

blue jeans

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**CENTRAAL
MUSEUM**

BLUE JEANS

24 NOVEMBER - 10 MARCH 2013

The Netherlands is a true jeans country. The Dutch even have their own word for this sturdy garment: spijkerbroek (nail trouser). You will find at least one pair in almost every wardrobe. Better still: the Dutch wear the highest number of jeans per head of the population. It is actually hard to believe no such large-scale exhibition on this highly popular item of clothing has ever been organized in the Netherlands. The exhibition theme chosen by Centraal Museum covers both historical and current aspects of the jean.

Although cowboys, miners and the gold rush immediately spring to mind, jeans have a great deal more to tell. Topics of this exhibition range from 17th century denim and the DNA of jeans, to innovation, sustainability, jeans couture, and of course streetwear. In the final rooms of the exhibition, you are invited to in our Blue Jeans Studio.

ACTIVITIES

Free guided tour on Sunday afternoons 2 pm.

Workshop Dye using natural indigo.

Workshop Repair your favourite pair of jeans with designer Koen Tossijn.

Workshop A second life for cast-off jeans with i-did Slow Fashion.

Sit-ins with cultural anthropologist Anneke Beerkens, fashion designer Bas Kosters and fashion designer Jan Taminiau.

For dates and current information please visit centraalmuseum.nl.

***PLEASE DO NOT TOUCH
ANY ITEMS ON DISPLAY.***

Chapter 1 HISTORY

17TH CENTURY JEANS?

In the painting *Woman Begging with Two Children*, the young woman's ripped skirt bears resemblance to jeans worn today in modern-day fashion: same colour, rip, and light turn-up. Due to this specific choice of material in his work, the anonymous painter from the late 17th century was recently dubbed *The Master of the Blue Jeans*. In Europe, the use of denim-like materials dates back as far as the 17th century. The fabric just had a different name; such as fustian, a coarse fabric made of cotton and wax. In the Neapolitan nativity scene from the 18th century, two figures are depicted wearing trousers made from what nowadays would be referred to as denim. Denim is characterized by a blue-ecru cotton twill. This weave gives the fabric its typical diagonal lines. The history of jeans quite clearly goes back much further than people tend to assume.

1. THE MASTER OF THE BLUE JEANS

Woman Begging with Two Children
North Italy? late 17th century
oil on canvas
Canesso Gallery, Paris

2. WALKING COSTUME WITH DENIM SKIRT AND BLOUSE

The Netherlands c. 1900
cotton
MoMu Fashion Museum, Antwerp,
Jacoba de Jonge collection

3. TWILLED COTTON SKIRT

The Netherlands, c. 1800
cotton twill
Foundation Zuiderzee Museum,
Enkhuizen

This skirt indicates that certain denim 'ingredients' already existed a few centuries ago: cotton, blue dye and twill weave.

4. CAN'T BUST 'EM WORKWEAR PANT

c. 1900-1930
Heavyweight cotton twill with moleskin facings and yarn-dye patterned lining
DENHAM Garment Library, Amsterdam

This denim pant is an example of early 19th century jeans, in those days called *overalls* or *waist overalls*. Although these trousers were hardly worn in the Netherlands, other garments made of denim did exist, such as walking costumes (2) or drivers/duster coats (5).

5. DENIM DUSTER COAT

The Netherlands, 1905-1920
linen, denim
Gemeentemuseum, The Hague

6. BOY WITH WHITE VEST AND BLUE TROUSER

Boy wearing a white vest, blue trousers and game bag, part of Neapolitan nativity
Naples, Italy, 1700-1800
wood, tin, terracotta, textile, paint
Museum Catharijneconvent, Utrecht

7. MAN IN BROWN SHIRT

Man wearing a brown shirt, white vest and blue trousers, part of Neapolitan nativity
Naples, Italy, 1700-1800
wood, tin, terracotta, textile, paint
Museum Catharijneconvent, Utrecht

8. FREUDENTHAL/VERHAGEN

Carmen Freudenthal (1965), Elle Verhagen (1962)
Horse and Rider
2012
Thanks to: G-Star, Sergul Lyriboz, Ben Verhagen, Aernout Veerman and Thijs Hat: English Hatter
Commissioned by Centraal Museum, 2012

Especially for the exhibition Carmen Freudenthal and Elle Verhagen created new images, related to several themes of *Blue Jeans*.

9. KIMONO

Japan, last quarter of 19th century
denim, cotton
private collection Tenue de Nîmes, Amsterdam

DUTCH JEANS

The meaning of the word jeans has changed over time. First referring to a type of cotton fabric, jeans only started to refer to a pair of trousers as from the 1950s. The *Holker Manuscript* from 1750, for example, contains different jeans samples varying from dark blue and light blue, red and yellow, to dark and light green. Jeans was commonly made from twilled cotton and used for lining or undershirts. Both the front and back of this fabric have the same colour.

Remarkable are also the references in a British trader's newspaper from 1877 to 'English, American and Dutch jeans'. Jeans refers in this case to types of fabric and not the trousers. More recent sample books illustrate the Dutch use of jeans fabrics, such as for painter's or baker's work clothing.

Although the words 'denim' and 'jeans' seem to be used interchangeably nowadays, their development over time has not been the same.

10. ACCOUNT BOOK

Account book of Le Poole textile manufacturer
Leiden, the Netherlands, from 1722
paper, textile
Museum De Lakenhal, Leiden

This account book includes a woollen sample of *serge the Nîmes*.

