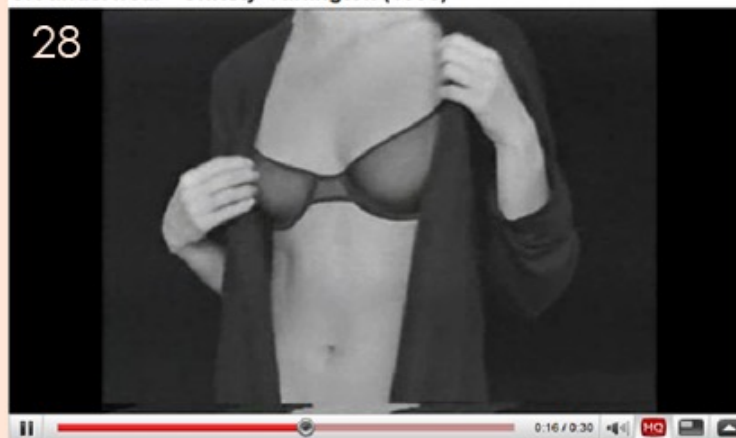
26



27



CK underwear - Christy Turlington (1996)



Calvin Klein Underwear Advertisement  
1996  
Lent by the Calvin Klein Archive

Calvin Klein's women's wear designs have borrowed heavily from menswear classics-- from pantsuits, to jeans, to white cotton tanks and briefs. Calvin Klein Underwear styles reflect the simple, unfussy styles of Calvin Klein's ready-to-wear. The minimally structured sheer bras and lightweight cotton tanks and panties inspired by men's underwear have become their signature.



Calvin Klein (b. 1942)  
Tank top and Brief  
Cotton  
c. 1996  
USA  
Lent by Warnaco Inc.



Calvin Klein (b. 1942)  
Suit & Tank Top  
Wool, Cotton  
Spring/Summer 1999  
USA  
Lent by the Calvin Klein Archive

Inside Out: Twentieth-Century Designer Lingerie

Larissa Shirley

Exhibition Proposal

“Without foundations, there is no fashion” Christian Dior

Undergarments exercise a profound effect on the overall silhouette of a finished ensemble. This show will examine the creation of a designer's signature look, literally starting from the inside out. This exhibition will feature rarely shown lingerie from a few of the twentieth century's biggest names in fashion, including such disparate designers as Madeline Vionnet, Rudi Gernreich, Christian Dior, and Calvin Klein.

This exhibition will be arranged thematically, and then by designer within each theme. The displays will consist of examples of twentieth century designer lingerie, advertisements, photographs or sketches, paired with dressed mannequins, fashion plates, or other contemporary fashion media showing the completed look of that particular designer.

There have been several other shows exploring similar themes. In 1993, Richard Martin and Harold Koda had a show at the Costume Institute at the Metropolitan Museum of Art called “Infra-Apparel.” This show explored the influence of lingerie on more visible outer fashions. <sup>1</sup> In 2000, Valerie Steele and the Museum at FIT put on “The Corset: Fashioning the Body,” which explored “the social and cultural significance of the corset throughout fashion history.”<sup>2</sup> In 2002, Marché Dauphine in Paris held an exhibition called “Dessous & Corsets:

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<sup>1</sup> (Smith 1993)

<sup>2</sup> (The Museum at FIT 2000)

1870-1970 Cent Ans de Lingerie," but this was more of a commercial exhibition.<sup>3</sup> Most recently, the Textile Museum in St. Gallen, Switzerland had a large show entitled "Secrets- the Lure of Lingerie." This show was very general and all-encompassing, showing lingerie from the 19<sup>th</sup> century to the present day.<sup>4</sup>

This exhibition will be different, because it will be the first show to directly focus on the twentieth century fashion designer's role in influencing under-fashions. Most surveys of lingerie history focus on sex, gender issues, the relationship of the body with the undergarments, undergarments as outerwear or purely on the decorative aspects of these garments. This exhibition will more closely examine why couturiers and ready to wear designers would choose to have a lingerie line under their supervision, and how designers literally designed the bodies of their customers and clients. This exhibition will draw attention to an often-ignored aspect of women's fashionable apparel.

