



Jules François Crahay

Back in the
spotlight

Musée Mode & Kant & Dentelle Museum

23.02 —
10.11.24

Rue de la Violette 12
1000 Brussels

fashionandlacemuseum.brussels



ELLE marie claire

LE SOIR

BRUZZ



Foreword

The Fashion & Lace Museum of the City of Brussels is a marvellous box of curiosities. Once again, its teams are surprising us with an exceptional new exhibition. Who is this Jules François Crahay? Who is this Belgian designer whose name evokes little or nothing? Yet he was a man who set the standard for creative expertise in the second half of the 20th century. This genius worked for major French fashion houses such as Nina Ricci and Lanvin, yet remains an enigma in the eyes of the general public.

As Alderwoman for Culture, I am committed to promoting our artistic heritage. Thanks to our cultural institutions, we are able to (re)discover designers such as Jules François Crahay, who left their mark on their era and influenced the Paris fashion industry without having survived into posterity.

So I salute the work of the Fashion and Lace Museum, which, from 23 February to 10 November 2024, is introducing us to the singular world of another Belgian prodigy - after that of Diane von Furstenberg - and paying tribute to an unjustly forgotten figure in the fashion world.

Delphine Houba
Alderwoman for Culture, Tourism and Major Events of the
City of Brussels

Introduction

“A new star rises in the Paris fashion sky”, wrote journalist John Fairchild in *Women’s Wear Daily* in 1959. A few months later, *Life* magazine reported that the designs of this star were selling as well as those of the eternal trio of Dior, Balenciaga and Givenchy. But who is he? A designer whose name you probably don’t know: the Belgian Jules François Crahay!

For the very first time, a museum is devoting an exhibition to Jules François Crahay. Before unjustly falling into oblivion, this couturier from Liège worked at the pinnacle of Parisian fashion for more than three decades. He has been described as “one of the last geniuses of fashion”...

Jules François Crahay. Back in the Spotlight traces the long and fascinating career of this fashion virtuoso, born in 1917 and deceased in 1988. The subtext is a history of high fashion, the role of the designer and the development of ready-to-wear for couturiers. Beyond its biographical ambitions, the exhibition also aims to define and showcase the designer’s singular style.

As artistic director of Nina Ricci between 1959 and 1963 and then at Lanvin between 1964 and 1984, Crahay imposed a light, playful, romantic fashion, a touch theatrical but always perfectly mastered. Although he was not a couturier of breakthroughs and women-manifestos, he imposed his independence and sometimes dictated fashion by nourishing it with his passionate taste for folklore and the exotic. He steered clear of purism and futurism. He was sovereign in his manipulation of fabrics, colours and motifs. This couturier, so reserved in life, promotes a vision of fashion as a space for pleasure and escape.

To bear witness to Crahay’s career, the Fashion & Lace Museum is unveiling its unique collection built up over the years. A selection of haute couture and ready-to-wear models from this collection is complemented by exceptional loans from the Musée de la Mode de Paris, the Museum of Decorative Arts in Paris, the Lanvin Heritage and other public and private collections.

65 silhouettes, accompanied by sketches, photographs, films and archive documents, bring the figure and work of the famous, forgotten couturier back to life. A revelation guaranteed!



3. Nina Ricci haute couture, spring-summer 1960, ensemble with bolero, dress and bow belt in wild silk fluted fabric.

Why an exhibition on Jules François Crahay?

I became interested in Jules François Crahay when I came across a piece at a public auction in Paris in 2018. Until then, the Fashion & Lace Museum had never looked at this Belgian couturier. We soon realised that the museum had a number of models signed by him. Including some extremely rare pieces from his couture house in Liège.

The choice to work on Crahay was an obvious one:

- He was the first Belgian couturier to become artistic director of a Parisian fashion house
- He was celebrated during his career as few designers are
- He created sumptuous designs
- He has never been the subject of an exhibition or publication
- Finally, it's an ambitious undertaking that fits perfectly with our mission to promote fashion linked to Brussels and Wallonia by placing it in an international context.

It is striking to see how fragile the preservation of the work of even the most important designers and fashion houses is in a sector dominated by constant renewal and the power of marketing. The more we studied Crahay, the more we realised the incredible success he had during his career. We were even more stunned by his current anonymity.

