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**National College of Art and Design**

**Textile Design**

**Philip Treacy, Millinery;  
Design, Production and Marketing.**

**by**

**Laura Cassidy**

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## **Introduction**





Millinery can be a sculptural form of expression and offers an exciting challenge and endless possibilities for the creator. Philip Treacy has pushed the boundaries of millinery, creating stunning hats that make a strong visual statement, which have graced the pages of the top international fashion magazines (ill 1). His work has excited me, influenced my own college work and inspired me to further investigate the craft of millinery. This thesis aims to be a deep and comprehensive investigation of the milliner's work in terms of design and production, also examining how the hats are marketed, advertised and promoted at different levels of the market. The thesis draws together a wide range of sources from promotional material to advertising to coverage in fashion and social journalism to market research in shops in Dublin and London as well as experienced gained working in Philip Treacy's studio

Treacy first studied fashion at The National College of Art and Design in Dublin, graduating in 1988 he won a socalarship to attend The Royal College of Art in London where he specialised in millinery. While still a student at The Royal College, Treacy began to work for established designers such as Rifat Ozbek, John Galliano and Victor Edelstein. The success of his degree collection in 1990 promoted the backing of Mr. W. Horsman the owner of a mass-market hat manufacturer *W. Wright & Sons Ltd. Philip Treacy Millinery* commenced business and opened his showrooms at 69 Elizabeth Street, London in 1991. Treacy's popular acclaim by design profession was instant and the business has continued to grow in the last eight years. Treacy has won Accessory Designer of theYear five times between 1991 and 1997.



The last three years has seen the appreciation of Treacy's work as an art form, which is reflected in a demand for Treacy's work from museums worldwide. In 1996, his collection was exhibited at the Biennale di Firenze in Italy, with each hat presented, as an art piece in it's own right. In 1997 ill 2 was part of the 'Cutting Edge' exhibition at the Victoria and Albert Museum in London, which explored fifty years of British fashion. In 1998 Treacy hats were exhibited in three separate exhibitions; 'British Invasion' at Saks Fifth Avenue in New York, 'Addressing the Century, 100 Years of Art and Fashion' at The Hayward Gallery in London and 'Satellites of Fashion' exhibited at The Crafts Council also in London.

Treacy's work has also been in demand for advertising campaigns. In 1997 he was commissioned to design a series of promotional advertisements for Sky Television. Ill 3 is an advert for the film *Sense and Sensibility*, including text while ill 4 pictures four hats designed to publicise the films *Heat* (ill 4), *Babe* (ill 5), *Vampire in Brooklyn* (ill 6) and *Richard III* (ill 7), respectively. In 1998 Treacy's hats were used for a Max Factor International Advertising campaign. Philip Treacy directed an advert for worldwide screening on television and ill 8 pictures an advert that was publicised in fashion magazines.

To examine Philip Treacy's work and the different levels at which he interacts with the market, this thesis is divided into four chapters. Chapter one analyses Treacy's own catwalk show, which is used to market and promote the milliner's work. Publicity is important for the business of fashion designers and this chapter identifies how the show is organised and how publicity is





achieved. The styling of the show is essential to the look of the milliner's work and the 1997 and 1998 show will be discussed. I will also determine re-occurring themes, approaches, techniques and materials used within the milliner's hats.

Chapter two investigates the couture and ready-to-wear collections of the milliner. The main source of information for this chapter is from my own experience working with Treacy and his team. I will examine the procedure in purchasing a made-to-order couture hat, creating hats to suit individual customers. I will document the process of producing the milliner's ready-to-wear collections, from design to production.

Chapter three is a look at the more commercial market and explores how the milliner uses his established name and logo at two different levels of the market. The first, Diffusion lines for High Street store Debenhams, bringing an element of his work to the masses. The second, the milliner's accessory line which was launched in 1997. The milliner incorporates many of his design ideas from his hats to produce a range of bags, scarves, hair accessories and gloves, echoing the sophistication of his couture hats.

Chapter four is a study of the working relationship between the milliner and the couturier at two prestigious fashion houses. Treacy began to design hats for Karl Lagerfeld at Chanel in 1991 and this partnership still exists today. I will discuss the 1992 collection for Chanel, identifying the theme and discussing the materials used by the milliner for the collection. More recently Treacy has



begun to work with Alexander McQueen at the House of Givenchy. I will discuss the 1997 collection, documenting the creative design process of Treacy and McQueen working together.





## Chapter One: Milliner's Catwalk Show



In the fashion industry, publicity is necessary to advertise and elaborate on the designer's work and name. Currently the most established way of achieving publicity is by staging a dramatic catwalk presentation. These fashion shows are targeted at both customers and trade and are an excellent vehicle for gaining publicity for a designer. Fashion shows are documented by the fashion media who bring the excitement and glamour of the show to a wider audience. Fashion shows have changed considerably since the first half of the century when they were performed in a refined manner with each individual outfit presented in silence to an attentive audience by a model that did not interact with those watching the show. The showbiz element of current fashion shows was entirely lacking. Today, a good fashion show is like a theatre, full of drama and excitement. Loud music and dramatic lighting accompany extravagant designs that are presented by models performing to an audience who are key participants in the show.

Unusual for a milliner, Philip Treacy holds an annual catwalk show in London since 1993. In the catwalk presentation the designer must achieve a balance between the creative and the commercial. The fashion media crave novelty and extravagant designs while buyers and customers, although excited by the extravagance of the show require evidence of more wearable practical designs. The milliner is aware that money will not be made by extravagant show-stopping designs. His eye-catching creations that do not go into production are continuously photographed by the media, promoting the work of the milliner. Competition for media coverage is abundant during a city's fashion week and publicity only comes to the new and the extreme. Designers strive to create



spectacular designs to seduce their audience and capture the imagination of fashion photographers and reporters. Philip Treacy's show is different from other designers, his fanciful hats are the focal point for display and the clothes are secondary. Hats are less constrained by the need to fit the body than any other item of clothing and are a vehicle for fantasy and expression for the milliner. This difference is appealing to the audience and his designs never fail to attract media attention.

In the organisation of the show, seating arrangements are carefully planned out. The fashion world is based on snobbery and seats equal status. The closer to the front one sits the more important one is. On one side of the runway, seating is reserved for buyers, manufacturers, private customers and friends of the designer. Celebrities are invited to the show and the front row usually consists of royalty, pop stars, film stars, politicians and their wives and 'ladies who lunch'. The appearance of well-known names raises the status of the designer. At the 1998 show Princess Michael of Kent, Natalie Imbruglia, Paul Young, Belinda Carlisle and Alexander McQueen were present in the front row to view the milliner's collection. Not only is the appearance of the rich and famous good for sales, it also attracts press attention and may obtain television coverage creating good publicity for the designer.

Seating on the opposite side of the runway is reserved for the fashion press. Again the closer to the front a journalist sits the more important they are. Approval by the fashion media is crucial to the survival of designers and the comments of fashion journalists after a fashion show can greatly influence





trade buyers as well as customers. Treacy's shows rarely receive negative criticism from the fashion press who adore the exciting, creative display of craftsmanship presented by in milliner.

The designer, as always, came up with a stream of awe-inspiring creations drawn from insects, birds and Venetian masked balls. There were satellite dishes, flying saucers, crossed antelope horns, up-side down translucent bowls, fake eyebrows which extended out and ended in flashing lights, black-and-white swirls like plumage and even a velvet fedora modelled after the Guggenheim Museum in Bilbao Spain.

*Women's Wear Daily. Tuesday February 24, 1998.*

After the show all newspaper articles and photographs of the show are documented by Treacy's personal assistant. Certain hats are requested by a variety of fashion magazines to photograph the milliner's latest designs. When published the magazine features are also documented. The information released about the designer is selected and arranged to produce a press pack by Treacy's assistant and is distributed to potential sponsors for future shows, potential buyers, students or others looking for information on the designer (app).

The fashion show generates a sophisticated and glamorous image of the designer to sell to the public. In the 1990's designers have realised that at the moment models have a real role to play in the commercial equation of selling. No expense is spared in Treacy's show on hiring those top models that have become celebrities in their own right. Models such as Honor Fraser, Stella Tennant, Jodie Kidd, Jerry Hall, Naomi Campbell, Helena Christensen and Yasmin Le Bon project a strong image of sophistication and personality with each creation worn. The running order of the show is carefully arranged. Consideration is given to what model will wear what hat. Eye-catching hats





created by the milliner with the sole purpose of attracting media attention will usually be worn by one of the most sought after models at the moment. The combination of Treacy's exceptional designs worn on the heads and framing the most beautiful and famous faces in the world, generate vivid, exciting photographs which create a strong statement of contemporary elegance (ill 9).

The styling of the show is central to the overall look of the show. Hair and make-up is an important part of the styling. For the milliner, hair and make-up has a greater importance because the creations he is promoting draw attention to the head and face. A hat, for example, can become an organic part of the hair, interacting with a particular hairstyle. In 1997 with the launch of the milliner's new accessory line a selection of hair combs and accessories became an integral part of the model's hairstyles. Hair was secured in a large twisted knot at the front of the head with large tortoise shell combs and feather pins carefully arranged in the hair (ill 10). For the 1998 show, the model's hair was tightly secured in a bun at the back of the head, so the whimsical creations were entirely independent of any hairstyle (ill 11).

Topolino, a Parisian make-up artist who had worked on previous collections for the milliner, carried out make-up for the 1998 show. The models' lips took on new shape as the artist painted the model's lips an oblong rectangular shape (ill 12). Tape had been stuck around their mouths and Vaseline was smeared over their lips before they were dipped in saucers full of glitter. The make-up artist then peeled off the tape to reveal perfectly geometric mouths. The daring venture of Topolino received some negative criticism from the press;



Less eye-pleasing, however, were the models' mouths, covered in a square-shaped sprinkling of coloured sequins. This unattractive ploy was, according to Parisian make-up artist Topolino, 'inspired' by the hats but the connection was hard to make.  
*The Daily Mail Tuesday February 24 1998.*

In the same article the journalist praised the milliner's creations;

On Sunday, Treacy unveiled dramatically beautiful inventions – like the double swirl of turkey-feathers, pennants floating from a corkscrew of straw, saucers-like brims tilted jauntily around a swathe of net and the endless variations on devilish horns and Cupid's arrows.

Such criticism proves that not all artists or designers who dare to be different are welcomed with open arms by the press, only the selected few.

Although the audience has assembled to view a collection of hats by the international milliner, the clothes, which provide the backdrop to the fantastical headgear, are of extreme relevance to the overall image of the show. In 1997 show black suits were provided by Alexander McQueen. The outfits were an understated version of the McQueen look incorporating his signature pointed shoulders (ill 13). McQueen like Treacy has made his name at the cutting edge of British fashion, creating daring designs, which excite but often shock the audience. The supreme position of designer at the house of Givenchy has given status to McQueen's name and subsequently Treacy's show.

Deborah Milner studied at the Royal College of Art in London at the same time as Treacy and like her peer plays at the radical end of British design. Her aim is the revival of the grand tradition of couture and she creates one-off pieces. In Treacy's 1997 show Milner designed and made stunning velvet and fur coats in deep purple (ill 14) and luscious red (ill 15). The seductive coats





captivated the milliner's dramatic vision of contemporary elegance. Common to both designers' creations is the intricate craftsmanship, working painstakingly to exceptional standards. Fashion editor and stylist Isabella Blow has been a mentor and friend to all three designers and has given support and encouragement to the designers in the early days of their careers. She wears some of the most extreme designs of McQueen and Treacy and through them expresses her vivid personality and love of the unconventional.