**11. REGISTER OF EXPENDITURES ON
CARRIAGE, HORSES, WINE, CLOTHING
ETC.**

Jacob de Malapert (1711-1782)
paper, ink
Utrecht, the Netherlands, 1739-1782
The Utrecht Archives

The word denim is thought to have derived from *serge de Nîmes*. Serge was a name already used before the 17th century to refer to any woolen, semi-woolen or silk fabrics. Denim is thought to be short for 'de Nîmes', literally meaning 'from Nîmes', a town in the south of France. In the 18th century, Nîmes was indeed an important textile region. In this same period, there was, however, also a fabric named *nîm*. This woolen fabric was originally made in Spain, but was also manufactured in the south of France. Whether the word denim actually derives from *serge de Nîmes* is subject of much debate nowadays. The Netherlands also produced and used *serge de Nîmes* for various different items of clothing, as can be seen in the register (account book) of Jacob de Malapert from Utrecht.

12. SAMPLE BOOK

1904
paper, textile
Stichting Mommerskwartier
Audax Textielmuseum, Tilburg

13. SAMPLE BOOK

no date
paper, textile
Stichting Mommerskwartier
Audax Textielmuseum, Tilburg

**14. LIVRE D'ÉCHANTILLONS
'MANUSCRIT HOLKER'**

Lancashire, Great Britain, 1750
paper, textile
Les Arts Décoratifs, Musée de la Mode
et du Textile, Paris

Brit John Holker (1719-1786) was introduced to the British cotton industry at an early age. Political circumstances led him to flee to France via the Netherlands, eventually becoming an inspector-general and key figure in promoting the French textile industry. His mission was to gather as much information as he could about the flourishing British cotton industry, despite it being forbidden to export such information from Great Britain.

**15. SAMPLE BOOK OF J. VAN DER
MOLEN**

Enschede, the Netherlands, 1928-1930
paper, textile
TwentseWelle Museum, Enschede

16. AMSTERDAMSCHÉ COURANT

Amsterdam, 3 March 1778
National Library of the Netherlands,
The Hague

The Amsterdamsche Courant (Amsterdam Gazette) mentions the sale of a load of fabrics, including 'Jeans' and 'Cotton de Niems'.

17. EDUARD SCHELLHASS & CO.

London/Hong Kong, 13 July 1877
paper
NEHA /IISG*, Amsterdam

This newspaper makes references to 'English jeans', 'Dutch jeans', and here and there also to 'American jeans'. Jeans is referring to a cotton fabric, but what they mean exactly by English, Dutch or American unfortunately remains unclear.

18. MARKET ANNOUNCEMENT AND PRICE-LIST

Surabaya, 1 May 1877
paper, ink
NEHA/IISG, Amsterdam

19. VROOM & DREESMANN BROCHURE

V&D STORE SALE
The Netherlands, 1917
paper
NEHA/IISG, Amsterdam

20. VROOM & DREESMANN BROCHURE

Vroom & Dreesmann's weekly advertisement
The Netherlands, 1915
paper
NEHA/IISG, Amsterdam

This V&D store brochure advertises items such as 'Ladies Skirts' in 'Fine French Jeans' or 'Jeans Ladies Trousers, French model with embroidery'. Jeans here refers to a cotton fabric.

21. LIMBURGSCH DAGBLAD

Heerlen, the Netherlands, 1 February 1952
paper, ink
National Library of the Netherlands, The Hague

To our knowledge, this is the first reference in the Dutch newspapers to a pair of 'Cowboy jeans'. The fact that jeans were first sold in the mining areas is closely related to the structure of the fabric. Due to its 'rare' sturdy quality, the jean had, after all, proven popular among workers such as miners in the United States since the mid 1900s. The text explicitly advertises workwear. Only during the 1950s did the jean start to become fashionable in the Netherlands – particularly among younger generations.

22. "LEE COOPER" PHOTO SERIES IN GROENLO

Lee Cooper jeans production
Groenlo, the Netherlands, 1960-1970
photographic paper
TwentseWelle Museum, Enschede
Photographer: Bijlo, Enschede

In the 20th century, production of jeans was based in the Netherlands. Founded in 1908, British clothing company Lee Cooper ran a factory in Groenlo (Twente) until the 1960s. Lee Cooper was the very first jeans brand in Europe.

Chapter 2

DNA | INDIGO

DNA

The jean distinguishes itself from other garments due to its fabric, weave, stitching, pockets, colour, fastening and so on. But what truly defines a pair of jeans?

Early jeans found in Californian mines already exhibited the most important features, which to this day give the trousers its distinctive look. A significant feature added to the existing work pants were the so-called rivets, still present on almost every pair of jeans. A patent for these rivets was filed in 1873 for by Jacob Davis and Levi Strauss, who are widely considered the 'inventers' of blue jeans. The development of jeans coincides closely with various patent applications. In 1926, for example, Lee took out a patent on the zip fastener. Until that time, jeans were done up with buttons. Seemingly uniform and timeless, jeans can actually be dated quite accurately according to details such as the buttons and stitching. One such detail is the white embroidered brand name on the *red tab*, which Levi Strauss & Co. had changed in 1971 from uppercase LEVI'S to lowercase Levi's. A number of changes and distinctive features are described here in more detail.

1. BOON MAGAZINE

These photos of spreads taken from different editions of Japanese *Boon* magazine nicely illustrate a number of significant steps in the development of the jean: the labels, zips and buttons. The changes are analyzed in fine detail.

2. LEE

Buddy Lee
Before 1962
denim, ceramics
VF Europe/Lee
Nora Rohrig

3. LEE

Buddy Lee
Before 1962
denim, ceramics
Private collection Joachim Baan

4. LEVI STRAUSS & CO.?

Jeans fragment
1873?
denim
Private collection Michael Allen Harris,
United States

According to Michael Allen Harris, this is a piece of a workpant from 1873. His identification is based on details such as the rivets and the fact that there is only one back pocket, with no decorative stitching and the place of the label.