The research proved difficult. No previous work could help us when Crahay had been dead for more than 30 years. Nina Ricci and Lanvin have very few archives from this period. Contacted in 2020, the head of the Lanvin Heritage Department responded with great enthusiasm to our project. She provided us with all the documents and textile archives in her possession.

For an exhibition to take place, we had to be able to bring together a number of quality pieces. These pieces had to be capable of reflecting Crahay's entire career. The first expertise we developed was a form of connoisseurship. It enabled us to identify and acquire important models. We also set about identifying the Crahay pieces held in other museums. Alongside, of course, the Fashion & Lace Museum, the Palais Galliera and the Museum of Decorative Arts in Paris hold the most important collections. Beautiful models can also be found in New York, Marseille and London. Our project was of particular interest to French museums, as it would enable them to shed light on pieces from their collections that have been little or never studied.

Library research then began, as did the scanning of fashion magazines. This is the most important source of knowledge about Crahay. With the help of interns in Belgium and France, and in collaboration with the Palais Galliera, we went through 25 years of issues

2. Nina Ricci haute couture, autumn-winter 1959, shawl-effect dress in turquoise damask satin with a very high corselet belt.



of *L'Officiel*, *Vogue Paris*, *Harper's Bazaar*, *Women's Wear Daily*, as well as newspapers and magazines such as *The New York Times*, *Le Monde* and *Life*. We also investigated archives in Belgium. This enabled us to clarify certain points, such as the addresses of Crahay and his mother's fashion house in Liège.

At the same time, we set out to find witnesses who had known Crahay or his work. We interviewed many people who knew him from near and far. This gave us a better picture of his personality and his life outside the sewing workshops.

The exhibition and publication reflect the incomplete state of research into Jules François Crahay. We hope that they will restore the Belgian couturier to his rightful place in the history of fashion. Let's also hope that they will inspire other testimonials and further research.

Denis Laurent

Exhibition curator and biographer of Jules François Crahay

The exhibition chapters

Crahay House

When the war ended in 1945, Jules Crahay took over his mother Françoise Crahay's fashion house in Liège. For five years, he dressed the elegant society of what was then the largest city in Wallonia. His designs, still marked by the austerity of the reconstruction period, already demonstrated his mastery of cut and fabric. Buoyed by his success, Jules Crahay went on to climb the fashion Olympus. In 1951, he opened a haute couture house in Paris. However, a lack of funding meant that the Crahay fashion house very short-lived.

In the shadow

Was this dress created by Jules François Crahay? Who knows? In 1952, the Belgian couturier, now known as Jules François, joined Nina Ricci as a designer. Until 1958, he designed some of the haute couture models, as well as the entire boutique line. But he remained in the shadow of founder Nina Ricci. His name is never mentioned in publications. Because of the lack of archives, it is not possible today to attribute specific haute couture designs to him with any certainty.

The new sensation in Paris

In 1959, Crahay's talent shone through. His first full haute couture collection was showered with praise and commissions. Particularly in the United States. He propelled Nina Ricci into the pantheon of the great

Parisian couture houses. Crahay proposed a feminine silhouette with pronounced shapes that contrasted with the enveloping lines and effaced waistlines that dominated fashion at the time. Critics celebrated his suits, including the famous “Crocus”, and his cocktail and evening dresses with plunging necklines, belted waists and inflated bell skirts. Crahay, the new Dior! Carrie Donovan wrote in the New York Times: “An unknown Belgian designer soars to the top of Paris fashion.”

At the beginning of the 1960s, Crahay was presented as the leader of a young and joyful fashion. In contrast to the austere purity of Balenciaga. Saying he was opposed to elegance for elegance’s sake, he preferred playful ideas, amusing details and theatrical gestures. His quest for lightness and escapism was also expressed in his borrowings from folklore and exoticism. His fashion embodied haute couture’s response to the first signs of gaiety in the 1960s. Combining rigorous construction and whimsical inspiration, Crahay’s collections for Nina Ricci were acclaimed by young women such as Princess Paola of Belgium, Queen Farah Diba and Jackie Kennedy.

Then as now, film stars play an important role as fashion influencers. The gala dresses designed by Jules François Crahay were quickly adopted by actresses such as Gina Lollobrigida, Deborah Kerr, Ludmila Tcherina, Jean Seberg and Ingrid Bergman. But its most loyal ambassador is the actress Claudia Cardinale. The section features a sumptuous sequined and embroidered “Espagne” sheath from the Nina Ricci haute couture collection for autumn-winter 1963. Claudia Cardinale wore this piece not only at the Berlinale in 1964, but also at the Oscars the following year.