Anthony Price, the British couturier who was among those tipped for the head designer job at *Versace* couture provided a series of sculpted corset dresses for the 1998 show. Redefining the term little black dress, the stark strapless dresses were supplemented with Treacy's accessory line (ill 16). Lasers cut silk scarves were draped around the neck, while on some occasions Treacy's ultra-long gloves extended to the armpits. Models carried impressive cylindrical bags, exhibiting the milliner's commercial accessory range in a seductive and desirable association with couture hats and couture dresses.

In any catwalk presentation novelty is certain to attract the attention of the fashion media and Treacy ensured there was plenty to entertain in his 1997 show. He captivated the audience with a display of imaginative and amusing designs. One of the most exciting showcases of novelty was presented by model Helena Christensen (ill 17). Wearing a dress described by journalist, John Davidson, "Stepping out in the filmiest network of emerald beads ever to have passed for a show everything evening gown" (*The Herald*, Scotland 5/3/97). The hat was a large wrap with fitted lights. As the model reached the



end of the runway the stage lights were dimmed. The model pressed a small portable control switch, which she carried and the whole wrap light up.

Hats must be presented in a way that excites the audience to buy or journalists to write about them in such a way that those who have not seen the show are stimulated to buy a piece of the excitement which the milliner has generated. Customers wish to become associated with the daringness and excitement of the milliner. In the 1997 show Jerry Hall emerged on the runway from underground by a hydraulic lift. The startling reaction of the audience to the dramatic entrance may be intended to echo the reaction a wearer of Treacy's fanciful designs would receive. The model wore a black cocktail hat topped with a spectacular array of black bird of paradise feathers, which moved, gracefully as the model paraded before the audience (ill 18).

The use of exotic feathers has become a trademark of Philip Treacy. Feather suppliers are based in Devon and Paris but the milliner sources an assortment of feathers worldwide. Ill 19 show boxes of feathers, which are stacked from the floor to the ceiling in the corner of Treacy's workroom. The feathers are often treated to enhance their natural beauty. They are sent to specialists in England to be dyed vivid strong colours. They are trimmed and preened to create sharper lines. Feathers are sometimes decorated with sparkling jewels or beads. In the red hat in (ill 20) a variety of feathers are contrasted and combined and grouped together in a careful arrangement, which creates an impressive design. Acute angles, curling twisting forms, fluttering and





quivering lines are intricately joined to an elegant shape creating the unmistakable Treacy's signature.

The milliner has repeatedly constructed entire hats out of feathers alone. In 1991 he bunched together an array of feathers that were knotted in place. The hat sat upside down on the model's head (ill 21). The hat from Treacy's 1995 spring/summer collection, which was exhibited in 'The Cutting Edge' at the Victoria and Albert Museum's 50 years of British fashion Exhibition. This hat illustrates the milliner's clever technique of feather construction. Shocking pink goose feathers were dextrously composed to create a sharp angled hat (ill 2). Goose feathers were again used to construct a hat for the 1997 autumn/winter collection, an abundance of feathers were used in building the hat (ill 22), which was much larger in scale than the pink hat of 1995.

In Treacy's 1998 show the hat that received the most press coverage and can be described as a 'show-stopper' was a black and white feathered headdress, which enveloped the head of Jodie Kidd (ill 23). A small skullcap was covered with a careful arrangement of feathers sewn into place with the accuracy and skill of an architect. The dramatic look was aided by the stark colour combination of black and white and a dynamic pattern on each individual feather, purchased from a feather company in Paris. Each feather was manipulated, cut and preened to achieve the perfect curve and sharp-ended point. The size and shape of the hat is visually striking, the height is empowering and the width stretches beyond the shoulders enhancing the physical presence of the model. The head is adorned in a swirl of feathers



carefully arranged moving from one side of the face, across the crown of the head and finally trusting forward to frame the opposite side of the face. The scale of the feathers changes in the distribution: small feathers are arranged at the tip and centre of the crown and become larger as they move around the head. This variation of scale worked with light effects in the show, dramatic shadows are cast as the model moves and the light goes from dark to light. The piece fits perfectly onto the model's head with the sharp feathers resting on the forehead and side of the face accentuating the features of the model. The sharpness of the feathers in this design makes close physical contact with the wearer impossible. This is common with many of Treacy's obscure designs that add to the mysteriousness of the hat and it's wearer.

One purpose of a hat is to flatter the wearer. What makes Treacy an exceptional milliner is the distinctive way in which he frames the face. The milliner has continually played with the eyes, partially concealing, mysteriously revealing or elegantly framing them. The eyes have been a constant inspiration to the milliner. The obscure design in ill 24, which focuses on the eye and only reveals a small portion of the model's face exemplifies the milliner's unique approach to adorning the head.

In the 1998 collection there was a range of hats inspired by eyelashes. Make-up artists have accentuated eyes by playing with the eyelashes but the milliner went one step further by creating exaggerated but elegant eyelash hats, producing a surreal collection that sat over the model's eyes. For the milliner to produce numerous hat designs from the one shape a wooden block was





needed (ills 8,25-26). The shape is first made in spartre, a woven straw fabric covered in muslin that is used extensively in millinery (ill 56). It is damped, moulded, ironed and stiffened to create the shape and can be cut and stitched in place to create more complicated shapes. The spartre shape is sent to Paris and translated into wood by a skilled craftsman.

In the production, a spartre mould is made from the wooden block and covered with tarlatan, a finely woven fabric that is slightly dampened and ironed to the shape before the finishing fabric is applied. Shocking pink fabric was stretched over the shape for ill 25. The same hat block was used to create ill 26 and ill 8. For the hat in ill 26, the shape was cut to a horseshoe shape and covered in fabric. Nineteen feathers were precisely cut and neatly attached to the shape that sat at the front of the head. Creating another spartre shape from a circular wooden hat block enlarged the hat in ill 8. Both shapes were moulded and stitched together and later covered to create the stunning design.

The eye hat (ill 27) was also part of Treacy's collection. A large circular shape was made and a small shape was cut to reveal the model's eye. One eyelash was made and extended to a spiral tail and attached over the cut shape. The hat was sent to Mr Peril, a specialist beader who has worked on previous hats for the milliner. The black eyelash was covered with delicate black beads and a cluster of white, grey and silver beads were attached over the eye. Just as a make-up artist applies eye make-up to accentuate the eye, the craftsman uses his beads to create a realistic image. The hat sits to the side of the face over the eye. Two wire grips are carefully constructed and attached to the back of the



piece with a comb which disappear into the model's hair and a fine elastic stretches to the back of the head ensuring a perfect fit.

An examination of the milliner's catwalk show has lead to an understanding of many underlying purposes and functions for the running of the business. The models, styling and celebrity audience of his catwalk presentation generates a sophisticated and glamorous image for the milliner's label. Extravagant show hats, which are works of art in their own right, are designed to create publicity for the milliner. Eye-catching, show-stopping designs generate excitement and stimulate public interest in the milliner's name, while projecting a visually exciting display of contemporary millinery. Although some of the show hats are one-off pieces, others can be made-to-order but the milliner's couture and ready-to-wear ranges are the backbone of the business and during the catwalk show the milliner uses tricks to promote his more refined designs in a dramatic manner.





## Chapter Two: Couture and Ready-to-wear Hats



Off the catwalk, Treacy's hats are available to order. Some of the show hats are one-off pieces and a second model is not available to buy. An offer was made to purchase Treacy's ship hat from 1995 (ill 28), but the milliner declined, as he wanted to keep the original model and did not want to make a second hat. The price of the show hats that are sold start at £900. The hat from the 1997 collection (ill 29) modelled by fashion editor, Isabella Blow for a Liberty advert (ill 30) was available on a 'made-to-order' basis and costing £2500. The model hat was displayed in store at Liberties after the show.

The milliner designs a couture range of hats with prices starting at £400. To order and purchase a couture hat the client must make an appointment with Amelia Coutisson, Treacy's assistant, to visit the showroom where the procedure begins (ill 31). The milliner's showroom is situated on Elizabeth Street in London's well-to-do area of Belgravia. The situation of the studio is important to the business, as Belgravia and Sloane Square are important social and shopping centre to the elite who usually purchase the exquisite products. One fashion writer described the gold and navy interior of the showroom 'like an expensive chocolate box with a dozen black hats, the dark delights that set you salivating' (Image Dec1993/Jan 1994 pg. 56). White mannequins, ranging in height, line the window displaying the milliner's latest collection. Ill 32 shows a selection of the 1997 collection and ill 33 illustrates a selection from both the couture and show hats from the 1998 collection. Mannequins are positioned around the showroom displaying the work of the milliner. Ill 34 displays the cocktail hat worn by Jerry Hall in the 1997 catwalk show. Ill 35 illustrates two ready-to-wear and two couture hats. A shelving unit was



specially made to house the accessory line (ill 36). On one side of the showroom three cupboards slide open to reveal the milliner's latest ready-to-wear collection to buyers and clients. Three display books are made for each collection of show hats, couture and ready-to-wear hats as the entire collection would be impossible to display in the showroom. Show hats which are not displayed in the showroom are stored in individual boxes in Treacy's flat across the road from the showroom, which are easily accessed if required for magazine or press features.

The making of a couture hat requires close collaboration between the milliner and client. An appointment is made and the client will meet the milliner to discuss the type of hat she would like. For the milliner it is more of a psychological trip as they must consider the personality, the spirit and the tastes of the customer as well as the shape of the face, the length of the hair and what the customer likes to wear. The likes and dislikes of a person can be gauged by showing them different types of sample hats in the showroom and watching how they react. Measurements are taken and model hats can be adapted to each individual customer using artistic judgement to make a hat that will suit and enhance the face of the wearer. When an order is placed a deposit is made, usually of £200. Made to measure or specially commissioned millinery is carried out at the same level as haute couture which contributes to the cost of the hat. The hat is skilfully hand made to a high level of craftsmanship and finish in the workroom. Quality is extremely important to Treacy who controls, participates in and supervises the production process. Before it is finished there is a fitting to ensure the correct fit.

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The presentation and finish of the hat is important to the marketing of the product. All hats are labelled with the milliner's name (ill 37). Hat linings are custom made in dark navy with the milliner's name and logo printed in gold (ill 38). Some hats are not lined depending on the shape and material used. Hatboxes are also custom made. Three different sized square boxes are produced again in navy with the milliner's name and logo in gold on the lid. The finished hat is placed inside an appropriate sized box carefully arranged with crisp white tissue paper to protect the hat. Gold ribbon is tied around the box to secure the lid in place. The presentation and packaging echoes the exquisiteness and expense of the product.

Treacy's clients range from society ladies to students and include movie stars, supermodels and music people. Hats are ordered for formal occasions such as weddings and funerals. Bridal headdresses are made to match a veil or certain type of hairstyle or particular style of dress. Ascot is an extremely busy time for the milliner with ladies looking for a hat to stand out at the races. Clients plan their hats months in advance, bringing their outfits to the studio. Many of the hats seen at Ascot are extreme and exaggerated designs, that are worn for show rather than chic. Madame Barbara Bichsel was photographed at Ascot in 1998 wearing impressive, sophisticated Philip Treacy design (ill 39). Treacy used a classic shape with a neat brim and slightly exaggerated crown. Striking feathers decorated the hat. A combination of sharp pointed feathers and twisting, curling feathers created a head-turning design from a classic hat.





Good design in millinery as in any other area is about control and understatement.