The target audience for this exhibition will be fashion enthusiasts and professionals, students of fashion, and lingerie enthusiasts. An exhibition catalogue would provide visitors with a tangible reminder of the exhibition, and would also allow the viewer to see some of the highly detailed yet relatively diminutive garments in detail. Online educational materials could include a game matching the appropriate undergarments with the correct ensemble (and graphically depicting what happens with a mismatch,) also- a handbook

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<sup>3</sup> (Miller 2002)

<sup>4</sup> (Ball 2008)

of lingerie terminology and fabrications would be interesting and applicable to viewers' lives.

I would like to hold this exhibition at the Museum at the Fashion Institute of Technology. It would fit in very well with the museum's mission, which is as follows:

- *"The Museum at FIT collects, conserves, documents, exhibits, and interprets fashion."*<sup>5</sup>

This show would be an interpretive exhibition of fashion. Many of the pieces that will be used already exist in the MFIT's collection.

- *The collecting policy of The Museum focuses on aesthetically and historically significant "directional" clothing, accessories, textiles and visual materials, with emphasis on contemporary avant-garde fashion*<sup>6</sup>.

All of the designers and objects featured will be representative of influential designs by influential designers, and will help to explain how new fashionable silhouettes were created.

- *The Museum is committed to achieving a world-class standard of excellence in the exhibition of fashion.*<sup>7</sup>

This exhibit will explore new ground in the interpretation of twentieth-century fashion, and will be exhibited in a world-class manner, using the highest-quality exhibition techniques.

- *The Museum organizes an extensive program of specialized*

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<sup>5</sup> (The Museum at FIT n.d.)

<sup>6</sup> *ibid.*

<sup>7</sup> *ibid.*



*classes, tours, lectures, and symposia for diverse local, national, and international audiences.*<sup>8</sup>

The educational materials and programming accompanying this exhibition will be aimed at a broad range of fashion students and enthusiasts.

- *As a "think-tank" for fashion studies, The Museum is dedicated to an ambitious program of scholarly publication, new initiatives, and research opportunities for students, scholars and designers.*<sup>9</sup>

This exhibition will cover new ground and will more deeply explore the relationship certain designers had with the fashionable body, and how that fashionable body was achieved through the design of apparel and its necessary underpinnings.

As you have seen, *Inside Out* will be a very exciting and enriching fashion exhibition, perfectly suited to the Museum at FIT.

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<sup>8</sup> (The Museum at FIT n.d.)

<sup>9</sup> *ibid.*

## Works Cited

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*Introductory Wall Text:*

**Inside Out:**

**A Century of Designer Lingerie**

*"Without foundations, there is no fashion"*

-Christian Dior

Undergarments exercise a profound effect on the overall silhouette of a finished ensemble. This show examines the creation of a designer's signature look, literally starting from the inside out. This exhibition features rarely shown lingerie from a few of the twentieth century's biggest names in fashion, including such disparate designers as Madeline Vionnet, Rudi Gernreich, Christian Dior, and Calvin Klein.



Mainbocher dress. Mainbocher for Warner's foundation garment.

March 1, 1940

*Harper's Bazaar*

[GRAPHIC]



1. Callot Soeurs (Active 1895-1937)  
Slip  
Silk, Cotton Lace  
c. 1927  
France  
Lent by the Metropolitan Museum of Art  
1993.95

*Chat Label for 1 & 2:*

This slip and this evening gown bear a striking resemblance. Callot Soeurs were known for their lingerie as well as their apparel, and these two objects illustrate the similarities in styling, fabrication and construction between innerwear and eveningwear.



2. Callot Soeurs (Active 1895-1937)  
Evening Dress  
Silk, Metal  
c. 1927  
France  
Lent by the Metropolitan Museum of Art  
1993.60

Wall Text:

### **It's What's Inside that Counts**

Some innerwear exists purely for decorative purposes. Elaborate ornamentation, luxurious materials and fine details on garments which are for the most part hidden give the wearer a feeling of "secret" indulgence and heightened femininity.