In the autumn of 1963, Crahay was called in by the Jeanne Lanvin fashion house, one of the most prestigious names on the Faubourg-Saint-Honoré. He succeeded Antonio Castillo as head of design. According to *Women’s Wear Daily*, he was now the highest paid designer in Paris. Lanvin was known for its wealthy, elegant individual clients with rather conservative tastes. For Crahay, the challenge was to seduce them. Adapting to his new environment, he developed a refined, polished style that was wiser than his dashing collections for Nina Ricci.

From 1967, with the support of the new generation of the Lanvin family, Crahay shook up the renowned house. He revived his independent fashion, full of fantasy and the unusual. He came up with some dazzlingly youthful ideas, such as organza bouffes, dresses inspired by men’s shirts, skirts adorned with sequin straps and studded gaucho trousers.

The hippie influence took hold from 1968 onwards. Crahay could then align his taste for exoticism, folklore and fringe styles with fashion trends. His work was described as the “gypsy look”. Dazzling are his ruffled and pleated chiffon dresses with an almost psychedelic print. Crahay’s gypsy style expresses itself in the use of folklore, rich fabrics, glittering jewellery and surprising materials that influenced fashion in the late 1960s.

In the early 1970s, Crahay simplified the patterns of his designs in favour of very colourful and rhythmic prints. This development should be seen in the context of the growing importance of ready-to-wear at Lanvin. The Belgian couturier drew on a variety of sources, whether folkloric, historical or artistic. He designed special prints himself. He mixed templates and colours, the abstract and the figurative. He even used humour and an almost childlike charm. A key example is the spring-summer 1971 collection, in which Crahay created fabrics “constructed in colour” based on screenprints by British Pop artist Eduardo Paolozzi. Crahay has always cherished the idea that shapes can be simple if fabrics are rich.

From the outset, Jules François Crahay has displayed a form of romanticism in line with his conception of fashion as a place of pleasure and escape. During the 1970s, he amplified this trait in his encounters with folklore, but also with the past. The couturier drew on the romanticism of the 19th century with a “George Sand dress” or the style of 1900 with a rustling taffeta dress “à la Scarlett O’hara”. His summer 1974 collection paid tribute to Paul Poiret. He called on the 1920s and 1930s, for example in the “Mistinguett” sheath embroidered with sequins in a very Art Deco herringbone pattern. This sheath is worn with an enormous organza collar. An example of unbridled romanticism, the «Nuit» gown in cascades of blue Swiss dot tulle seems to evoke a starry sky.

From 1977 onwards, legitimised by the evolution of fashion, Crahay could let his taste for world folklore and his talent for mixing inspirations shine through in an exalted style. The designer borrowed from all over the world. He amalgamates Indian, North African, Tibetan, Slavic and Latin American traditions to create a hybrid space of fantasised exoticism. While this approach might now be criticised as cultural appropriation, Crahay stands out from many of his contemporaries. Through his extensive travels around the world, he developed a real expertise. His autumn-winter 1977 collection, “an explosion of ideas, colours and shapes”, was a huge success. It earned him his first Dé d’or (Gold Thimble). The section features models with evocative names such as “Benares”, “Sahara”, “Tchaikovsky” and “Alexandria”.

Leader of a young and cheerful fashion scene

In front of the cameras

The richest fashion house in Paris

“A gypsy at heart”

The triumph of the motif

A breath of romance

A magical journey to the four corners of the globe

Never one to shy away from theatrical effects, Crahay sometimes dramatically accentuated the volumes of his models. The collection sketches of his models are impressive for the contrasts that emerge between long, short, tiered, double-tent and bell-shaped silhouettes. In his autumn-winter 1976 collection, Crahay spoke of “doll dresses” to describe some of his models with a small bust, a high waist and an extremely full, gathered skirt. This line, often found in his work, recalls the “bourdon bell shaped skirt” dresses in his first collection for Nina Ricci. The Belgian designer is able to sculpt his ideas into perfect silhouettes thanks to his exceptional understanding of fabrics, their texture and their fall.