The fashion editor of the Sunday Times, Isabella Blow is an avid wearer of Philip Treacy's fanciful hats. Blow has been a guide, a muse and inspiration to some of the leading names in British fashion including Treacy. The whimsical Treacy designs she chooses to wear along with the most radical clothes express her eccentric personality. Blow attended a wedding in 1994 wearing a shocking pink and bright green flamboyant Treacy hat (ill 40). She consistently wears a Philip Treacy hat, usually an original model, when attending catwalk shows in the fashion capitals. Blow wore the purple satellite hat pictured in the showroom window of ill 32 with a silk kimono (ill 41). Ill 42 and ill 43 shows two of Treacy's hats from the 1998 collection worn by Blow which exemplify her daring and eccentric dress and the vivid imagination of the milliner. Treacy caters for the needs of different wearers. While Blow's eccentric personality and love of the unconventional is reflected in the imaginative hats she wears, other clients are not so brave. Some of the milliner's clients are shy and reluctant to wear ostentatious designs. Treacy re-creates classic hats which are just as modern as his wilder creations for his more timid, self-conscious client. The ability to design hats for a diversity of faces and personalities is an important part of Treacy's work.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the financial results of the work. It is divided into two main sections: the first section deals with the income of the work, and the second section deals with the expenditure of the work.

4. The fourth part of the report deals with the general conclusions of the work. It is divided into two main sections: the first section deals with the general conclusions of the work, and the second section deals with the specific conclusions of the work.

5. The fifth part of the report deals with the general recommendations of the work. It is divided into two main sections: the first section deals with the general recommendations of the work, and the second section deals with the specific recommendations of the work.

In 1991 for the first time Philip Treacy created his own ready-to-wear line, producing a collection which was more accessible in terms of price and style. Prices range from two hundred to four hundred pounds for a ready-to-wear hat. Like haute couture it is only the elite few who purchase couture hats, in today's commercial world of fashion a ready-to-wear line is commercially necessary to make the milliner's hats available to a wider market. Women, excited by the glamour of the milliner's catwalk display generated by the fashion media, may want to buy a little piece of that glamour when they go looking for a hat and can choose the one that carries his label. Important people at the fashion shows are buyers from department stores, whose job is to purchase a suitable range of hats to sell to their particular customers. While media attention from journalists and social cachet from stars is all important, the actual sale of hats is integral to the survival of the business.

Although the design of the ready-to-wear hats are more simple and classic in shape than the couture hats, and are far removed from the one-off eye-catching show hats which appear on the runway, the ready-to-wear hats possess distinctive Treacy touches. A hat is usually made up of a crown and a brim and variation in the collection is designed by alternating a selection of different brim and crown shapes. Treacy has continuously re-used basic crown shapes in his ready-to-wear collections, exemplified in the spring/summer 1996 collection (ill 44) and in the autumn/winter 1998 collection (ill 45). As well as basic crown shapes, over the seasons Treacy has designed innovative crown shapes with clear sharp lines (ill 46). When displayed in stores, along side other hats, these innovative shapes illustrate the unique style of the milliner.





Narrow neat brims have been constantly re-worked over the seasons with different crown shapes, materials and trimmings. In 1993 for example, for the milliner's first catwalk show, the narrow brim was used in different designs with a variety of materials (ill 47). In the 1996 collection the narrow brim shape was produced in straw and used throughout the collection in a diversity of colours (ill 44&48). The narrow brim was produced in felt for the autumn/winter 1998 collection (ill 49). In contrast larger sweeping and curving brims are also used in the collection (ill 50) and were also evident in the 1993 catwalk collection (ill 51). Treacy's hats are about line and it is only when they are worn is their flattery revealed. The larger brim creates a more dramatic look with the line of the hat sweeping across the face, while the line of the narrow brim encompasses the head and back curve of the neck while neatly framing the face.

Treacy plunders the past and other cultures for inspiration, re-inventing hat styles from other places and times. A 'coolie' or Chinese hat is a shallow dome shape that is made in one piece, usually in straw. Its function is to give protection from the sun in hot climates (ill 52). Treacy produced the coolie in sinamy, a lightweight straw in both natural and black for the 1998 spring/summer ready-to-wear collection (ill 53). The trilby was part of both the 1998 spring/summer and autumn/winter collections (ill 54). The style emerged in the late nineteenth century and became a popular man's hat in the early twentieth century. The trilby has a low pointed crown and rolled brim. Treacy





re-creates the classic masculine style using sharp lines and flattering curves to produce contemporary feminine hats.

Two collections are designed a year; spring/summer and autumn/winter. The main difference between the collections is in the use of materials. For the spring/summer collections straw is mainly used, imported from China and Italy through an agent in England. The straw is left its natural colour or sent to a specialist in England to be dyed. Sinamay, a lightweight straw is often used for millinery and is becoming increasingly popular for millinery. For the autumn/winter collections samples of furs and felts are sent from the Czech Republic again through an agent in England, Treacy decides what colours textures and patterns to use for the coming season. Feathers are used to trim some of the styles, and these are purchased from a feather company in North London.

To make sample models for the collection wooden blocks are needed on which to shape and stiffen material. Combinations of existing crown and brim shapes are re-used (ill 55). If new shapes are required the shape is made in spartre, a straw material that is moulded and stiffened into shape (ill 56). This shape is sent to Paris to be made in wood for the production. When materials have been decided on, Treacy and his staff begins to make the sample models. The hats are constructed, trimmed and finished. By using a variation of selected shapes, materials, colours and trimmings a collection of approximately thirty-five hats are designed and made.



When all the sample hats are completed each hat is photographed on a model and a colour catalogue of the collection is designed and printed. Buyers from department stores can visit the showroom to view the collection or can be sent the catalogue. Viviane Vayssieres, the sales and marketing director of the company with Treacy deal with the buyers and later on organises the supply of the hats to each store. When orders are placed a chart is made, each of Treacy's milliners is allocated certain styles of hats, to make in certain colours, quantities are fixed and the production process begins (ill 57). Some of the production takes place in a factory in Luton; two or three of Treacy's staff are re-located to the factory to work on particular styles. Most of the work is done in the workroom in Belgravia. All work is hand made and finished to the same level of quality as a couture hat. Each of the milliners are responsible for their hats and each hat must be lined labelled and tagged ready to be delivered to the store.

The ready-to-wear collections are promoted at the milliner's annual catwalk show. A small selection of actual sample ready-to-wear hats are presented, for example the leopard print felt trilby which was pictured along side the show hats in Hello magazine (ill 58). Many of the ready-to-wear hats are not dramatic enough for the catwalk presentation so devices are used by the milliner to hold the attention of the audience. Frequently the shape and style of a ready-to-wear hat is not altered, but is created using alternative more extravagant material. The trilby, for example, was made up with all-over black diamond netting, creating a transparent elegant hat while promoting the trilby



style for the coming season. A style from the spring/summer ready-to-wear collection, which was produced in straw, was made in an intense coloured purple felt for the 1997 show (ill 59). Dramatic use of colour is used throughout the show but is toned down for the production of the ready-to-wear lines. Bright pinks, reds and purples create a vividly striking impact on the catwalk. For the 1998-autumn/winter ready-to-wear collection, felts were ordered in plain black, brown, wine, deep purple and dark green. In the show, Treacy draws attention to the material sinamay, promoting it for the coming season with a dramatic display of spectacular, extraordinary shaped hats made in the material (ill 60).

When the ready-to-wear collection becomes available in department stores, the individual hats may be quite understated but an association can be made with the milliner's work through certain recognisable qualities within the hats displayed. Ill 61 illustrates a selection of Treacy's 1999 spring/summer ready-to-wear collection in Brown Thomas, Dublin. Through either shape, material or colour a link is made with the glamour and sophistication of the milliner's catwalk show which has been promoted by the fashion media generating a desirable designer name for the customer to be associated with.



### Chapter Three: Diffusion Line and Accessory Line





In 1992 Philip Treacy's millinery was brought to the masses with a Diffusion range exclusively for Debenhams. The nineteen nineties has seen the increase in the importance of the recognisable designer name which lead to a demand for designer labels at high street prices. High street chain stores have commissioned influential fashion designers and milliners to create diffusion lines for their stores as women are increasingly turning to the high street to buy their clothing at a more affordable price. Philip Treacy's ability to work at different levels of the market place both illustrates his versatility as a designer for whom price barriers are seen as a challenge rather than an obstacle and also widens his commercial appeal. He has made his name at the top end of the market place but designers must be capable of adaptation to their wider society and the business world of their time. In a small company such as Philip Treacy the creative talent needs the discipline of good business to survive in a commercial world of fashion.

Diffusion range hats in shops are priced between £100 and £120. This price is less than the costly couture hats and the lower price is reflected in the design and materials. The diffusion range does not aim to embody the design originality and novelty of the milliner's more daring creations but aims to create a more practical and wearable product. Incorporated into the diffusion line are simplified versions of Treacy's more elaborate design ideas from the couture and ready-to-wear ranges. For example, the milliner's innovative experiments with the shape and line of the crown in the couture collection of 1997 (ill 62) has been simplified and re-worked for diffusion designs (ill 63). The narrow brim used in the couture and ready-to-wear collections is also used



throughout the Debenhams range. A trilby was designed and produced in felt for the 1997-autumn/winter collection (ill 64). The line and shape of the crown is not as sharp as the ready-to-wear trilby and instead of a curving brim a large fur trim finishes the hat.

Like the ready-to-wear lines, two collections are designed a year and materials vary from spring/summer to autumn/winter. Furs and felts are again used but are a slightly different quality and are cheaper than those used in the ready-to-wear ranges (ill 65). Straws used are thicker and coarser than those used in the ready-to-wear. Ready-made flowers have been used to trim the diffusion hats. The purple hat (ill 66) is a neat shape made from a heavier straw and is trimmed with ready-made artificial flowers with less sophisticated netting than that used for couture hats. Like the ready-to-wear collections Treacy designs the hats and staff in the workroom makes up a sample of each. When orders are placed the production is carried out in Luton by Treacy's staff. The hats, like all of Treacy's designs are hand-made by skilled milliners to a high standard of finish. The hat lining used for the Debenhams is different from the couture and ready-to-wear hats. It is custom made in a lighter navy-blue and a different logo is printed with the milliner's initials in black.

In the display and advertisement of the Diffusion collection the emphasis is on the designer name. In the hat department of Debenhams a designer section is allocated to the diffusion lines, separating the collections from Debenhams own label hats. Philip Treacy's hat collections are displayed on hat stands or wall units. A photograph of the milliner is situated on the wall next to the



collection illustrating the fact that he was awarded Accessory Designer of the Year, which of course helps to promote the work of the milliner.

Magazine articles print photographs from the milliner's catwalk show alongside a photograph of the Diffusion product being sold (ill 64). The Diffusion hats do not appear in the milliner's catwalk show. The magazine advertisement (ill <sup>4</sup>63) illustrates how the glamour of the catwalk is directly linked to the much simpler, less expensive lines of the Diffusion lines. A shocking pink couture hat with a large curving brim and a sharp pointed split crown is photographed on Helena Christensen during the 1997 catwalk show. The article also contains a written passage of the designer's background, achievements and signature style of 'flamboyant modern millinery'.





In 1997 Philip Treacy launched a new accessory collection, broadening his commercial appeal with a range of hair accessories, bags, scarves and gloves. William Horseman, Treacy's financial backer also provided financing for the new accessory line. The twentieth century has seen the importance of the valuable designer signature, with fashion houses making profits on accessories, cosmetics and perfumes. In Treacy's Debenhams hat collection he uses his designer name at high street level but the new accessories line is aimed at the designer level competing with the top names in fashion. The designer's unicorn motif is incorporated into the accessories and is an important feature to the knowing fashionable eye. Prices start at one hundred and twenty five pounds for a pair of gloves to one thousand and two hundred pounds for a crocodile bag. The high prices of the accessories are an indication of his elevated international success but also indicate the market level the products are aimed at.