Chat label for 3, 4, & 5:

These two slips, once belonging to Mrs. William Randolph Hearst, Jr., are the epitome of ethereal elegance. Custom-made by the house of Paquin, each slip is meticulously sewn. The shaping of the lace flounces and bodices is achieved with invisible appliqué sewing techniques, which make the lace appear seamless on the body.

When worn beneath an unassuming yet elegant Depression-era wool suit, the luxurious slip embodies tasteful, concealed indulgence.



3. House of Paquin; Jeanne Paquin (1869-1936)

Slip

Silk Chiffon, Alençon Lace

c. 1930

France

Gift of Mrs. William Randolph Hearst, Jr.

MFIT 75.109.10



4. House of Paquin; Jeanne Paquin (1869-1936)  
Suit  
Wool & Leather  
c. 1931  
France  
Lent by the Metropolitan Museum of Art  
1985.364.5a-c



5. Jeanne Paquin (1869-1936)  
Slip  
Silk Chiffon, Alençon Lace  
c. 1930  
France  
Gift of Mrs. William Randolph Hearst, Jr.  
MFIT 75.109.11



6. Stella McCartney (b. 1971)  
"Dolly" Bra and Thong Panty  
Nylon, Spandex  
Spring 2009  
UK  
Lent by Stella McCartney

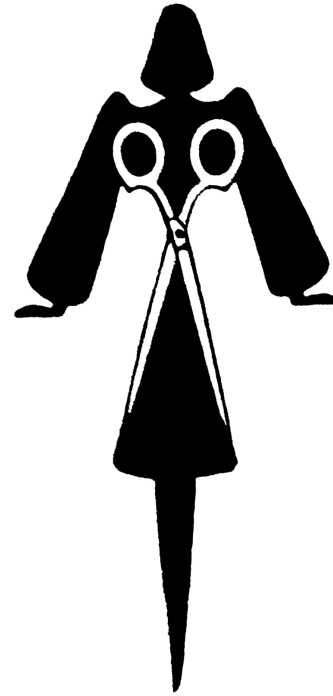
7. Stella McCartney (b. 1971)  
Jacket and Shorts  
Silk  
Spring 2009  
UK  
Lent by Stella McCartney

Chat Label for 6 & 7:

This blue-green bra and panty set from Stella McCartney's lingerie line echoes the plunging necklines and marine colors of her spring 2009 ready-to-wear collection. McCartney has said, "I've been inspired by lingerie since a very early age, I was obsessed with beautiful French slips, lace inlays and handwork."

Wall Text:

### A Firm Foundation



For some designers, creating an ensemble begins with manipulating the shape of the wearer to best suit the clothing. This can be achieved in any combination of ways. Corsetry and boning can be employed to nip in the waist and elevate the bust. Padding can be used to fill out the wearer's hips, bustline, and/or shoulders. Crinoline petticoats can be used to create exaggerated fullness in a skirt, thus making the wearer's waist appear smaller.

Once the appropriate structure is created, the ensemble can be worn precisely as the designer intended it to look.



## 8. Schiaparelli for Formfit Rogers Advertisement

Vogue January 15, 1939

Courtesy of Gladys Marcus Library

Chat Label for 8:

Sometimes designers worked with existing innerwear manufacturers to make licensed lines of intimate apparel. This advertisement for Schiaparelli foundation garments declares, "From Paris, where glamour knows no age limit, Schiaparelli sent Formfit designers the original formula for the fashion-right figure... [The] Scissors Silhouette is simple: Breasts held high, deftly separated; waist shaped inward to intriguing slenderness; hips and body lines gently curved with flowing grace, and a confident, well poised carriage that commands attention and radiates charm."



## 9. Elsa Schiaparelli (1890-1973)

Evening Dress

Silk Crepe, seed beads, sequins

c. 1940

France

MFIT 87.70.3





10



11

10, 11 Christian Dior (1905-1957)  
 Dress and Jacket with Fichu  
 Wool, Velvet, Net  
 Autumn-Winter 1956  
 France  
 Gift of Caroline Hutchins Shapiro  
 MFIT 65.132.1

Chat label for 10 & 11:

This seemingly simple dress contains a structured corset built into the top. The corset is constructed of rigid cotton net and fully boned. This under-structure would sculpt the wearer's torso into the desired shape, and affect her posture, giving her an erect, regal carriage.