* With special thanks to Museum Rotterdam.

5. NEUSTADTER BROS

Jeans fragment
denim
Private collection Michael Allen Harris,
United States

6. LEVI STRAUSS & CO.

Jeans with red tab and 'BIG E'
United States, c. 1950-1960
denim
Private collection Ninke Bloemberg

More commonly known as the *red tab* or *flag*, the small red vertical tag on the right back trouser pocket was first added in 1936 to distinguish the Levi's jean from its competitors. It is the first ever label placed in such a prominent place on the outside of a garment.

7. LEE

Rodeo pants
United States, 1935-1950
denim
VF Europe/Lee
Nora Rohrig

Rodeo shows have a long-standing tradition in the United States. From the beginning of the 20th century, clowns were used to make sure the audience did not leave during intermissions. To increase their entertainment level, the clowns wore over-sized jackets and jeans.

8. DENIM LEGENDS BOOK

WeAr Global Magazine
Austria, 2010
paper
Private collection Joachim Baan

9. LEVI STRAUSS & CO.

Jeans fragment
United States, c. 1888-1889
denim, metal, leather
Private collection Michael Allen Harris,
United States

This is the earliest known example of the leather label that until this day is still well known. The fragment was found in a mine in California by collector, treasure hunter and author Michael Allen Harris.

10. LEVI'S VINTAGE

1878 Pantaloons 30-10
2012
denim
LEVIS VINTAGE CLOTHING, Amsterdam

Jeans are fashion in reverse: from season to season fashion changes, always in search of innovative trends. Jeans fashion seems mainly to look back at the tradition and history. Levi's Strauss & Co. is launching Levi's Vintage Clothing, with models that are exact replicas of earlier designs. This 9 oz. pair of jeans has for example four pockets, a cinch back, curved up front pockets, doubled layered knees and circular seat (both patented in 1878).

11. THE INDIGO PREPARER AND BLUE DYER

Petrus Johannes Kasteleijn (1746-1794)
Dordrecht, the Netherlands, 1788
paper, ink
Special collection, University of Amsterdam

12. THE PERFECT DYER

Manual: The perfect dyer, teaching:

1. Preparation and processing of the ingredients needed for the art of dyeing. etc. [part 1]

Maastricht, the Netherlands, 1795,
2nd Print

paper

TwentseWelle Museum, Enschede

Books with detailed recipes for dyeing with indigo already existed as far back as the 17th century.

13. ANTHON GERARD ALEXANDER VAN RAPPARD (1858 - 1892)

Washing cotton strands

Haarlem, 1890-1891

oil on canvas

Centraal Museum, legacy 1935

inv.no. 7634/009

14. ANTHON GERARD ALEXANDER VAN RAPPARD (1858 - 1892)

Washing or scraping cotton fabric

Haarlem, 1890-1891

oil on canvas

Centraal Museum, legacy 1935

inv.no. 7634/008

15. ANTHON GERARD ALEXANDER VAN RAPPARD (1858 - 1892)

Woman Reeling Cotton, Nuenen

1884

oil on canvas

Centraal Museum, legacy 1935

inv.no. 7635-A

16. ANTHON GERARD ALEXANDER VAN RAPPARD (1858 - 1892)

Two female workers

1885

oil on canvas

Centraal Museum, legacy 1935

inv.no. 7636

17. FREUDENTHAL/VERHAGEN

Carmen Freudenthal (1965), Elle

Verhagen (1962)

Genes

2012

Freudenthal/Verhagen, Amsterdam

18. CBS NEWS

6.54 min

Cone Denim LLC, a division of
International Textile Group, Inc.,
United States

DENIMHEADS

A series of five portraits have been made specifically for this exhibition of so-called *denimheads*. These are people who have 'denim blood' running through their veins. They each share their passion for the jean, as well as a personal story going with their favourite pair. Once someone has fallen for the blue trouser, it seems to be for life.

JEANS IN THE NETHERLANDS

Silent films in the Dutch cinemas were already featuring cowboys wearing jeans at the beginning of the 20th century. Not until the 1950s, however, did jeans become available in stores and started growing in demand. It was the start of a new youth subculture. Youths now had money to spend and time on their hands. Jeans fitted perfectly within the image young people wanted to portray of themselves. The looks of youthful 'rebel', post-war movie stars such as Marlon Brando, James Dean and Marilyn Monroe fed this image and inspired adolescents to wear leather jackets and jeans. In the 70s, smart suits and dresses had to make way for the jean. Up until this day, jeans have continued to influence the way we dress.

**19. TOM MIX IN AMSTERDAM AND
BERLIN**

1925

Coverage of the Amsterdam visit of American actor Tom Mix on 25 April 1925. Mix is greeted by a jubilant crowd.

7.35 min

EYE Film Institute, Amsterdam

20. THE GREAT TRAIN ROBBERY

1903

10.33 min

EYE Film Institute, Amsterdam

This film is the very first American western. These silent movies were generally released in the Dutch film houses around a year after the production date. The audience who went to see these movies was therefore already familiar with jeans since the start of the 20th century. There is, however, no evidence that this garment – unlike the cowboy hat – was being sold in the Netherlands at that time.

Both films are screened in loop.