Like his hats, the accessories are about shape, texture and colour. The designer adapts a millinery technique to produce a collection of silk evening bags for the 1997 collection. The wooden block used to create the couture hat in (ill 67) was also used to produce the evening bag in (ill 68). The evening bag was also designed and produced in a comma shape, echoing the couture hat in (ill 69). The milliner designed the bags in his studio, then travelled to Italy to discuss the designs, materials and production methods with the Italian manufacturers who produced the bags. The clutch bags were variously covered and available in velvet or satin and in black, purple (ill 70), red or pink. The colours resemble the colours used in Treacy's hats. Fittings for the bags were made in



either gold or sterling silver with a removable chain shoulder strap. The name Philip Treacy was engraved into silver fittings that framed a range of leather elongated clutch bags (ill 71).

The autumn/winter 1998 collection of accessories was displayed along side the ready-to-wear collection in a colour catalogue which is produced twice a year displaying the milliner's new collection to fashion buyers. Like the milliners' hats, applied decoration is kept to a minimum. The bags are designed with sharp clear lines, definite precise shapes and are produced using the finest quality materials. Over thirty bags were made in England using Italian leather and sterling silver or gold fittings. The leather was made to order in black, brown and navy and was produced with a pattern of either crocodile, geometric or textured patterns (ill 71). Fur was produced in the same colours and patterns (ill 72). Custom made clasps were again produced in both gold and silver with Treacy's unicorn motif engraved onto an irregular shape which was incorporated into the design of a range of day bags (ill 73). Treacy frames the motif with neat circular handles illustrating his clever design concepts (ill 74).

Treacy has played with the eyes in his hat designs producing elongated, exaggerated shapes, which frame the face in an amusing manner. In the design of his bags he plays with the handles designing quirky elongated straps (ill 75). Treacy's clean line oval shaped bags (ill 76) echoes the milliner's circular satellite shaped hat designs (ill 27). The bags are available in a leopard print, co-ordinating with the ready-to-wear range of leopard print hats (ill 77). Impressive cylindrical evening bags were produced in black leather (ill 78),

1. The first part of the report is a general introduction to the subject.

2. The second part is a detailed description of the methods used.

3. The third part is a discussion of the results.

4. The fourth part is a conclusion and a list of references.

5. The fifth part is a summary of the main points.

6. The sixth part is a list of the authors' names.

7. The seventh part is a list of the titles of the papers.

8. The eighth part is a list of the names of the institutions.

9. The ninth part is a list of the dates.

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11. The eleventh part is a list of the subjects.

12. The twelfth part is a list of the authors' addresses.

13. The thirteenth part is a list of the titles of the books.

14. The fourteenth part is a list of the names of the publishers.

15. The fifteenth part is a list of the years.

16. The sixteenth part is a list of the volumes.

17. The seventeenth part is a list of the pages.

18. The eighteenth part is a list of the figures.

19. The nineteenth part is a list of the tables.

20. The twentieth part is a list of the appendices.

21. The twenty-first part is a list of the indexes.

22. The twenty-second part is a list of the supplements.

23. The twenty-third part is a list of the errata.

24. The twenty-fourth part is a list of the corrections.

25. The twenty-fifth part is a list of the additions.



pink satin and turquoise and blue suede. The unicorn clasp was again used and neat handles were designed to finish the sophisticated bag.

The hair accessories made with unusual and antique feathers echo the milliner's trademark of working exotic feathers into hats. Hair-bands, large combs and hairpins (ill 79) are decorated with a simple array of neatly preened feathers, which captivate Treacy's signature in a refined, understated manner. A range of chic hair combs and hair clips are designed by Treacy and hand-cut in Italy from tortoiseshell, capturing the sophistication of the designer's name (ill 80).

Today, gloves are worn primarily as a functional accessory, but in the past, like hats they were associated with social etiquette and formal wear. Treacy designed a collection of gloves, made in Italian leather, which range from standard wrist-length to ultra-long gloves extending to the armpit. His gloves are decorated and trimmed with embroidery stitches, echoing the beauty of gloves from earlier centuries in a contemporary way (ill 81).

Treacy's scarves are more like small shawls, as they are made from lavish amounts of velvet used to luxuriously wrap the body. Richly coloured and patterned devore silk and viscose velvet scarves were produced using the devore technique of burning the velvet to allow the silk underground to show through. Five different patterns were designed; the colour catalogue illustrates these and eight different colour ways available (ill 82).



Like the milliner's hats, the accessory collection is packaged beautifully. Boxes like the hatboxes were specially made in sizes to suit individual pieces from the range. Labels were designed and printed for each collection of bags, scarves, gloves and hair accessories with a written passage about each collection. The labels are placed in a cardholder with a written piece from the designer and his signature (ill 83). Like the hats when sold, the product is carefully wrapped in white tissue and the navy and gold box is secured with gold ribbon, reflecting the beauty and prestige of the product. Accessories usually exist to complement or to complete a particular style of dress, but Treacy's accessories rise above this with each item assuming an identity in its own right.

The accessories are available to buy directly from the milliner's showroom (ill 84) or from selected department stores and retail outlets. Louise Kennedy's newly opened salon in Merrion Square houses a selection of Treacy's accessory line (ill 85).





#### Chapter Four: Relationship with Couturier.



Aside from Philip Treacy's own collections, he also designs and makes hats for some of the most prestigious couture and ready-to-wear designers. While still attending college he worked with designers, Rifat Osbek, John Galliano and Victor Edelstein making hats to accompany the fashion designers' collections. Ill 86 pictures two of Treacy's hats for Rifat Osbek spring/summer 1991 collection illustrating how the milliner incorporates the mood and imagination of the designer in his own way. Treacy uses the same crown shaped block to produce a hat for both Osbek's collection (ill 87) and a hat for his own 1993 catwalk collection (ill 88). Treacy has continued to work with Osbek, ill 89 shows a distinctive Treacy hat in Osbek's 1997 collection, which is similar to designs from the milliner's own collection. Since graduating and establishing his own business Treacy has continued to work for many designers such as Valentino, Versace (ill 90), Yves Saint-Laurent, Thierry Mugler, Karl Lagerfeld and Alexander Mc Queen.

The connection between couturier and milliner goes back to Worth and Madame Viot in the late nineteenth century. Viot, a milliner with her own business, worked closely with this first couturier but interpreted his ideas in her own way. Throughout the twentieth century, milliners have worked alongside couturiers, translating the couturier's themes, moods and ideas of their collection into a collection of hats to supplement the clothes. Although the role of the hat diminished in the nineteen sixties and seventies as formality slipped out of fashion, few designers sent their clothes down the runway without a hat believing that an outfit is not complete without one. The relationship between couturier and milliner continues today as the couturier



requires the skilled hand of the milliner to have their ideas realised. Couturiers understand the balance between hats and clothes and consider hats to be an important element in the presentation of their collection. An understanding between the couturier and milliner is vital to achieve a successful end result. The milliner must comprehend the spirit and inspiration behind the collection and create hats that articulate the couturier's feelings.

The milliner's contribution to the couturier's collection is officially unacknowledged, but everyone in the closed fashion world knows which milliners create the hats for each couturier's line. Philip Treacy's hats for the fashion catwalks often receive as much publicity as the clothes for which they were designed. To examine more closely the relationship between the milliner and the couturier I looked at the work of Philip Treacy for Karl Lagerfeld at the house of Chanel in Paris and particularly at the autumn/winter 1992 couture collection. I also looked at the more recent work of Philip Treacy for Alexander McQueen at the house of Givenchy in 1997.

Six months after graduating from college, Philip Treacy was invited to show his portfolio to Karl Lagerfeld at the house of Chanel and subsequently received a commission to design the hats for the spring/summer collection in 1992. '*Split Personality*' was the operative theme of Karl Lagerfeld's 1992 autumn/winter couture collection and Treacy's second commission from the designer. The collection was about contrasts and the play between opposites of perfection and destruction. *The Independent on Sunday* on the 26<sup>th</sup> of January 1992, two days before the show, documented the work in progress at the





Chanel atelier in Paris and Philip Treacy's studio in London. The perfection was illustrated at the Chanel atelier on the rue Cambon in Paris where forty-five seamstresses in pristine white coats laboriously worked under the guidance of the head of the atelier Monsieur Paquito (ill 91). Paquito runs the atelier according to the standards that have been maintained in couture since its heyday in the 1950's. Haute couture encourages the extraordinary and enables the fantastic. The measured time, cost and effort is suspended, as clothes are hand-sewn to perfection. For this collection several pieces were made with exact precision but were almost immediately slashed up for the deconstructing theme. There is staff at the Chanel atelier with the skill to make hats for the collections but Lagerfeld turns to Treacy for the hats. Lagerfeld describes how Philip has a very 'special hand' needed for hat making and turns to Philip for 'the milliner hand, the touch that is very different'. (Interview for Channel four production on Philip Treacy 1997).

Karl Lagerfeld is one of the many designers who doesn't want to risk sending sketches of their new designs by fax, so Treacy travels to the house of Chanel where the couturier and the milliner will have their first meeting to discuss the collection. The most important aspect of the meeting is for the milliner to understand the spirit and inspiration behind the collection. While *'Split Personality'* was the theme of this collection, Treacy was instructed to use the word 'distressed' as the theme for his hats. The milliner was to captivate the theme by the materials used in the making of his hats. Distressed tulle was manipulated to give a decomposed rotted look, which was constructed into a hat (ill 92). Underlying the raggedness of the hat was a precisely constructed



hat, which perfectly fitted the head of the model (ill 93). Feathers were stripped, burnt and singed to create tattered plumes (ill 94) and were intricately arranged to create hats. Twenty hats were to be made altogether. For the milliner this requires an incredible input of time, considering that some of the hats take over eighty hours to complete to couture standard. No corners are cut or expense spared in the search for the perfect line of beauty, which all good millinery must have. With 'distressed' as the theme the hats still had to be made to perfection. The materials the milliner used took on another dimension when manipulated and were then masterly constructed to create an impressive end result.

The professional relationship between Lagerfeld and Treacy has continued for the last six years, with Treacy creating hats for both the ready-to-wear and couture collections. The house of Chanel is the bastion of elegance and taste and Treacy designs hats to suit the look of the house. Ill 95 and ill 96 pictures Treacy's fanciful feather constructions for the Chanel 1997 spring/summer collection. Ill 95 is a sophisticated classic shaped, wide brimmed hat covered with decorative veiling made by Treacy and worn with an elegant Chanel suit achieving an extremely chic overall look. For the same collection Treacy created a hat which was more modern, with a quirky, elongated crown and a brim covered with distressed netting (ill 96). The hat is worn with a less formal suit creating a different, more romantic and softened look illustrating the need to cater for a variety of Chanel customers.





In 1997 Alexander McQueen was made designer-in-chief at the House of Givenchy in Paris. He commissioned Philip Treacy to design a collection of hats for his debut couture collection, which was inspired by mythology. Like Karl Lagerfeld, McQueen could design hats on paper and give them to the atelier at Givenchy, but he chose to work with Treacy creating more extravagant hats for the collection. At the first meeting between McQueen and Treacy the collection was discussed and McQueen showed the collection on paper to Treacy. Treacy understood and was excited by the collection and the collaboration began. A Channel Four production documented the creative process of the couturier and the milliner working on the hats, from initial sketches to the final show. I look will at two hats from the collection examining the design and production process. Fashion editor Isabella Blow, who discovered both designers in the early days of their career, was interviewed for this documentary and predicted a successful end result from the two designers.