12, 13. Jacques Fath (1912-1954)  
 Evening Dress with Slip  
 Silk Taffeta, Silk & Nylon Net,  
 Autumn/Winter 1955  
 France  
 Lent by the Victoria & Albert Museum  
 T.183 to B—179

Chat label for 12 & 13:

This slip was designed and sold to be worn with this particular evening dress. With its corseted top, padded bra cups, and tiered net petticoats, the undergarment gives the evening dress its "New Look" silhouette of sloping shoulders, narrow waist and full, round hips. The draped hip detail on the dress further emphasizes the hourglass shape and highlights the trimness of the wearer's waist.



14. Rochas (Marcel Rochas 1902-1955)  
Waist-Cincher with Garters  
Silk Satin, Chantilly Lace, Net  
1958-1959  
France  
Museum Purchase?  
MFIT U.463

Chat label for 14:

This foundation, in Rochas' signature black Chantilly lace with ivory under layer, would nip the wearer's waist and help to fill out a full skirt. It is constructed using nineteenth-century corsetry methods. The garter clips would hold up the wearer's stockings, as pantyhose would not be widely available until the 1960s.



15. Rochas (Marcel Rochas 1902-1955)  
Dress  
Silk Gazar, Lace-Patterned Chenille, Velvet Ribbon  
1951  
France  
2009.4.27-a  
Lent by Midwestern Collector



16. Dolce & Gabbana (Founded 1982)  
 "Balconette" Brassiere, Waist-Cincher, Shaping Brief Panty  
 Spandex Knit, Satin, Elastic  
 Spring/Summer 1999  
 Italy  
 Lent by the Metropolitan Museum of Art  
 1999.507.20a, b; 1999.507.22

Chat Label for #16:



Designers Domenico Dolce and Stefano Gabbana created this vintage lingerie-inspired ensemble for their Spring-Summer ready-to-wear line. The panty was made using shapewear construction methods, such as the "three-step" zig-zag stitch, which can stretch large amounts without breaking. The waist cincher brings in the wearer's waist, and the padded balconette bra emphasizes the hourglass silhouette.

[GRAPHIC] Photo courtesy WGSN (c) 1999



17, 18 Roland Mouret (b.1962)  
 "Galaxy Dress"  
 Wool, Nylon, Spandex  
 Autumn/Winter 2005  
 France  
 Lent by Roland Mouret, Lent by Dita Von Teese

Chat Label for 17, 18

A favorite of starlets and fashionistas alike, Roland Mouret's "Galaxy" dress sold out almost instantly. Part of the dress' success is that it is said to flatter women of many sizes. It's secret is a spandex power-net lining, which sculpts and smoothes the wearer's body to conform to the wasp-waisted silhouette of the dress.



19. Jasper Conran  
Cocktail Dress  
Nylon, Spandex  
Autumn/Winter 2009  
United Kingdom  
Lent by Jasper Conran

Chat Label for 19:  
British designer Jasper Conran regularly incorporates lingerie pieces like this sheer, corseted cocktail dress into his ready-to-wear collection, blurring the line between inner and outer apparel.

Wall Text:

### **The Natural Look**

Some designers prefer a more “natural” look for their creations and allow their clothes to be more directly influenced by the wearer’s body. Undergarments are still generally worn, however. Soft, unstructured “bralettes,” lightly lined or unlined bras, simple panties, and slips provide comfort and support, but allow the wearer’s natural body shape to show.



20. Madeline Vionnet (1876-1975)  
Evening Dress  
Silk  
1937  
France  
Lent by the Metropolitan Museum of Art  
1979.344.2

21. Madeline Vionnet (1876-1975)  
Slip  
Silk  
1930s  
France  
Lent by the Metropolitan Museum of Art  
1976.29.20

Chat Label for 20, 21:  
This sheer evening dress by Madeline Vionnet was designed to be worn with nothing but a simple bias-cut slip beneath. Vionnet was adamantly anti-corsetry, and her designs skim and conform themselves to the natural shape of the wearer.