Crahay signed his last haute couture collection in July 1984. Entitled “Viva America”, it earned him his third *Dé d’Or*, a record! The show closed with a presentation of twenty emblematic models created by the couturier during his twenty years at Lanvin. But this was not the end of the adventure for the Belgian. In 1986, he signed a contract with the Japanese group Itokin to relaunch, after a hiatus of thirty-five years, a collection under his own name “JFC Jules François Crahay”. But rather than a high fashion house, this time it’s a ready-to-wear brand. How the fashion world has changed since the early 1950s!

In recent years, many of the artistic directors of French fashion houses have been Belgian. Jules François Crahay led the way when he courageously moved to Paris in the early 1950s. The first to follow him was Martin Margiela at Hermès in 1998, and the first to take charge of a haute couture collection was Raf Simons at Dior in 2012. Olivier Theyskens succeeded him at Nina Ricci in 2006. Today, the success of the Belgians continues, as shown by the appointment of Nicolas de Felice at Courrèges in 2021. Is their role as artistic director different from that of Crahay? This section presents models from these prestigious collaborations.

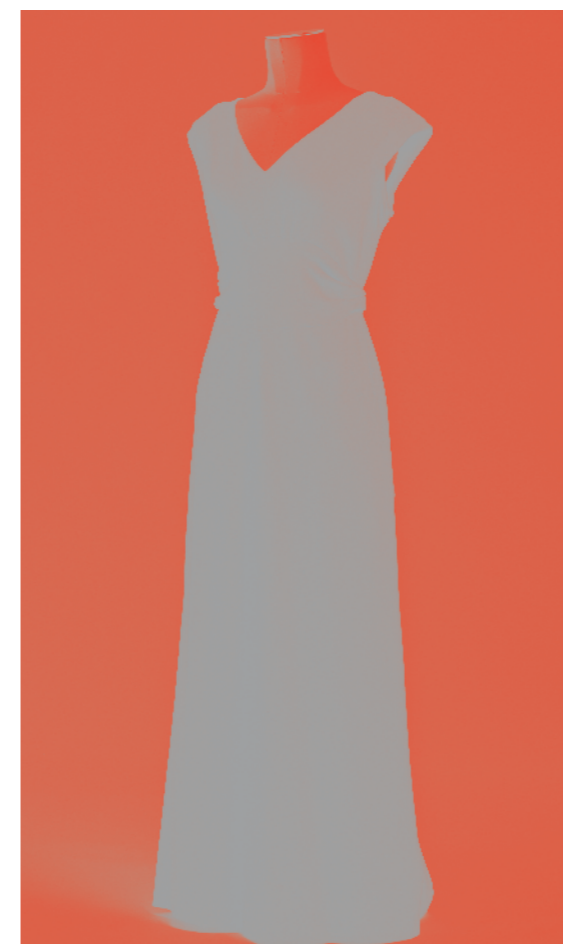
In the shoes of Jules François Crahay, haute couture designer

Dress up two miniature Stockman mannequins in Jules François Crahay’s most iconic creations. And give free rein to your creativity by personalising these miniature mannequins with decorations of your choice.

For children (7+)

Armed with a booklet and a game, children can explore the exhibition. They will discover the world of Jules François Crahay and his various inspirations: colours, folkloric, cultural or historical references... It’s up to them to put the spotlight back on the creator! Free game booklet, downloadable or available at the reception

Illustrated pieces



1. Maison J. Crahay Liège, 1948-1950, evening dress in black wool crepe. Fashion & Lace Museum Inv. C2003.59.05

A rare example of a model bearing the label of the Jules Crahay fashion house in Liège. This dress already shows great mastery of cutting and fabric handling. Unfortunately, the donor gave us no information about its history. We regret this today!

2. Nina Ricci haute couture, autumn-winter 1959, shawl-effect dress in turquoise damask satin with a very high corselet belt. Paris, Palais Galliera - Fashion Museum, inv. 1985.170.5.

In January 1959, Crahay made fashion history with his low-cut dresses with bell skirts and wide belted waists. The next collection took up this very feminine silhouette. The novelty lay in the upper bust, with a high neckline and a receding shoulder line that creates new proportions. In this emblematic model in blue damask, the cinched waist contrasts sharply with the large slit bodice to create a highly distinctive silhouette. Crahay has achieved the impossible: two great collections one after the other!