‘Philip offers Givenchy modernity and elegance and he is playing with something quite clever. Alexander McQueen is cutting up the body and Philip is master of the face’.  
Isabella Blow from interview on Channel four production 1997.

One of the hats for the collection was a gold hat made from a pair of ram’s horns and was worn by Naomi Campbell with a gold dress for the catwalk show (ill 97). McQueen sourced the ram’s horns in Gloucestershire and wanted to mount them on a block and use them as a hat. The horns were too heavy to become a hat; instead a form was made using the horns as a mould. Spartre, the base material for most hat making has a most important quality in that it has a good bias and it holds the shape. It was dampened and moulded on the



horns in two layers and stiffened (ill 98). The milliner on paper (ill 99) sketched design ideas and when the foundation shape was completed another meeting took place between McQueen and Treacy. Alla Samauna, Treacy's muse and hat model was also present at this meeting. Samauna modelled the hat form in front of the mirror as Treacy and McQueen decide on what way the shape should sit. At this stage the horns were in two pieces and every way the shapes were placed gave the hat a different look (ill 100). After careful consideration by the two an overall shape was agreed on and the line of the hat finalised. A suitable finish was needed to cover the foundation shape to create an elegant hat. Gold leaf was decided and gilder, Isabel Tennant carried out this specialist task (ill 101). Gold leaf was cut and carefully placed on the shape with a soft brush. The gold was pushed gently into the grooves and smoothed over the details, which become exaggerated by the gold creating a realistic look from the original horns (ill 102). A head fitting was made to ensure the hat sat perfectly on the model's head. Treacy's staff assisted in the high quality of finish required for the beautifully made couture hat (ill 103), which when finished was carefully packed with tissue in a box ready to be delivered to Paris for the show (ill 104).

For the same collection, Treacy created a hat using a taxidermy bird. Treacy's initial sketch was faxed to McQueen who was impressed by the idea. McQueen previously described Treacy as a great architect of hats. The sketch illustrated the clever way in which Treacy makes a frame of the face and masks the eyes to create a mysterious hat for the wearer. It was agreed between the couturier and the milliner to proceed with the design. A hawk, originally





from a wildlife park in India was purchased by Treacy from a taxidermist, Paul Draper (ill 105). The end result was to be as realistic as possible and the life-like flexibility of the bird made this possible for the milliner. On meeting McQueen, Treacy sketched numerous ideas of how the bird would sit on the model's head. The final design was agreed, the body of the bird sat on top of the head, one wing curved to frame the face and partially cover the eye while the other wing span stretched directly across the head of the model. A head fitting was attached to the bird (ill 106). Parts of the hawk were sprayed gold to accentuate the beauty and colour combinations of the bird for the catwalk (ill 107).

A group of hats was completed for the collection including a military style helmet and hats made from hair. A white hat, which resembled horns was made by making a shape from one of Treacy's existing wooden blocks and was later cut to achieve the required hat form (ill 108). The finished hat sat exactly over the model's eyes (ill 109). Each hat is precisely judged to complement the clothes as well as highlight the unique look of each of the models (ill 110). The hats were finished to perfection, labelled and some lined with the unmistakable navy and gold Philip Treacy lining.

Backstage at the show Treacy describes how he actually only gets to see the overall look and the end result for a few seconds before the models take to the catwalk.

'The hats only come to life when you have the girls, the outfits and everything is ready to go and it either looks right or it doesn't'

Philip Treacy Channel four documentary 1997



Treacy was pleased with the end result. McQueen was also pleased with the collection and felt the hats made the collection.

Treacy has continued to design hats for the Givenchy collections. Ill 111 and ill 112 are two of Treacy hats that were made for the Givenchy autumn/winter 1998/1999 ready-to-wear collection. Hats for the shows do not go into production because the commissioning designers know that no matter how good the hat or how essential to the look it is, hats will never be bought in sufficient numbers to cover the production costs. The hats are sometimes available to order through the couture house. For the milliner it is another direction in which to take their work. Couture allows the extraordinary and enables the world's greatest designers to explore luxurious fabrics and invent elaborate designs without financial restraints. Couture is fashion at its most spectacular, designing for the elite market of couture allows the milliners the creative freedom to create a range of imaginative and fantastical hats using the finest of materials. The milliner must acquire an understanding of the theme and inspiration of the collection and must incorporate the style of the house but may also utilise his own creative design identity to produce a collection of hats which complement and complete the clothes.



## Conclusion





The hat has never returned to the forefront of fashion since its decline in the late fifties and early sixties. Young women found hats too formal and unnecessary for everyday use and the hat is still seen as an optional extra rather than a fashion essential. The number of working milliners decreased in the sixties and seventies, the hairdresser took over, as hair allowed flexibility not found in hats. The hat remains sidelined to formal occasions such as weddings, funerals and race meetings but for woman who love fashion, drama and dress up it remained true that no costume is complete without a hat.

The Royal Family, who are at the centre of so many formal occasions, have helped save the British millinery industry over the last three decades by promoting the wearing of hats and subsequently a selection of milliners remained in business through the lean years of the sixties and early seventies. Fredrick Fox is the favourite milliner of the Royal Family and has been the Queen's milliner since 1970. Graham Smith is another London-based milliner who designs for the Royal Family. Ascot is the most prestigious event in the racing year, which is ensured by its close links with the Royal Family. Entry to the Royal enclosure is highly selective and governed by strict etiquette and the wearing of hats is obligatory for women. Hats worn at Ascot are usually eye-catching extreme designs worn for show. David Shilling began his business in the mid-seventies is best known for his theatrical designs. Every year his mother attends Ascot wearing the most extravagant and humorous of his designs. Hats began to make a come back in the early eighties and Stephen Jones began to make hats and establish his own business.

It was the beginning of that period of creativity and outrageousness that was to make London the centre



for wild and iconoclastic fashion ideas.  
McDowell 1992 pg. 183

While the milliners mentioned above are known to those with an interest in fashion or millinery, the milliner, Philip Treacy has become almost a household name since he began his business eight years ago. He is famous not only because his designs are often overwhelming but also because he markets and promotes wisely in the same way as mainstream fashion designers do. His dramatic catwalk presentations continue to attract media attention and his show-stopping designs generate an excitement around his name. The milliner is tapping into a very long established and sophisticated mechanism for sale, promotion and advertising.

One such promotional tactic or result of interacting with the mainstream fashion system is that his hats are frequently photographed on the heads of the rich and famous. Ill 113 shows Tara Palmer-Tompkinson fashion writer and socialite at her sister's wedding wearing a Philip Treacy design. Tara's hat is from the 1998 couture collection, but was custom made for her with a wine feather. Ill 114 pictures the original model worn at the milliner's 1997 catwalk show. Off duty models are often photographed wearing a Treacy hat that has normally been given as a present by the milliner. Honor Fraser for example is pictured with a leopard print trilby (ill 115) and ill 116 is one of Treacy's feather constructions worn on the head of Kristen McMenamy. Boy George is a client of Treacy and regularly wears a Treacy hat (ill 117-119).





Treacy's daring designs are also popular at Ascot and are regularly photographed by the press. Ill 120 pictures one of Treacy's designs worn at Ascot in 1993. The hat, which was custom-made for the client from the original model (ill 21 pg 78), is made from an abundance of black feathers, bound together with contrasting white feathers. The woman in the photograph wears the dauntingly original design with a suit by Christian Lacroix, indicating her wealth (ill 121). The feathers stretch beyond the shoulders and the hat sits on the head, resembling an upside down bunch of flowers.

Treacy's hats make a statement about modern fashion and contemporary ideas of elegance that will be of great interest to fashion historians. Their exaggerated scale and outlandish shapes echo the theatricality of current fashion and convey to perfection the *fin-de-siecle* mood of the 1990s.  
McDowell, 1992 pg. 20.

Treacy has helped bring hats back into women's wardrobes again. His daring catwalk presentation of contemporary headwear excites, amuses and arouses public interest. He has pushed the boundaries of millinery, by manipulating traditional millinery techniques and exploring new materials he continues to create modern, exciting headwear. By creating a seductive array of fanciful hats, he has shaken the British millinery industry out of its complacency while changing people's perceptions of what a hat can be. His seductive and fanciful headwear also helps to promote and maintain a more attainable line of relatively normal headwear, which retails in select Department Stores.



## Illustrations





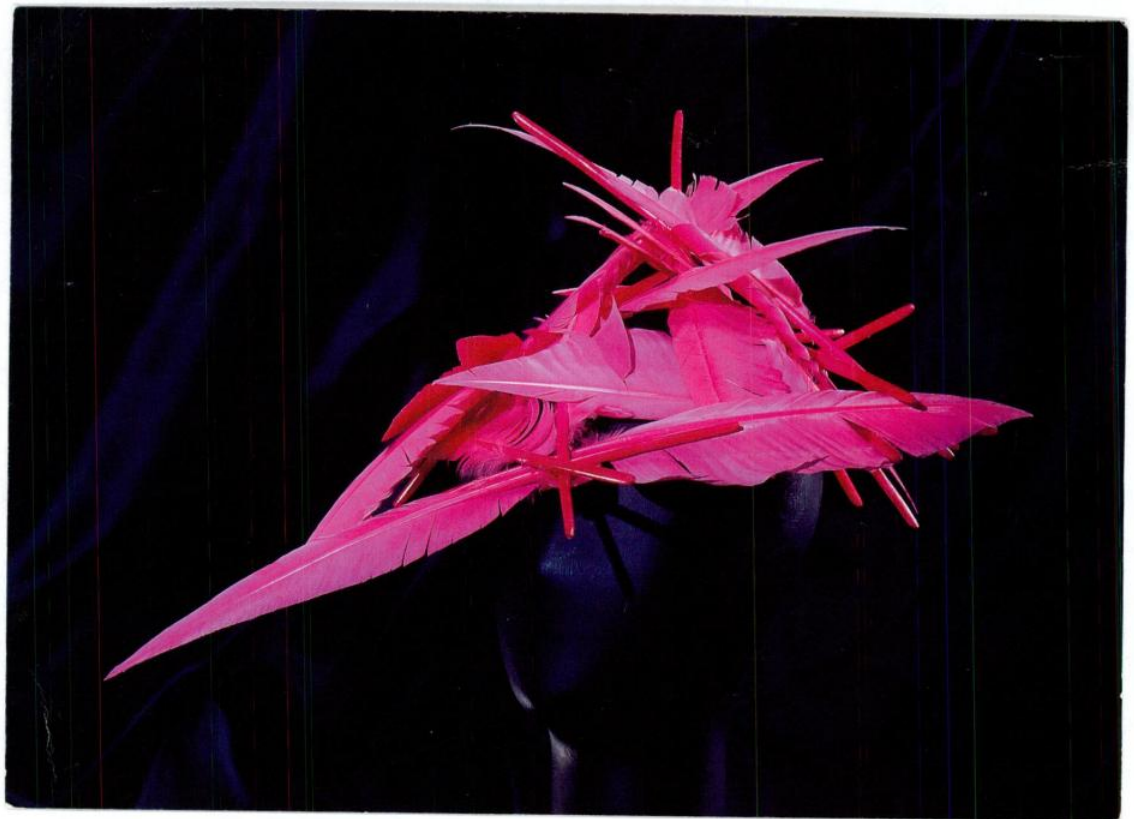


# 1. Personal Photographs

Front covers of top international fashion magazines framed and displayed at Treacy's studio.