INDIGO

Typical of jeans is their indigo blue colour, hence the widely used name *blue jeans*. The indigo dye, which gives jeans that deep blue colour, has a long history. The use of the word indigo could be confusing, as it refers to the dye itself, the colour of the dyed fabric, as well as the dye's natural sources Woad and True Indigo. Both of these green plants produce a similar blue dye. Preparation of the dye tubs and the dye process itself are complicated and require a lot of work. The dye bath starts out a white-green colour, which only turns blue once the textile is exposed to oxygen. The more often the fabric is dyed, the deeper the blue becomes. An important characteristic of indigo is that it is colourfast. In 1826, French Jean Baptiste Guimet secretly developed a synthetic blue, which was put on the market at the end of the 19th century by the German company Badische Anilin- und Soda Fabrik (BASF).

Woad (*Isatis tinctoria* L.) and True Indigo (*Indigofera tinctoria* L.)

Although different plant species, both the Woad and True Indigo produce an almost similar indigo-blue dye. In the Middle Ages, woad was considered in Europe to be the queen of all dyes. It was a valuable contributor to local economy. During the first great overseas voyages in the 16th and 17th century, the subtropical indigo dye from places such as India, Japan, China, Central and South America started to take over this important role. Compared to the Woad plant, Indigo can yield a far greater amount of blue pigment. Dyeing textile therefore requires far less Indigo than Woad.

21. WOAD BALL

woad leaves

DENHAM Garment Library, Amsterdam

22. HIROYUKI SHINDO (1941)

Indigo ball

Japan, 1995

Styrofoam, cotton, linen, indigo

Centraal Museum, gift 2004

inv.no. 29960

23. DENHAM THE JEANMAKER

WOAD jeans

denim, woad

spring/summer 2011

DENHAM Collection, Amsterdam

This pair of jeans was dyed with woad in Great Britain. Woad was the main blue dye used in Europe, before the exotic indigo dye was later discovered.

24. BOUDICCA

Zowie Broach (1966), Brian Kirkby (1965)

TBC

London, 2012

woad, jeans, mixed media

Commissioned by Centraal Museum, 2012

For years, British designer duo Boudicca has found inspiration in woad dye, which is thought to have mythical powers. This installation is based on their perfume WODE. Spraying on the perfume briefly turns the skin blue, quickly fading away again within a few seconds. This creates a reversed effect of the indigo and woad dye process.

BLUE

Blue is by far the most common colour of clothing across the globe.

The colour has been used for centuries for many types of workwear.

The expressions 'white-collar-workers' and 'blue-collar-workers', referring to the difference between office work and manual labour, today still distinguish between types of job, and ultimately also social status.

According to French historian Pastoureau (1947), a significant trend had taken place between 1910 and 1950, where blue gradually started to replace black, the prevailing colour of 19th century male fashion. Blue has now become a defining colour of modern culture, in which the main following of *blue jeans* wearers is represented.

To quote anthropologist Michael Taussig (1940): "*To slip into your blue jeans is to slip into history*".

First vide **175 YEARS ANNIVERSARY COLLECTION**

In 2012, the store *De Rode Winkel* of the Broekman family celebrates its 175th anniversary. *De Rode Winkel* (the red shop) was key to the introduction of jeans in Utrecht and the Netherlands. In the 1950s, the blue trouser was not an immediate hit for everyone. It was actually first sold 'under-the-counter'. Due to ever-growing demand, however, the shop that originally sold professional work clothing and uniforms quickly became specialized in jeanswear. The archives of this store provide insight into that part of Utrecht history.

For the 175th anniversary a special jeans collection was designed and will be auctioned for War Child. For more information, please see: www.jeansforwarchild.com.

Chapter 3 **SUSTAINABILITY | INNOVATION**

FABRICS TO FEEL AND TOUCH

At fashion exhibitions it is often very tempting to touch the garments on display, but the textile is normally far too fragile. The *Blue Jeans* exhibition has made a special selection of fabrics for visitors to get their hands on. Typical of denim fabric is that it becomes softer and softer with every touch.

SUSTAINABILITY

Fashion and sustainability do not seem to go hand in hand. Ever-changing trends, including jeans, could never be sustainable due to the high turnover rate of the garments. This has not discouraged attempts to make a change, both on a large and small scale. Recycling or alteration of jeans has proven the most sustainable. The Dutch brand Kuyichi, first to produce organic cotton jeans ten years ago, launched a small collection named *Salvage Project*, created entirely from recycled materials. Another way of increasing sustainability is to shred worn jeans into fibres. These fibres can then be used to spin new wool which can, for example, be knitted into jumpers, as previously done by Dutch label YOUASME. Another way forward is the use of alternative materials such as the promising stinging nettles fibre textiles produced by Dutch label Netl in the Northeast Polder. The most significant developments, however, concern the cutback in water consumption, as producing one pair of jeans requires on average between 7000 and 8000 litres of water.

1. JURGEN BEY (1965)

Commissioned by Levi Strauss & Co.
and Droog Design
Indigo (showcase design)
1999
various materials and techniques
Centraal Museum, gift 2002
inv.no. 29784

This installation is based on the idea that the originally colourless indigo only reveals its deep-blue colour through a chemical reaction.

2. G-STAR/NETL

RAW Nettle
2011
nettle fibres, cotton

Stinging nettles are a promising new source of textile. The *RAW Nettle* collection, collaboration between two Dutch companies G-Star and Netl, was launched in 2011. This, still limited, line consists of jeans which are made from 90% organic cotton and 10% nettle fibre. The nettle fibre production and process requires relatively little use of water and chemicals. Manufacturing clothing with this nettle textile can also take place within Europe, further reducing the garments' footprint.

3. YOUASME MEASYOU

Twan Janssen (1968) and Mark Vorstenbos (1967)
recycled pants, sweater and scarf
Recover, autumn/winter 2012
100% recycled denim
schoon den boer PR, Amsterdam

New yarn is created from recycled fibres from old jeans. This yarn can then be used to knit garments such as sweaters, scarves or trousers.