22. Rudi Gernreich for Exquisite Form; Rudi Gernreich (1922-1985)  
"No Bra" Soft Bra  
Nylon Tricot, Elastic  
c. 1965  
USA  
MFIT 82.153.115

Chat Label for 22:

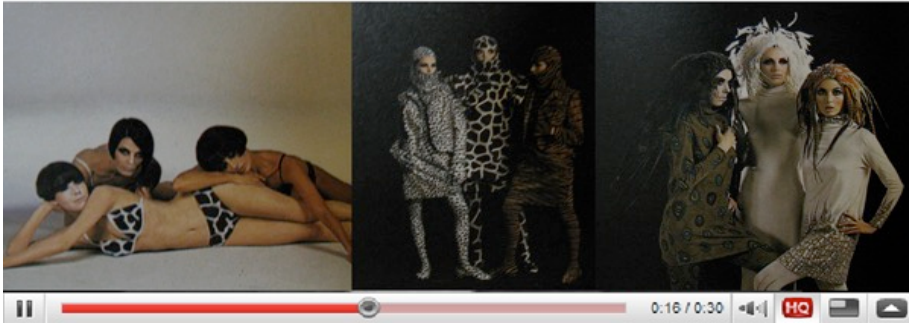
The "No Bra" was a sheer, soft bra that offered minimal support and was particularly suited to the slim figure of the ideal 1960s young woman. Its sheer fabric and nude color made it disappear under clothes, giving the impression that the wearer was going bra-less.

The range was expanded to include an "All in None" plunge-neckline bodysuit and a "No Back" backless long-line bra, which extended to the waist



[GRAPHIC] Richard Avedon, 1965. Courtesy Exquisite Form

### ***Basic Black*, 1966**



#### 23. *Basic Black*

Film

1966

Lent by Rudi Gernreich Revocable Trust

Chat label for 23-27:

These Rudi Gernreich pieces exemplify the “total look” that he was designing for women.

The short film *Basic Black* featured Gernreich-clad models stripping down from their animal printed outerwear all the way down to their matching animal printed underwear.

The straps on the giraffe-print bra are attached with s-hooks, allowing the bra to be converted into halter and criss-cross styles, as well as a traditional bra. This lends the bra more versatility under Gernreich's varied body-conscious silhouettes.



#### 24. Rudi Gernreich for Exquisite Form; Rudi Gernreich (1922-1985)

Soft Bra and Panty

Polyester Tricot, Elastic

1966

USA

MFIT 82.153.148



25. Rudi Gernreich (1922-1985)  
Ensemble  
Synthetic  
1966  
USA  
Lent by the Metropolitan Museum of Art  
1986.517.19a-c

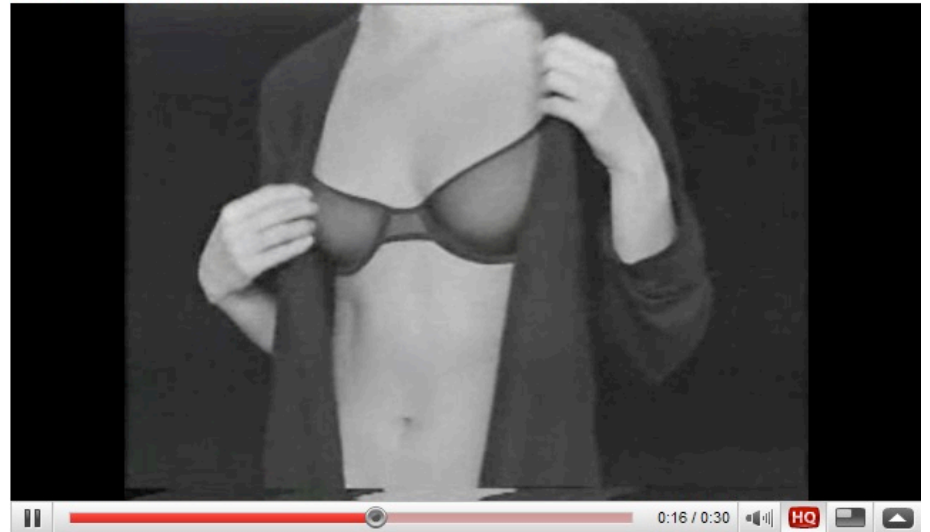


26. Rudi Gernreich for Exquisite Form; Rudi Gernreich (1922-1985)  
Soft Bra and slip  
Polyester Tricot, Elastic  
c. 1966  
USA  
MFIT