3. Nina Ricci haute couture, spring-summer 1960, ensemble with bolero, dress and bow belt in wild silk fluted fabric. Fashion & Lace Museum Inv. C2020.114.01E.01-04

This Vichy suit with an extra short bolero is a perfect illustration of the youthful, joyful fashion Crahay promoted in the early 1960s. The use of a bolero, a short jacket originally worn by Andalusian dancers, reflects the designer’s early taste for folklore and the exotic. The model was a great success. It was worn by Baroness Stella de Rosnay and the wife of the Shah of Iran, Farah Diba. Both were very young brides at the time.

4. Nina Ricci haute couture model, spring-summer 1963, cocktail dress in multicoloured printed silk chiffon. Fashion & Lace Museum Inv. C2021.29.01

In his spring-summer 1963 collection, Crahay expressed the idea of lightness, flight and escape in “bird dresses” and “kite dresses”. They were made from vaporous chiffon printed with flowers in controlled transparencies. This superb model, with wings-like flaps floating down the back, testifies to Crahay’s talent for flou and the use of prints.

5. Nina Ricci haute couture, autumn-winter 1963, “Espagne” sheath dress embroidered with flowers and black and silver sequins. Fashion & Lace Museum Inv. C2019.118.01

In terms of its provenance and history, this dress is undeniably one of the key pieces in the exhibition. From Crahay’s latest collection for Nina Ricci, it comes from Claudia Cardinale’s personal wardrobe. The actress wore it to the Berlinale in 1964 and to the Oscars in 1965. This sumptuous sheath with its flower-embroidered décolleté is entirely covered in iridescent sequins with changing patterns.



4. Nina Ricci haute couture model, spring-summer 1963, cocktail dress in multicoloured printed silk chiffon.

6. Lanvin haute couture, spring-summer 1968, evening dress with ruffles and belt in orange silk taffeta. Fashion & Lace Museum Inv. C2021.113.02E.01-02

This dress was commissioned from Lanvin in 1968 by the wife of French politician Jean Michard-Pellissier. It came from a Crahay collection embodying his independent and picturesque “gypsy style”. With its ubiquitous ruffles, high waist, apron effect and bright colour, it illustrates his sometimes almost dissonant fashion “for golden girls with gold checkbooks and a craving for personal, offbeat clothes”, to quote journalist Eugenia Sheppard.

7. Lanvin boutique, spring-summer 1971, long dress and matching apron in red cotton percale printed with white flowers and brown cotton piqué with a patchwork effect and floral motifs and red and purple leaves. Fashion & Lace Museum Inv. C2022.46.01E.01-02

This ensemble perfectly represents the theme of the “Parisian peasant”. Crahay was one of the first to popularise this style. He is very much associated with it. Originally a piece of cloth worn over clothes to protect them, the apron evokes the working class and peasantry. It has become an integral part of folklore. No designer used it as often as Crahay. The combination of warm colours and stylised flower and leaf motifs creates a very cheerful look. Maryll Lanvin, Crahay’s best-ever fashion ambassador at Lanvin, wore this model.

8. Lanvin haute couture, spring-summer 1971, collection sketch of the “Djerba” model with fabric sample. Fashion & Lace Museum Inv. AG2021.220.06

The spring-summer 1971 haute couture collection is emblematic of Crahay’s emphasis on pattern and print. Alongside exotic and folk-inspired designs, many of the silhouettes showcased exclusive fabrics created by Crahay using colours and patterns from the *Moonstrips Empire News* portfolio by the famous British Pop artist Eduardo Paolozzi, whom Crahay had discovered the previous winter in New York. “Simple shapes, fabrics constructed in colour”. A few months later, some of the designs were used for ready-to-wear in the mid-season collection of the Lanvin Paris-New York line.

9. Lanvin haute couture, spring-summer 1973, “Express” evening dress in black silk organza with check pattern and small white collar. Fashion & Lace Museum Inv. C2021.156.01E.01-04

In the fashion show notes, Crahay describes this model as a “George Sand dress”. As is often the case with Crahay’s work, it does not reproduce a specific precedent, but rather evokes a climate of inspiration. The dress, with its curved bodice, puffed sleeves and full skirt, was made from chequered silk organza with a small white collar beneath a bow. Crahay further accentuated the romanticism of the model by skilfully playing with mysterious effects of transparency and shine.