4. FRANÇOIS + MARITHÉ GIRBAUD (1945 AND 1942)

Laser-treated overalls
spring/summer 2008, look 8
multi-layered denim
François + Marithé Girbaud, Paris

5. FRANÇOIS + MARITHÉ GIRBAUD (1945 AND 1942)

JeanOside
spring/summer 2012
multi-layered denim
François + Marithé Girbaud, Paris

The denim is treated with lasers and ozone: both techniques ensure less water and chemicals are needed to achieve that much-desired worn finish. The movie shows the lasering process of Wattwash™.
Directed by: Fred Eldar Gasimov
Production: Kikaya, France
2010
2.54 min.

6. KUYICHI

Salvage project
Hooded jacket, one of a kind Salvage piece
2012
recycled materials
Kuyichi, Haarlem

Nick Vintage Green
organic cotton, hemp
2012
Kuyichi, Haarlem

7. FREUDENTHAL/VERHAGEN

Carmen Freudenthal (1965), Elle Verhagen (1962)
Dye
2012
Freudenthal/Verhagen, Amsterdam

INNOVATION

Although jeans have been around for decades, they still remain cutting-edge and innovative today. Without losing its essence, the jean allows for a large variety of designs and techniques. Dutch label gluejeans manufactures jeans of which every seam is glued - neither stitch nor rivet ever entering the process. Innovation here is achieved at the level of construction. G-Star has also looked more closely at the construction of the jean. In 1996 the first *G-Star Elwood* jean was created, inspired by the pants of a motorcyclist. This is the first three dimensional denim, designed to follow the contours of the body. Hence the trouser legs bend slightly inwards.

Ever since the 1970s, the French label François + Marithé Girbaud has been known for its use of innovative techniques. Treating jeans with lasers or ozone creates a vintage look. The lasers only affect a very thin layer of the fabric, giving the jean that sought-after worn effect.

8. NIEUWE HEREN

Erik de Nijs (1985), Tim Smit (1988)
Beauty and the Geek
Utrecht, the Netherlands 2007
denim, wireless keyboard, mouse, speakers
Nieuwe Heren, Utrecht

This design has integrated technique and fashion in one jean. The trousers incorporate a keyboard, a set of speakers and a mouse, allowing its wearer to use a computer from various different locations. The stitching was inspired by the pattern of a computer's printed circuit board.

9. NAKED & FAMOUS

32 oz. jeans
Canada, 2012
denim
Tenue de Nîmes, Amsterdam

According to its designers, this is the heaviest pair of jeans in the world: the trousers can even stand upright with no support. Oz. is the abbreviation for ounces. Denim is weighed in oz. per square yard.

10. NAKED & FAMOUS

Scratch-n-Sniff Raspberry Scented
Denim
Canada, 2012
denim
Naked & Famous, Montreal, Canada

11. NAKED & FAMOUS

Glow-in-the-Dark Jeans
Canada, 2011
denim
Naked & Famous, Montreal, Canada

The brand Naked & Famous manufactures jeans in Canada, but have their fabric imported from Japan. Rubbing the *Scratch-n-Sniff* fabric gives off a raspberry scent, due to a special coating that contains mini microcapsules. The coating is applied and then baked into the denim.

12. FRANÇOIS + MARITHÉ GIRBAUD

(1945 AND 1942)

stonewash jeans

France, c. 1972

denim

François + Marithé Girbaud, Paris

Stonewashing is a method introduced in the 1970s to soften the fabric of the jeans, get rid of the very deep blue shade and give them a worn look, fashionable at that time. As the name already states, the jeans are washed in the drum with a stone (pumice). French designer duo Girbaud experimented in 1972 at *Laverie Saint-Jean* in Paris with a stonewash finish named *avant-la-lettre*. After 1975, production spread worldwide and was industrialized due to its high demand.

13. RAPHA LTD.

Rapha Racing jeans

nylon, cotton, elasthane mix yarn

2012

Rapha Ltd, London

These jeans are especially designed for cycle racing. The denim fabric is developed in Italy and is robust, dries quickly and will -in contrast to regular jeans- not damage easily. Attached to the back is place to fasten an U-lock.

14. GLUEJEANS

No title

Rotterdam, the Netherlands, 2012

denim, glue

Commissioned by Centraal Museum, 2012

In 2008, gluejeans by Dutch brand G+N introduced a radical new approach to jeans design. Instead of stitching, the seams are glued, but then using different colours of glue. The trousers are made by hand in the Netherlands, making each pair unique. The installation was created specifically for this exhibition.

15. G-STAR ELWOOD

G-Star Elwood

photo print

2012

G-Star Raw C.V.

Chapter 4 DARKSIDE

THE DARK SIDE

The current production of jeans is an extremely polluting process. Cotton processing, as well as dyeing and treating the denim creates immense challenges for the textile industry with respect to water consumption, chemicals and energy. For example, in certain parts of the world (such as Bangladesh) jeans are still being sandblasted. This technique is used to give jeans a worn look. The problem with respect to sandblasting is that it is extremely harmful to workers and can lead to serious illness such as lung disease. A large number of jean brands have now made the decision to ban sandblasting from the production process.

The process of dyeing fabrics can also cause severe pollution and health issues. In China, where many textile factories are located, wastewater has infiltrated the groundwater, making 70% of the water polluted and 50% unsafe. Different international brands have joined forces to create the so-called *Joint Roadmap*, a collaboration to implement changes in the production process.