27. Rudi Gernreich (1922-1985)  
Dress and Headdress  
Synthetic, Feathers, Wool  
1966  
USA  
Lent by the Metropolitan Museum of Art  
1985.374.35a, b

CK underwear - Christy Turlington (1996)



28. Calvin Klein Underwear Advertisement  
1996  
Lent by the Calvin Klein Archive

Chat Label for 28, 29, 30:

Calvin Klein's women's wear designs have borrowed heavily from menswear classics-- from pantsuits, to jeans, to white cotton tanks and briefs. Calvin Klein Underwear styles reflect the simple, unfussy styles of Calvin Klein's ready-to-wear. The minimally structured sheer bras and lightweight cotton tanks and panties inspired by men's underwear have become their signature.





29. Calvin Klein (b. 1942)

Tank top and Brief

Cotton

c. 1996

Lent by Warnaco Inc.



30. Calvin Klein (b. 1942)

Suit & Tank Top

Wool, Cotton

Spring/Summer 1999

USA

Lent by the Calvin Klein Archive

## **Educational Materials**

### **Exhibition Catalogue**

An exhibition catalogue would provide visitors with a tangible reminder of the exhibition, and would also allow the viewer to see some of the highly detailed yet relatively diminutive garments in detail.

### **Brochure:**

A free take-home will have a brief overview of the show, a few photos, and a list of links and suggestions for further reading.

### **Online Materials:**

Online educational materials will include an online exhibition, with all show content, a game matching the appropriate undergarments with the correct ensemble (and graphically depicting what happens with a mismatch,) and a handbook of lingerie terminologies and fabrications which will be interesting and applicable to viewers' lives.

**For Immediate Release:**

**May 12, 2009**

***INSIDE OUT: A CENTURY OF DESIGNER LINGERIE***

**On View at the Museum at FIT in New York**

**December 9, 2009 – June 16, 2010**

“Without foundations, there is no fashion” Christian Dior

Undergarments exercise a profound effect on the overall silhouette of a finished ensemble. This show will examine the creation of a designer's signature look, literally starting from the inside out. This exhibition will feature rarely shown lingerie from a few of the twentieth century's biggest names in fashion, including such disparate designers as Madeline Vionnet, Rudi Gernreich, Christian Dior, and Calvin Klein.

**A FASHION MUSEUM**

The Museum at FIT is the only museum in New York City dedicated solely to the art of fashion. Best known for its innovative and award-winning exhibitions, which have been described by Roberta Smith in The New York Times as "ravishing," the museum has a collection of more than 50,000 garments and accessories dating from the 18th century to the present. Like other fashion museums, such as the Musée de la Mode, the Mode Museum, and the Museo de la Moda, The Museum at FIT collects, conserves, documents, exhibits, and interprets fashion. The museum's mission is to advance knowledge of fashion through exhibitions, publications, and public programs. Visit [www.fitnyc.edu/museum](http://www.fitnyc.edu/museum).

The Museum is part of the Fashion Institute of Technology (FIT), a college of art and design, business and technology, that educates more than 10,000 students annually. FIT is part of the State University of New York (SUNY) and offers more than 44 majors leading to the AAS, BFA, BS, MA, and MPS degrees. Visit [www.fitnyc.edu](http://www.fitnyc.edu).

The Couture Council is a membership group of fashion enthusiasts that helps support the exhibitions and programs of The Museum at FIT. The Couture Council Award for Artistry of Fashion is given to a selected designer at a benefit luncheon held in the Rainbow Room every September. For information on the Couture Council, call 212.217.4532 or e-mail [Couturecouncil@fitnyc.edu](mailto:Couturecouncil@fitnyc.edu).

**MUSEUM HOURS**

Tuesday-Friday-noon-8:00 pm

Saturday –10:00 am-5:00 pm

Closed Sunday, Monday, and legal holidays

Admission is free and open to the public.

[www.fitnyc.edu/museum](http://www.fitnyc.edu/museum)