March 1998

1880, 1881



2. Couture hat, spring/summer 1996  
Shocking pink goose feathers  
V&A Postcard







Philip Treacy's creation was inspired by  
Sense and Sensibility, which premieres on Sky Movies on 26 December.

# sense and sensibility

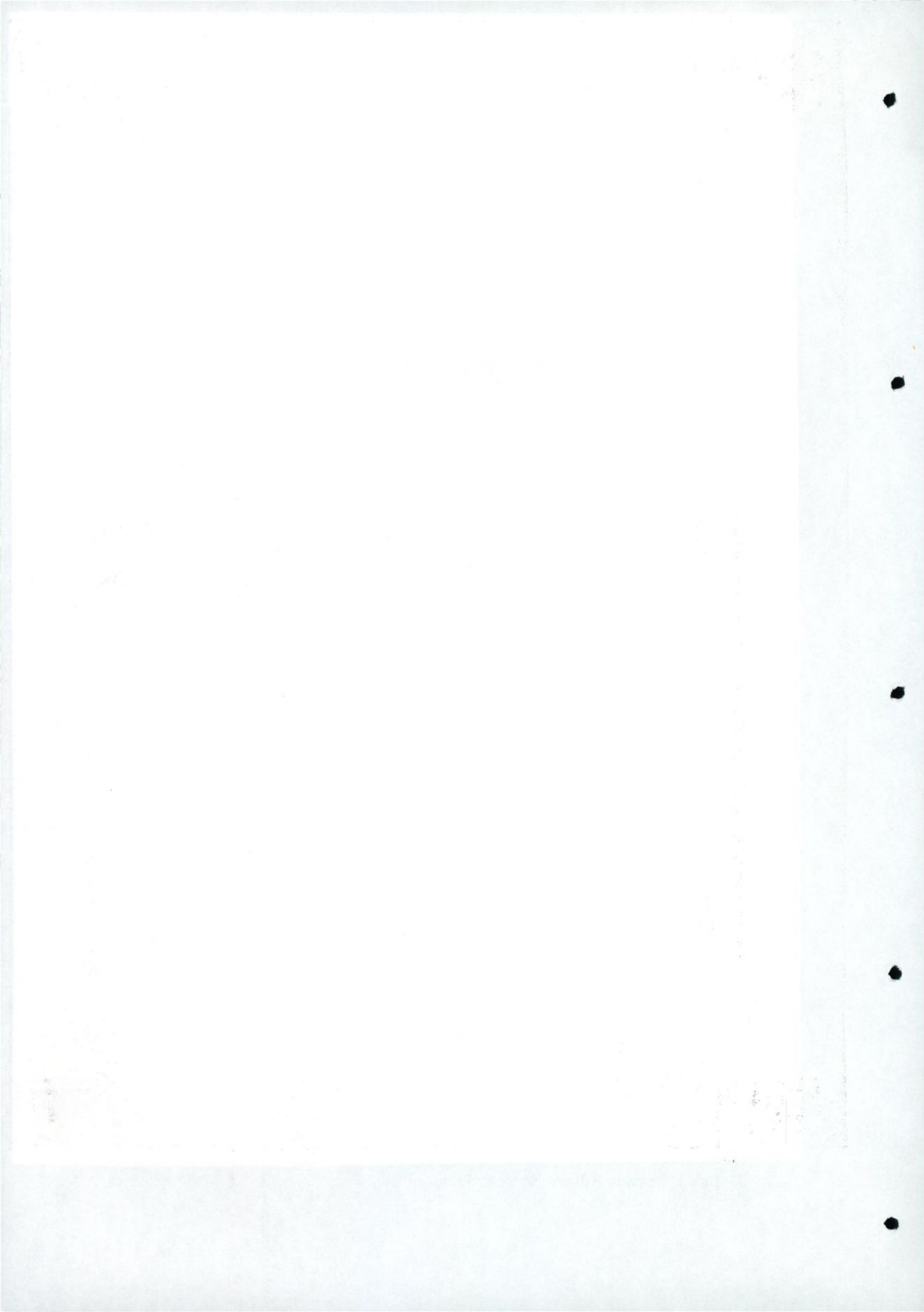
You too will find inspiration in a choice of over 400  
different films on Sky every month, all carefully  
fashioned to fit your schedule.



ready-to-watch

0990 97 97 97









4. Sky Television Advert: Heat







Photographer KP Nordmann

5. Sky Television Advert: Babe







6. Sky Television Advert: Vampire in Brooklyn  
Evening Standard Magazine 19 December 1997







7. Sky Television Advert: Richard III





# MAXFACTOR

The make-up of make-up artists



The advertisement features a woman with pale skin and dark hair, wearing a large, textured red circular headpiece that covers her head and shoulders. She has dramatic eye makeup with long, thin, wavy red eyelashes. In the bottom left corner, there are several Max Factor lipstick tubes in various shades of red and pink. The background is a solid dark blue.

The new Max Factor Autumn colour collection  
as used at **LONDON FASHION WEEK**

8. Max Factor Advertisement  
Hello Magazine November 1998





9. Honor Fraser photograph wearing a Treacy hat from the spring/summer 1998 collection  
Hello Magazine December 1998



10. Hair accessories presented in 1997 catwalk show  
The Toronto Star, Fashion Life 17 April 1997



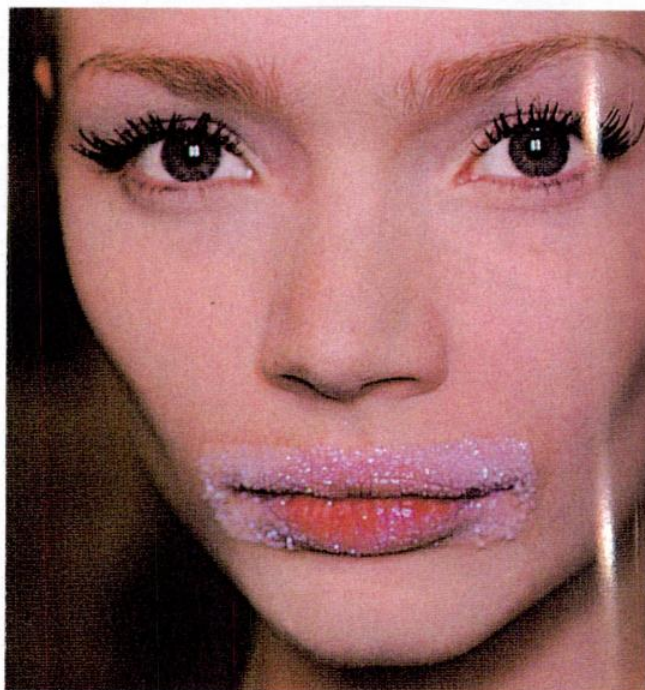




11. Hat from 1998 show  
Illustrating hair style from 1998 show. Cosmopolitan July 1998







12. Make-up for Treacy's 1998 show  
Vogue December 1998







13. Alexander McQueen suit for Treacy's 1997 show  
Sunday Independent 13 April 1997





CHRISTIAN DIOR

PHILIP TREACY

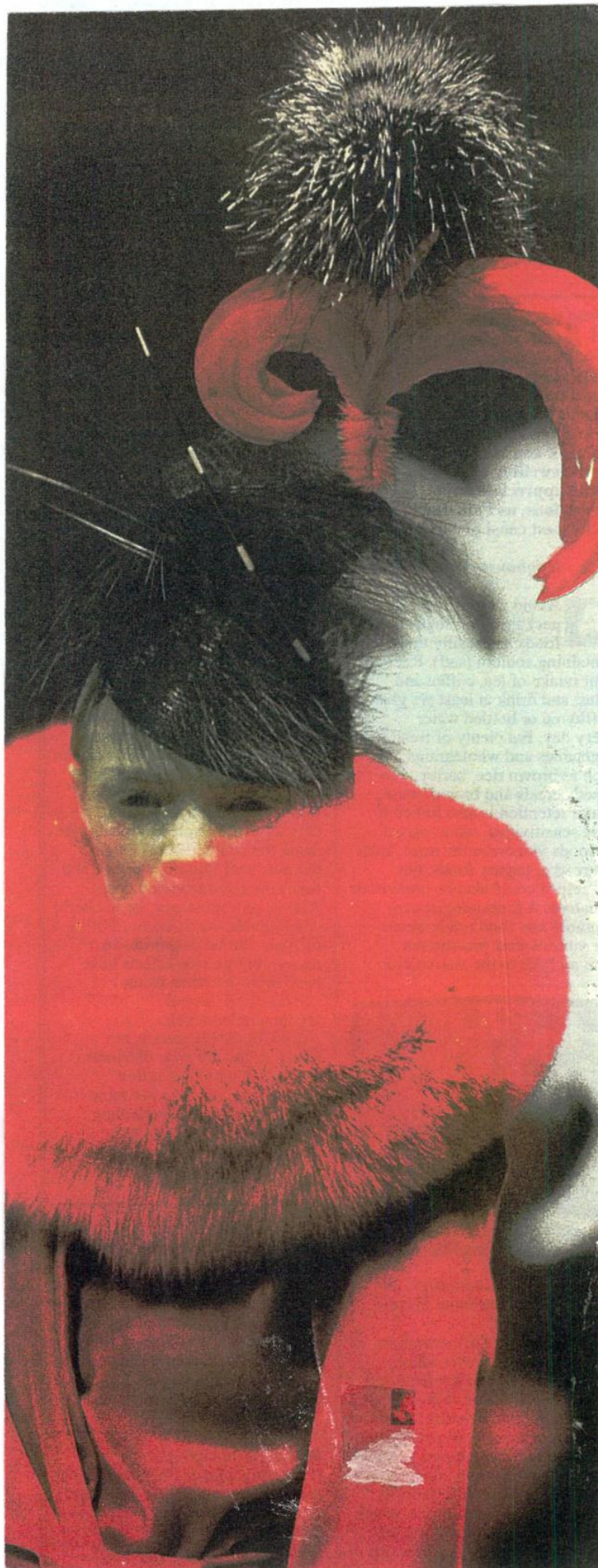


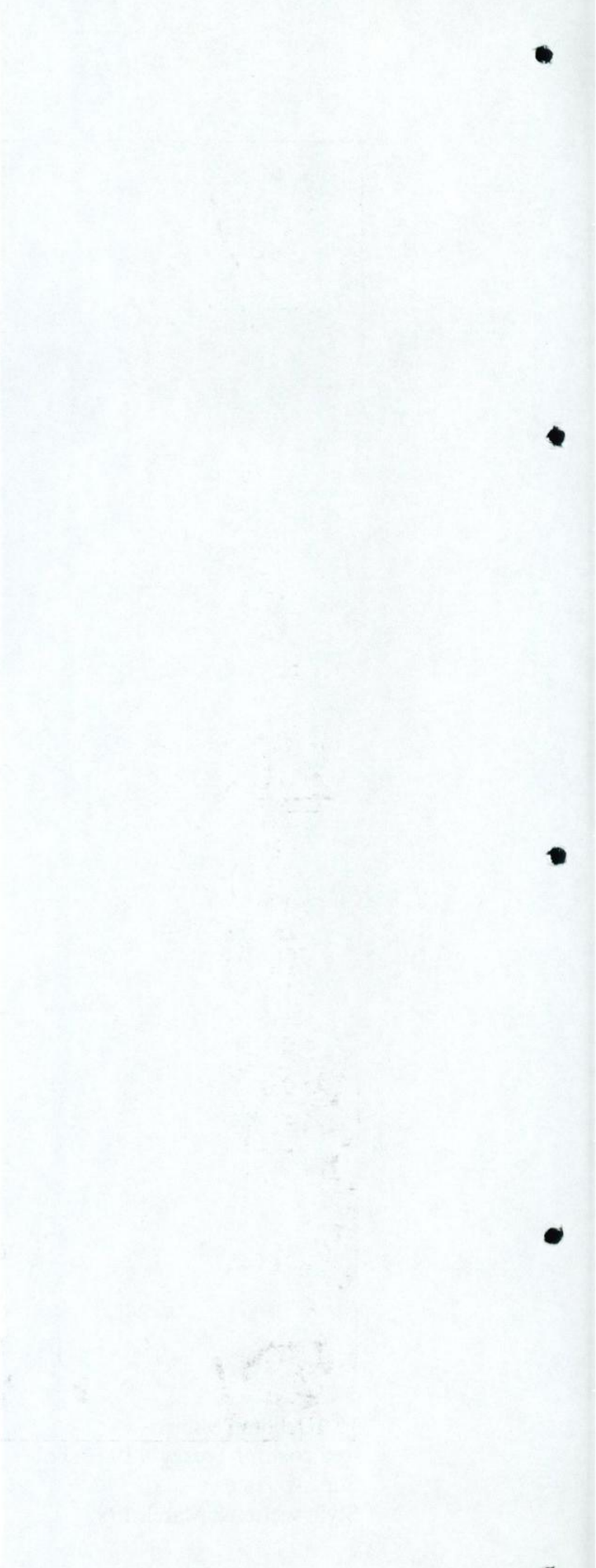
14. Deborah Milner  
Purple coat for Treacy's 1997 show  
RTE Guide (date unknown)