9. Lanvin haute couture, spring-summer 1973, “Express” evening dress in black silk organza with check pattern and small white collar.

10. Lanvin haute couture, autumn-winter 1981, “Caméléon” long coat in wild green silk shantung and plum silk taffeta. Fashion & Lace Museum Inv. C2021.70.01

Part of a collection called “The Quaker Look”, this very impressive model in shantung and changeable taffeta consists of a hooded coat covered by a cape. Crahay describes it as a gandoura, suggesting a North African inspiration. The Maghreb burnous seems to be the source of inspiration, unless it is the Venetian domino for a masked ball. The model shows Crahay’s highly theatrical sense of fashion.

11. Lanvin haute couture, autumn-winter 1978, “Colombine” dress and collar in black silk taffeta. Fashion & Lace Museum Inv. C2021.19.01E.01-02

This model illustrates the way Crahay dramatises the lines of the garment thanks to his profound mastery of cut and fabric. The vertical shape of two opposing triangles is countered by three horizontal ruffles that tier the silhouette. With these finely pleated ruffles and the red fabric rose in the collar, it also betrays the Spanish inspiration so dear to the couturier. The customer who had this spectacular ensemble made in Lanvin’s ateliers. Lucia M. Collins, belonged to a very small circle at the time: taking all fashion houses together, it is estimated that only 2000 women were haute couture clients in the 1970s, a hundred times fewer than in the 1920s!



6. Lanvin haute couture, spring-summer 1968, evening dress with ruffles and belt in orange silk taffeta.



11. Lanvin haute couture, autumn-winter 1978, “Colombine” dress and collar in black silk taffeta.

Related to the exhibition

Jules François Crahay, the book

The result of extensive research, the exhibition is accompanied by a publication edited by Lannoo: *Jules François Crahay, Rediscovering A Grand Couturier*. The first reference work on this Belgian couturier. On sale at the museum
Price: €45

On your agenda

Leçon de Mode n°35 : Jules François Crahay 09.04.24 at 6.30 pm (lecture in French)

By the exhibition curators: Denis Laurent and Sophie Couret-Donders

Practical info

- Venue: Salle de Milice, City Hall
- Price: Free
- Booking compulsory via our online booking platform

Behind the scenes / Midis bruxellois

The exhibition curator welcomes you and introduces you to the world of Jules François Crahay. A unique double encounter!

Practical info

- Dates: 04.06.24 and 06.06.24 at 12.30pm in French and 11.06.24 in Dutch.
- Duration: 1 hour
- Price: €6, discounts available
- Max. 20 people
- Booking compulsory via the booking platform on the museum website

Fashion Walks

Linda Van Waesberge takes you on a tour of trendy boutiques in the Sablon and Marolles districts. With a focus on Belgian fashion, concept stores, local boutiques, vintage and up-and-coming designers, our favourite stylist takes you on an original stroll through the capital.

Practical info

- Dates: 25.05.24, 21.09.24 at 11 am (and on request for groups of at least 10 people)
- Duration: 1h30
- Price: €10
- Max. 15 people
- Departure point : Pierre Marcolini Boutique, Rue des Minimes 1
- Prior booking and payment required via the booking platform on the museum website

For groups

Visits to the exhibition for the visually impaired and blind

Tour of the exhibition for the deaf and hard of hearing

Classroom activities

«Éventail» workshop

Get inspired by the world of Jules François Crahay and customise a fan.

Practical info

- Dates: 03.03.24, 05.05.24, 04.08.24 and 27.10.24
- Duration: continuous from 1.30 pm to 4.30 pm
- Price: free of charge
- Max. 10 people
- Public: children (aged 7 and over) and adults
- Booking compulsory via the booking platform on the museum website

Visit the exhibition

The exhibition *Jules François Crahay. Back in the spotlight* invites visitors to discover the characteristics of his work.

Practical info

- Duration: 1 hour
- Prices: €100 (guide pass) + €6 (admission) per person
- € 70 (guide and admission) for school groups and social organisations
- Max. 15 people per group
- Booking compulsory via the booking platform on the museum website

This tour offers an adapted approach to the exhibition *Jules François Crahay. Back in the spotlight*, focusing on touch and sharing experiences.

Practical info

- Duration: 2 hours
- Price: €120 (complete package)
- Max. 15 people per group
- Booking compulsory via the booking platform on the museum website

A specialist guide will show you around the exhibition using sign language from French-speaking Belgium.