1. LU GUANG/GREENPEACE

Factory worker in Guangdong Province
China, 2010
Greenpeace Nederland

2. LU GUANG/ GREENPEACE

Water Sampling in Guangdong
Province
China, 2010
Greenpeace Nederland

3. LU GUANG/GREENPEACE

Wastewater in Guangdong Province
China, 2010
Greenpeace Nederland

4. ALLISON JOYCE (1987)

*Sandblasting from the Fashion
Victims* photo series
Bangladesh
2010
Allison Joyce, New York

5. PIETER VAN DEN BOOGERT (1985)

What We Wear
Ghana
2011
Pieter van den Boogert, Amsterdam

Photographer Pieter van den Boogert brought the global clothes market into picture; from the production in Bangladesh, to the consumption in the Netherlands and finally the reuse of worn clothes in Ghana.

JEANS FOOTPRINT

In terms of fibre, the smallest footprint is produced by trousers made from 100% hemp. Next in line are trousers made from hemp and organic cotton, followed by organic cotton, and then by trousers made from regular cotton.

The use of a pair of jeans (wearing them on a daily basis or only twice and then shelving them for life) determines more than half of your 'jeans footprint'. By giving your jeans a longer life, the impact of the fibres on the jeans footprint diminishes by the day. The surface that the fibres require is a fixed number per pair. Doubling the time you wear those jeans will each day halve the impact of the fibres on your jeans footprint. Source: Greenjeans

GREEN JEANS

There are ways of becoming more aware of the clothes you buy and wear.

A few tips:

Purchase jeans made from eco-friendly materials such as hemp, nettle, bamboo, organic cotton, made in good environmental and working conditions;

Wash your jeans less frequently and at lower temperatures;

Avoid using the drier, but rather dry them on a wash rack;

Give your jeans a second life by donating them to organizations such as the Salvation Army, Humana and Kici;

Recycle your jeans into new outfits or accessories.

Chapter 5

CRAFTSMANSHIP | JEANS COUTURE

CRAFTSMANSHIP

As a reaction to mass production, several small-scale initiatives have emerged worldwide aiming to re-introduce the art of making jeans. A Dutch example is Atelier Tossijn. In his one-man studio, Koen Tossijn designs and manufactures jeans as custom suits. For this exhibition, he has moved his entire workshop to this expo room. Comparable examples from outside the Netherlands are American Roy denim and Japanese Momotaro. In the 1970s and 1980s, 'craftsmanship' was expressed through colourful embroidery. Punk radically changed the individualization of clothing: punkers trashed their jeans with bleach, ripped them up, and 'decorated' them with fabric and safety pins. The concept of deliberately damaging clothes was born. An extreme and current example is the jeans design by Maison Martin Margiela, where hardly any fabric is left at all.

1. ATELIER TOSSIJN

Koen Tossijn (1981)

At certain time slots, jeans designer Koen Tossijn will be at work in the exhibition. Tossijn specializes in custom-made jeans designs.

2. ROY

Roy Slaper of Roy creates one pair of jeans a day in his atelier in Oakland, California, as is shown in this movie.

3. CONE MILLS

White Oak/Cone Mills started its business in 1891 as a wholesale grocer in the United States. A few years after opening its doors, it then started supplying Levi Strauss & Co. in 1910 and became exclusive supplier for the 501s in 1922. Cone Mills is still one of the biggest denim manufacturers in the world.

4.25 min

Both films are screened in loop.

4. JAN TAMINIAU (1975)

Poetic Clash meets Nature Extends
The Netherlands, India, 2012
denim
Commissioned by Centraal Museum,
2012

Work by Dutch fashion designer Jan Taminiau expresses a fondness for nostalgia, manifested in his choice of material, technique and craftsmanship, which mostly involves extensive handwork. For the *Blue Jeans* exhibition, Taminiau has created a long denim evening gown, inspired on his his latest collection *Poetic Clash* (Paris, July 2012) and his former collection *Nature Extends* (Paris, July 2011).

5. G-STAR NY RAW

autumn/winter 2009
denim
G-Star Raw C.V.

This 'fur' coat is made out of denim, which has been torn by hand for weeks to create the fur-like effect. The coat was shown during the *New York Fashion Week* in 2008.

6. G-STAR NY RAW

spring/summer 2010
denim
G-Star Raw C.V.

7. DRIES VAN NOTEN

Bleached denim derby
spring/summer 2011
denim, leather
Dries van Noten, Antwerpen

8. CHILDREN'S SHOES

c. 1973
cotton, denim, rope, rubber
Centraal Museum, purchased 1973
inv.no. 18200/004

9. PAUL SMITH SHOES

Mainline Collection
spring/summer 2012
denim, rubber sole
Paul Smith, London

10. BASKETBALL SHOES

c. 1973
cotton, denim, rubber, metal
Centraal Museum, purchased 1973
inv.no. 18206/003

11. LANVIN

summer 2009
denim
LANVIN Chargée du Patrimoine, Paris

12. LOLA PAGOLA

Marijke Bruggink (1961), Marlie Witteveen (1959)
Skate shoes from the Jeans series 1991
dark-blue canvas (denim) with orange stitching; leather sole
Centraal Museum, gift 1998
inv.no. 28347

13. LOLA PAGOLA

Marijke Bruggink (1961), Marlie Witteveen (1959)
Corset shoe from the Jeans series 1991
dark-blue canvas (denim) with orange stitching; leather sole
Centraal Museum, gift 1998
inv.no. 28348

14. OVERALL

The Netherlands, 1930-1939
denim, cambric
Centraal Museum, gift 1985
inv.no. 25312

15. STURKA

Ladies jeans
The Netherlands?, 1953
denim
Centraal Museum, gift 1984
inv.no. 24813

These jeans are the earliest pair of denim pants in the collection of the Centraal Museum. The Nederlandse textile company Sturka was founded around 1880 and existed until 1976.