15. Deborah Milner  
Red coat for Treacy's 1997 show  
Sunday Times,  
Style section 2 March 1997







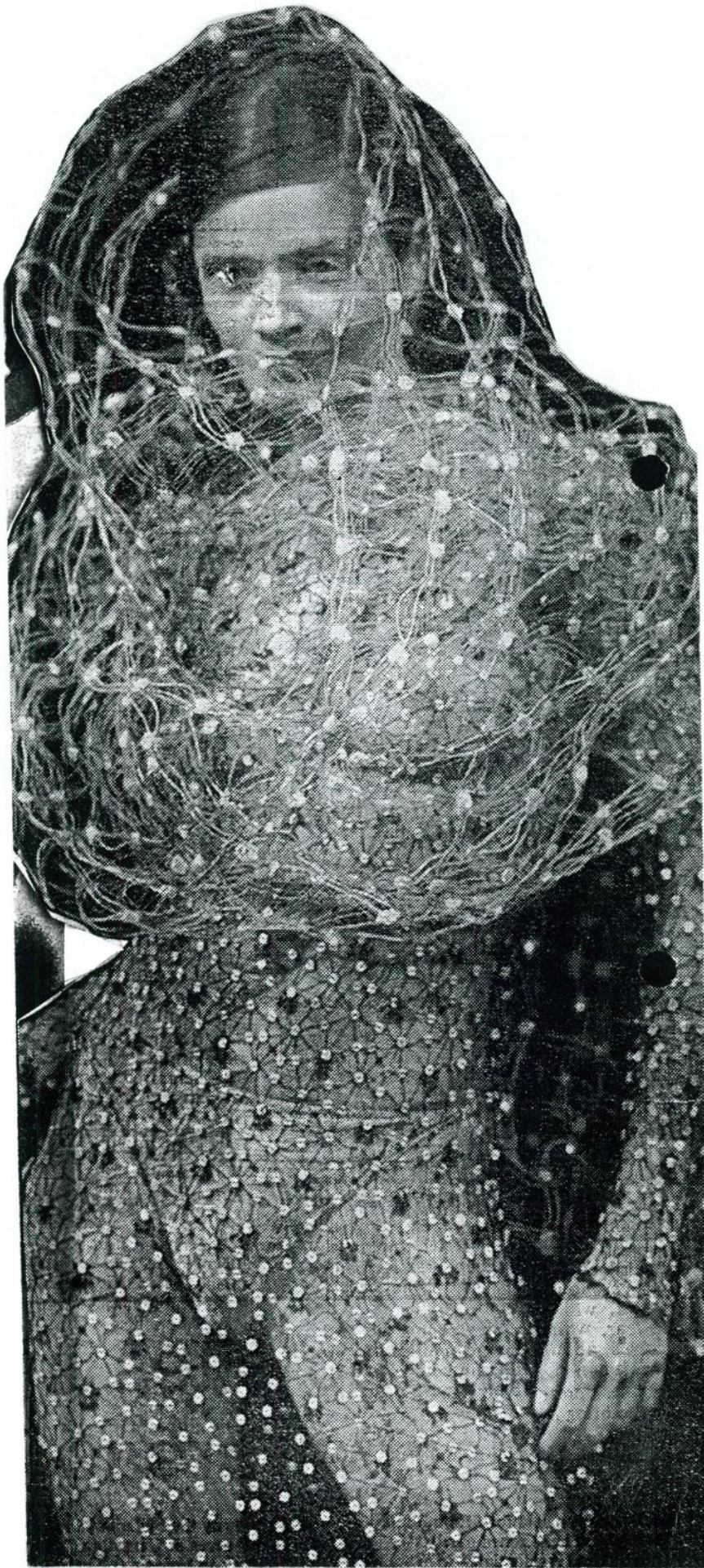


16. Anthony Price black dress for Treacy's 1998 show  
The Yorkshire Post 24 February 1998









17. Hat from 1997 show worn by Helena Christensen  
Evening Herald February 1997







18. Jerry Hall modelling black cocktail hat for 1997 show  
Scotland's Independent Newspaper, The Herald 5 March 1997







19. Personal photographs  
Boxes of feathers in Treacy's workroom  
March 1998







20. Red couture hat spring/summer 1998  
Sunday Times, Style section 19 April 1998







21. Feather construction couture hat 1991  
McDowell 1992 pg. 201









22. Feather construction couture hat 1997  
Cosmopolitan December 1997







TREACY

23. Jodie Kidd wearing a show hat from 1998 catwalk presentation  
Black and white feather construction  
Source unknown







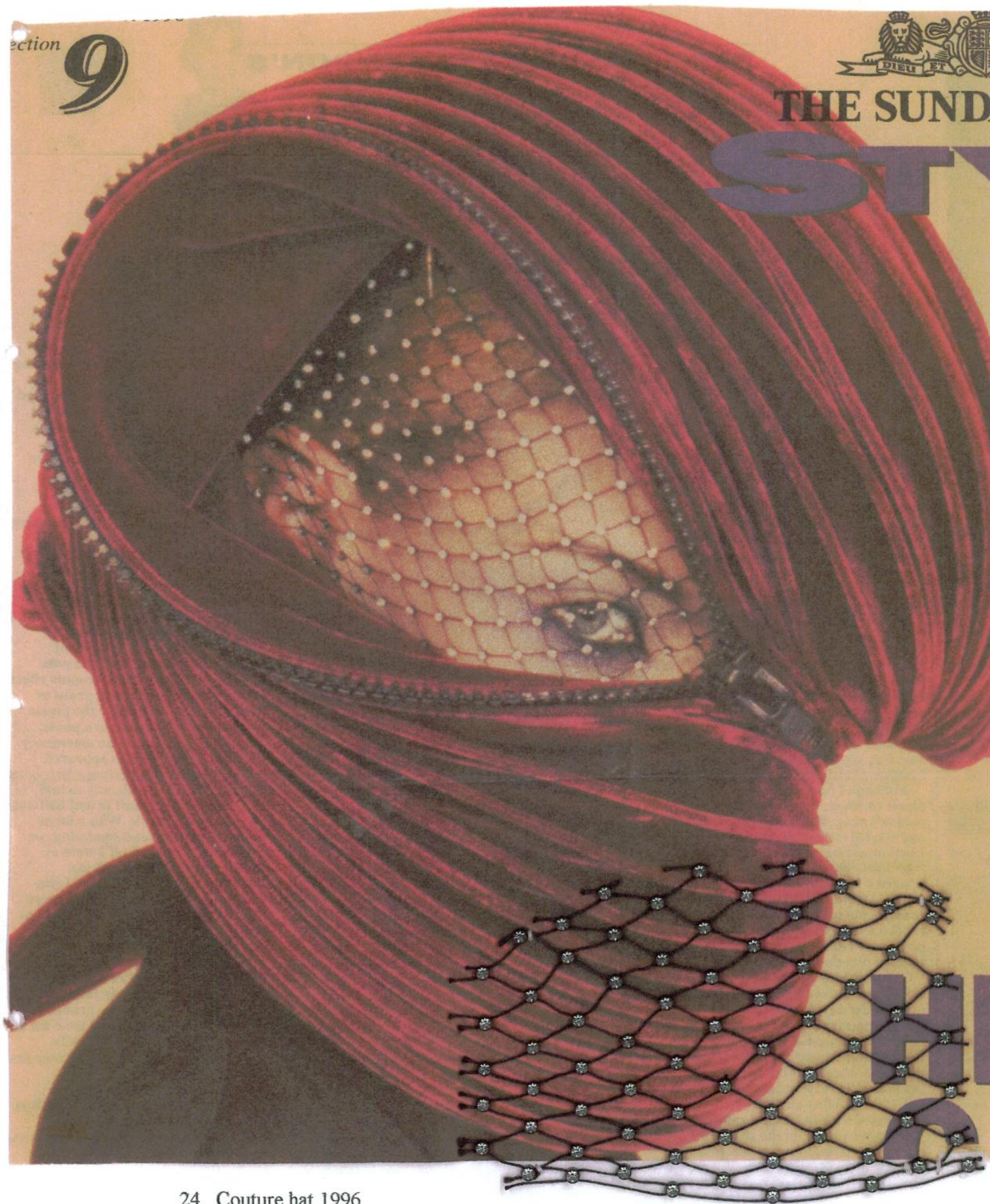
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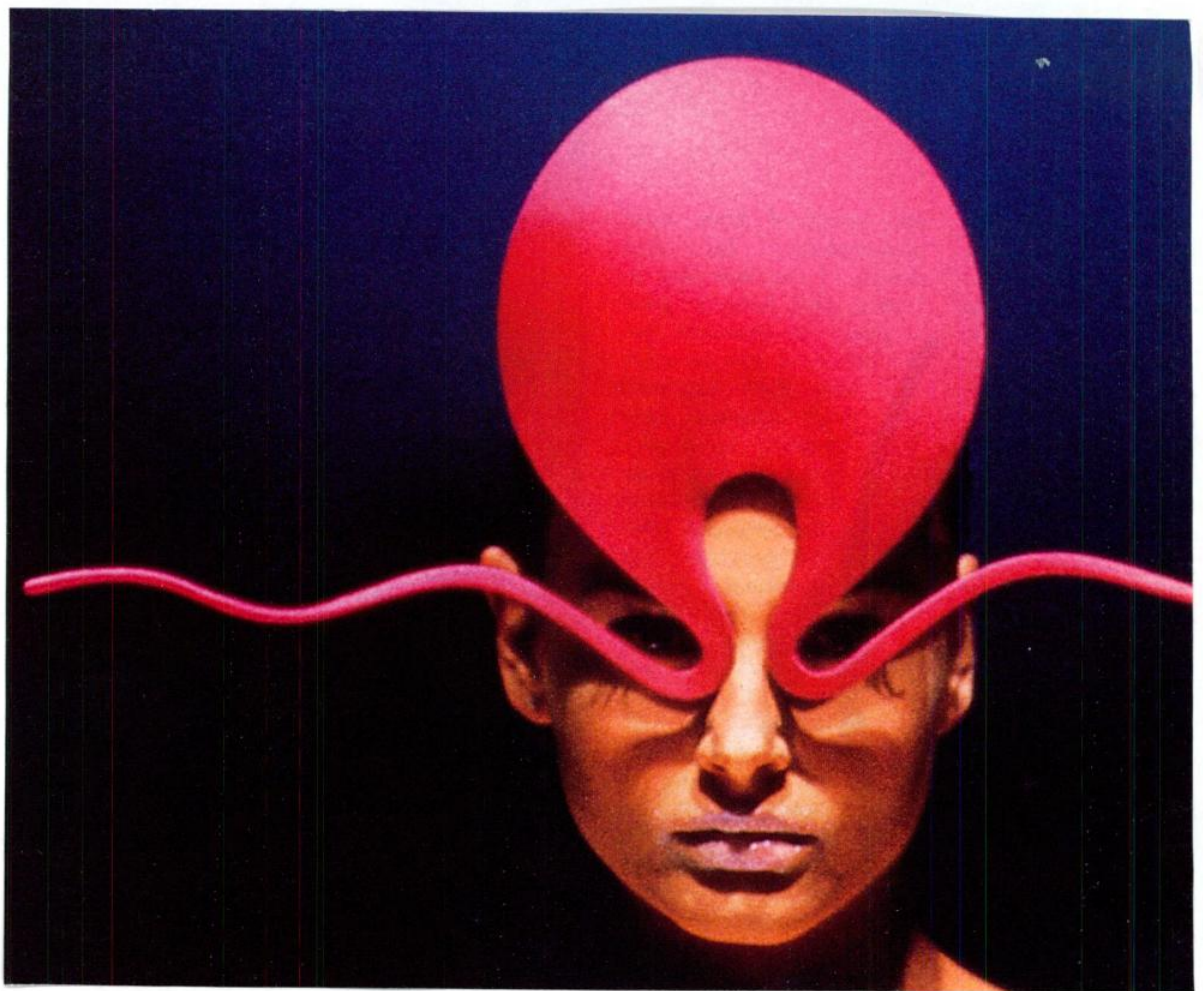
THE SUNDAY