Practical info

- Duration: 2 hours
- Price: €120 (guide and entrance fees included)
- Max. 15 people per group
- Booking compulsory via the booking platform on the museum website

Dive into the history of fashion in class with the museum's activity leaders! Using their own garments, students learn about textiles. They will learn about the characteristics of these materials. From leather and polyamide to wool, cotton and silk fabrics, pupils can trace the history of fashion through the everyday act of getting dressed.

Fashion & Lace Museum

This in-class activity can be complemented by:

- **A creative workshop:** in the company of fashion designer Maxime Edward, students reveal their artistic potential. A unique opportunity to discover fashion with a professional.
- **Mode Challenge:** a board game created by the museum that provides a fun way to learn about textiles and the history of fashion. With or without a museum mediator.

Practical info

- For classes from primary 3 to 6
- Basic activity (2 x 50'): €140
- Basic activity + Mode Challenge game (3 x 50'): €200
- Creative workshop (50'): €90
- Booking required via the booking platform on the museum website

Housed in a group of historic houses in the heart of Brussels, the Fashion & Lace Museum preserves some 20,000 items of lace, clothing and accessories dating from the 16th century to the present day. Its collections remain the most important in the world in terms of Brussels design and clothing, which it aims to place in a Belgian and international context. For several years now, the museum team has been strengthening the dialogue between history and contemporary fashion.

For conservation reasons, the textiles cannot be on permanent display. The museum therefore presents its collections mainly through temporary exhibitions.

The Fashion & Lace Museum presents its major exhibitions in its main circuit, on three floors. These exhibitions showcase the museum's collections, supplemented by loans. They look at the creation, production and social use of clothing.

These exhibitions can be:

- thematic: *Brussels Touch*, *Masculinities*, *Back Side – Fashion from behind*, *Just Married*
- chronological: *Kidorama*, *Glamour 30's Fashion*, *Crinolines & cie*, *Seventies Every Daring Thing*
- monographic: *Diane von Furstenberg*, *Woman Before Fashion*, *Reflection by Jean-Paul Lespagnard*, *Beautiful Lace & Carine Gilson*
- in collaboration with schools: *LOL by La Cambre Mode[s]*.

The Lace Room

Leçon de Mode

The collections of the Fashion & Lace Museum include some exceptional pieces illustrating the quality and beauty of Brussels lace. After woollen cloth and tapestry, this third jewel of the luxury textile industry adorned the costumes of the men and women of the greatest European courts for centuries. Brussels lace has not been produced since the First World War, but its aura remains almost intact. The museum has dedicated a special area to it: the Lace Room, where visitors can learn about the history and production of this unique textile.

Through its *Leçon de Mode*, organised three times a year, the museum offers a genuine insight into the world of fashion in the light of fashion history. Since 2012, in conjunction with its exhibitions or in response to current events, the museum has also been offering lectures designed to raise awareness of fashion among the general public and professionals in the sector. With top-quality speakers who take the time to meet the public, they are always a great success!

You can listen to the latest *Leçon de Mode* at: <https://www.fashionandlacemuseum.brussels/en/> > Exhibitions & Activities > Fashion Lessons

Triplex

The exhibition in practice

Jules François Crahay. Back in the spotlight

Dates

23.02.2024 to 10.11.2024

Address

Fashion & Lace Museum
Rue de la Violette 12
1000 Brussels
T +32 (0)2 213 44 50
fashionandlacemuseum.brussels

Press contact

Vinciane Godfrind
vinciane.godfrind@brucity.be
T. + 32 2 279 64 64
+ 32 (0)478 39 16 25

Press agency

CARACAS
caracascom.com
M. info@caracascom.com
T. +32 (0)2 560 21 22

Opening hours

Tuesday to Sunday, 10am to 5pm
Closed on Mondays and on 01/05 and 01/11

Prices

Admission: €10
Senior citizens: €6 / Students: €4
- 18 years old: free
Other discounts available
Online ticketing

The team

**Director General of the Culture, Youth and Sport
Department of the City of Brussels**

Anne Vandenbulcke

Head Curator of the Fashion & Lace Museum

Caroline Esgain

Exhibition curators

Denis Laurent
Sophie Couret-Donders

Head of Exhibitions and Publications

Nicolas Lor