16. KLAVERS VAN ENGELEN

Niels Klavers (1967) en Astrid van Engelen (1970)
Jeans jacket
summer 2001, Beaufort 5
denim
Centraal Museum, gift 2012
inv.no. 31725

17. LEVI STRAUSS & CO.

Herenjasje
c. 1999
katoen, hemp
Centraal Museum, gift Gijs Bakker
2010
inv.no. 31219

18. MOMOTARO

Japan, 2012
denim
Tenue de Nîmes, Amsterdam

19. PUNK OUTFIT

The Netherlands, c. 1981-1984
Worn and created by Ger de Kok
(1963)
cotton, denim, metal; sprayed;
painted
Gemeentemuseum, The Hague

20. KUYICHI/BAS KOSTERS

2003
denim, paint
Broekman De Rode Winkel, Utrecht

In 2003 Dutch fashion designer Bas Kusters (1977) painted jeans in the *De Rode Winkel* shop windows, on the occasion of the reopening of the store. Kusters views jeans as 'non-fashion', but in this colourful and expressive way he still manages to apply his own signature style.

21. LEVI STRAUSS & CO.

Jeans
1970-1975
denim, cotton
Gemeentemuseum, The Hague

These trousers were part of a groom's wedding outfit at the start of the 1970s. The top of the jeans are embroidered with a colourful flower motif. Fashion in this period consisted of denim trousers and jackets richly decorated with embroidery, paint, or lots of added frills.

22. Maison Martin Margiela
Ripped jeans, jacket
spring/summer 2008
denim
Maison Martin Margiela, Paris

23. MAAIKE AILEEN BLES (1989)

YDA
spring/summer 2012
Denim
Maaïke Aileen Bles, Amsterdam

JEANS COUTURE

Originally, denim and jeans were primarily used for work clothing. It was mainly the less privileged or people with tough jobs, such as miners, who wore clothing made from sturdy materials. From the 1970s onwards, jeans managed to gain a place in the designer collections. Designers like Jean Paul Gaultier, Vivienne Westwood, Chanel and Yves Saint Laurent incorporated denim in their work.

Yves Saint Laurent often sighed: *"I wish I had invented blue jeans: the most spectacular, the most practical, the most relaxed and nonchalant. They have expression, modesty, sex appeal, simplicity - all I hope for in my clothes."*

24. FREUDENTHAL/VERHAGEN

Carmen Freudenthal (1965), Elle

Verhagen (1962)

The Warp and Woof

2012

Clothing: KRISVANASSCHE

Styling: Thomas Vermeer

Thanks to: Silas Kjolmoen Henrikson,

Boaz Mout, Teuntje Kranenborg

25. G-STAR FLYWOOD INSTALLATION

While imagining a new type of G-Star Elwood, Raw Atelier was inspired by the sartorial history of *braguettes*, and the western fly from the 15th century onward. *"Sometimes you have to go very far to come back to what already exists."* A *braguette* is a fly shaped like a pouch and was mainly worn in the 16th century.

2012

G-Star Raw C.V.

26. LEVI STRAUSS & CO.

Ida van Bladel (1931)

Poster with pocket drawn on nude female behind

Belgium, 1973

Colour offset lithography on paper
private collection Tenue de Nîmes,
Amsterdam

This poster from 1973 reflects the sexual revolution of the late 1960s and early 1970s. In this period, jeans and nudity became synonymous for youth and rebellion. Brands had come to understand that sex sells.

27. CHANEL

Short jacket, skirt

autumn/winter 1991-1992

denim

Galliera, Musée de la Mode de la Ville
de Paris, Paris

28. MAISON MARTIN MARGIELA

Jeans dress

summer 1993

denim

Galliera, Musée de la Mode de la Ville
de Paris, Paris

29. YVES SAINT LAURENT

Saint Laurent Rive Gauche

1973

denim

Private collection Olivier Châtenet,
Paris

30. VIVIENNE WESTWOOD (1941)

Cut Slash and Pull

spring/summer 1991

denim, cotton

Vivienne Westwood Limited, London

31. VIVIENNE WESTWOOD (1941)

Always on Camera
corset and skirt with Marlene Dietrich
print
autumn/winter 1992-1993
denim
Vivienne Westwood Limited, London

32. FRANÇOIS + MARITHÉ GIRBAUD (1945 AND 1942)

Laser-treated jacket
autumn/winter 2010-2011, look 9
denim, laser-treated
François + Marithé Girbaud, Paris

33. CHANEL

Jacket and jeans
spring/summer 2003
denim, woollen tweed
Chanel, Paris

34. JEAN PAUL GAULTIER (ARCUEIL 1952)

Jeans and suspenders
1993
jeans, 'chlorine speckled' pattern
Centraal Museum, gift 2007
inv.no. 30251/001-002

Diana Vreeland (1906-1989, editor
Harper's Bazaar and American Vogue)
once said: "*Blue jeans are the most
beautiful things since the gondola*",
perfectly sensing the novelty of this
fashion item.

Second vide HKU JEANS LAB

Fourth-year students at the Utrecht School of the Arts (HKU) have been researching various aspects of jeans specifically for this exhibition. The project had students collaborate from different fields within the HKU: *Fashion Communication, Fashion Design, Graphic Design, Interior Architecture, Product Design, and Visual Art and Design Management*. The study was based around two central themes: innovation and sustainability.

Chapter 6

STREETWEAR | UNIFORMITY

STREETWEAR

In the 1950s, adolescents started to wear jeans to distinguish themselves from their parents. A youth subculture was born that had never existed before; a young generation with both time and money to spare. To this day, groups of young people worldwide still use their distinct style of dress to set them apart from the masses. Jeans play an important role here. Tokyo is home to the so-called 'neo-tribes'; Japanese youth with a specific interest in just about anything manufactured in America, and jeans in particular. Jeans seem to remain a popular garment for personal expression. This is also evident in street photographs of these often-eccentric young individuals, which has really taken off over the last few years.

1. UNIFORM

A selection of 19th and 20th century photographs, showing jeans being used as workwear and uniforms.
photo paper
Private collection Tenue de Nîmes, Amsterdam

2. TIME MAGAZINE

United States, 5 January 1981
paper, ink
Private collection Joachim Baan

That jeans can be worn by anyone nowadays is nicely illustrated in this portrait on the cover of Time Magazine of former President of the United States Ronald Reagan. Reagan is wearing *double denim*: a denim shirt over a pair of jeans.

3. ARI VERSLUIS & ELLIE UYTENBROEK / EXACTITUDES

Ari Versluis (1961), Ellie Uytenbroek (1965)
No. 128 Brigade
Rotterdam, the Netherlands, 2010
Ari Versluis and Ellie Uytenbroek, Rotterdam

4. ARI VERSLUIS & ELLIE UYTENBROEK / EXACTITUDES

Ari Versluis (1961), Ellie Uytenbroek (1965)
No. 138 Rebels
Rotterdam, the Netherlands, 2012
Ari Versluis and Ellie Uytenbroek, Rotterdam

5. ARI VERSLUIS & ELLIE UYTENBROEK / EXACTITUDES

Ari Versluis (1961), Ellie Uytenbroek (1965)
No. 139 Muazh
Rotterdam, the Netherlands, 2012
Ari Versluis and Ellie Uytenbroek, Rotterdam

6. VIKTOR & ROLF, LEVI STRAUSS & CO.

Viktor Horsting (1969), Rolf Snoeren (1969)

Jeans suit/uniform, scarf
1999

silk, hand embroidery; lining fabric;
metal, enamel, denim

Centraal Museum, purchased 1999
inv.no. 28710/001-002 and inv.no.
30057/001-003

From 1999 to 2005, the hosts and hostesses of Centraal Museum wore uniforms consisting of a jacket and Levi Strauss & Co. jeans, and a scarf embroidered with name and job description of the employee. Commissioned by the museum, the uniform was designed by Dutch fashion duo Viktor & Rolf.

7. FREUDENTHAL/VERHAGEN

Carmen Freudenthal (1965), Elle Verhagen (1962)

Bark

2012

Freudenthal/Verhagen, Amsterdam

INDIVIDUAL UNIFORMITY

Jeans are often associated with rebellion and freedom. The garment is, however, also relatively 'safe', boasting little to no extravagance. Any random snapshot of the streets or a group of students will present an almost monotonous image in which jeans and T-shirt resemble a uniform rather than a way to express individual style. Photographs by Ari Versluis and Ellie Uyttenbroek capture this paradox between individual(ity) and uniform(ity) in a series of 12 portraits.

Nowadays jeans can be worn by everyone, from former president Ronald Reagan, in denim trouser and shirt, to a newborn in baby jeans.

8. URBAN NOMAD TOKYO

Akira, who is a local hipster and owner of the shop Mikiri Hashin in Tokyo, selected the clothes for these two outfits. Special thanks to Akira and Anneke Beerkens

9. ANNEKE BEERKENS (1980)

Fashion Gods

Tokyo, 2007-2012

Anneke Beerkens, Amsterdam

10. SANDER STOEPKER (1966)

Taylor

Portraits

Nairobi, 2011

Sander Stoepker, Haarlem

11. SANDER STOEPKER (1966)

Dickson
Portraits
Nairobi, 2011
Sander Stoepker, Haarlem

12. SANDER STOEPKER (1966)

Nashon
Portraits
Nairobi, 2011
Sander Stoepker, Haarlem

13. SANDER STOEPKER (1966)

Charles
Portraits
Nairobi, 2011
Sander Stoepker, Haarlem

14. SANDER STOEPKER (1966)

Georgeouma
Portraits
Nairobi, 2011
Sander Stoepker, Haarlem

15. SANDER STOEPKER (1966)

Sydney
Portraits
Nairobi, 2011
Sander Stoepker, Haarlem

16. SANDER STOEPKER (1966)

Hassan
Portraits
Nairobi, 2011
Sander Stoepker, Haarlem

While trying to catch 'the smile of the streets', photographer Sander Stoepker captured the "cool looks" of the Kenyan wearing our used clothes as well. With this series Stoepker won the *World Portraits Photo Contest* in 2011.

17. OUTFIT

Especially for the exhibition Samuel de Goede composed two outfits that are a reflection of contemporary street culture.

Chapter 7

STUDIO

BLUE JEANS STUDIO

The Studio is a temporary workshop for visitors to get creative. Inspiration for the Blue Jeans Studio is the history of American mines. At the end of the 19th century, jeans were worn by miners as sturdy work clothing. To prevent them from smuggling out minerals such as gold or silver in their pockets, the miners had to leave their jeans behind in the changing rooms. The clothing was company property. Old jeans left behind were used to patch up other pairs or to make extra pockets.

Further inspiration is taken from the present-day jeans industry, in which the deep-blue garment is treated with a whole range of techniques as to create the much-desired vintage look.

The Blue Jeans Studio invites you to 'finish' a left-behind pair of jeans, turning them into true designer jeans. The Studio is fitted out with professional equipment. Our studio staff members are happy to assist you with the equipment and advise in any way.

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