ST



24. Couture hat 1996  
Sunday Times, Style section (date unknown)  
Sample of netting used





25. Couture hat 1998  
Shocking pink eyelash hat  
Irish Tatler Dec 98/Jan 99 pg. 79







26. Couture hat 1998  
Evening Standard 23 February 1998



Handwritten text, likely bleed-through from the reverse side of the page. The text is faint and illegible due to the quality of the scan and the nature of the bleed-through.





27. Black and white couture eye hat 1998  
The Sun 26 February 1998



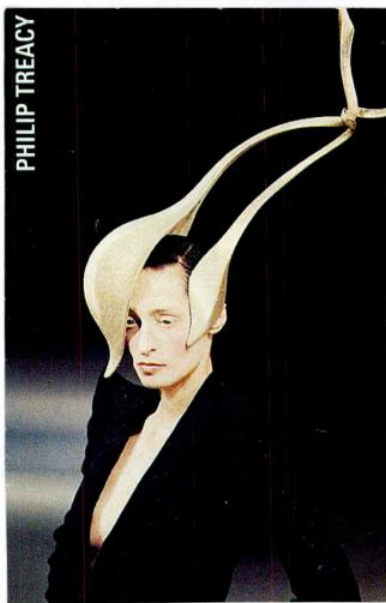




28. Ship hat 1996  
Press pack

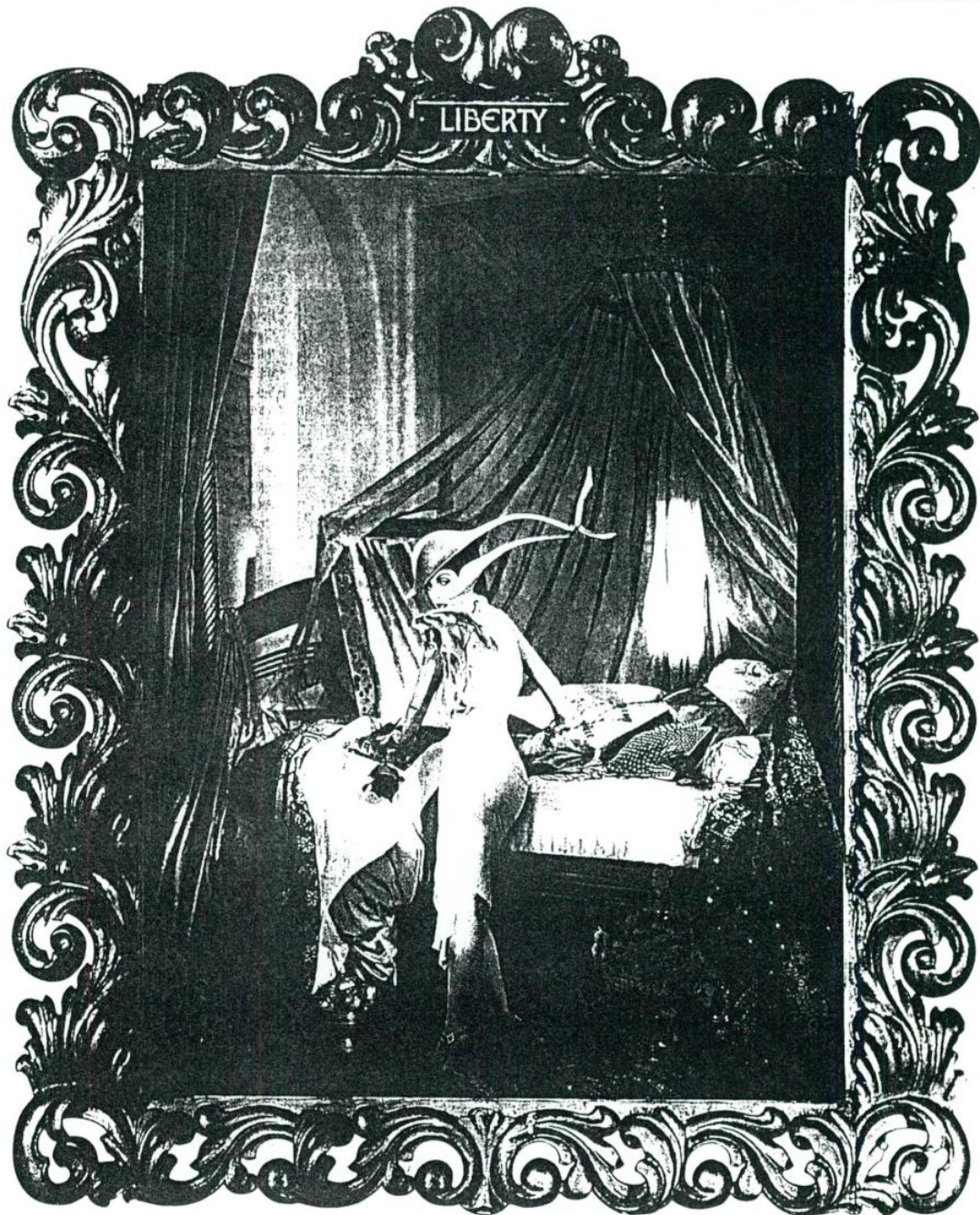






29. Couture hat presented in 1997 show  
Source unknown





Liberty, the art of the idiosyncratic.

ISABELLA BLOW, FASHION GURU AT THE FACE, SUNDAY TIMES AND VOGUE, FLAUNTS THE SPOILS OF A LIBERTY SHOPPING EXPEDITION. HAT BY PHILIP TREACY, DRESS BY TRISTAN WEBBER AND ORIENTAL FOUR POSTER BED BY THE WINDOW. LIBERTY, REGENT STREET. TEL. 0171 734 1234. ALL ITEMS SUBJECT TO AVAILABILITY

30. Advertisement for Liberty  
Couture hat 1997 modelled by Isabella Blow  
Source unknown







PHILIP TREACY

Amelia Coutisson

69 ELIZABETH STREET, BELGRAVIA LONDON SW1W 9PJ  
TELEPHONE 0171 259 9605 FAX 0171 824 8559

31. Business card: Amelia Coutisson





32. Personal photograph  
View from outside of *Philip Treacy, Millinery*  
6 March 1997









33. Personal photograph  
View from outside and inside *Philip Treacy, Millinery*  
March 1998





34. Personal photograph  
Mannequin in Treacy's showroom displaying couture hat 1997  
March 1998









35. Personal photograph  
Mannequins in Treacy's showroom displaying couture and ready-to-wear hats  
March 1998





36. Personal photograph  
Shelving unit displaying accessories in Treacy's showroom  
March 1998







37. Philip Treacy hat label



38. Philip Treacy hat lining







39. Couture hat worn by Madame Barbara Bichsel at Ascot 1998  
Hello Magazine (date unknown)







40. Isabella Blow wearing Treacy hat  
Cork Examiner 22 October 1994





41. Isabella Blow wearing Treacy's purple satellite couture hat 1997  
 French Official September 1998  
 Sample of fabric





42. Isabella Blow wearing Treacy's shocking pink eyelash couture hat 1998  
French Official September 1998



43. Isabella Blow wearing Treacy's white feathered couture hat 1998  
French Official September 1998





44. Ready-to-wear hats spring/summer 1996  
Illustrating basic crown and narrow brim.  
RTE Guide 6 April 1996





PT30354



PT30356



45. Ready-to-wear hats autumn/winter 1998  
Illustrating basic crown.  
Sales Catalogue 1998



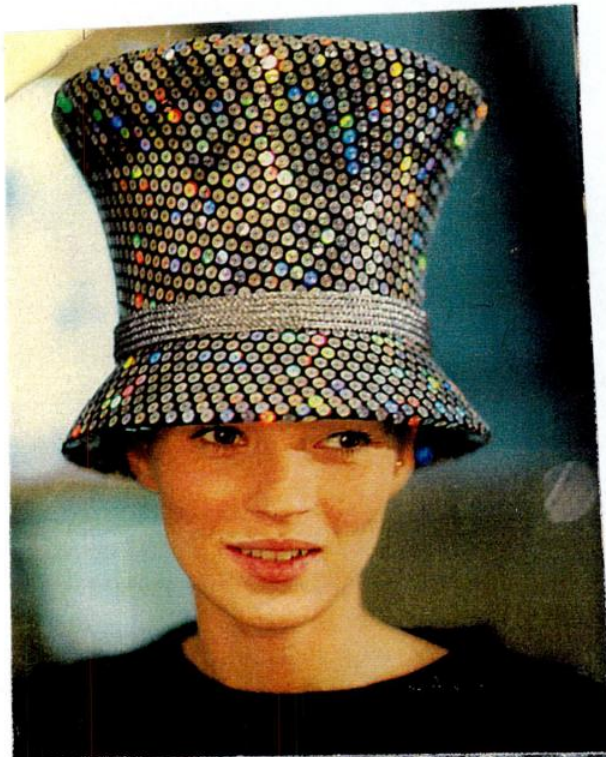




46. Ready-to-wear hats autumn/winter 1998  
Illustrating innovative crown shapes.  
Sales Catalogue 1998







47. Couture hats 1993  
Illustrating neat brims using different materials  
Sunday Times, Style section 1993







48. Ready-to-wear hat  
Illustrating narrow brim  
RTE Guide 6 April 1996







49. Ready-to-wear hat  
Illustrating narrow brim.  
Sales Catalogue 1998



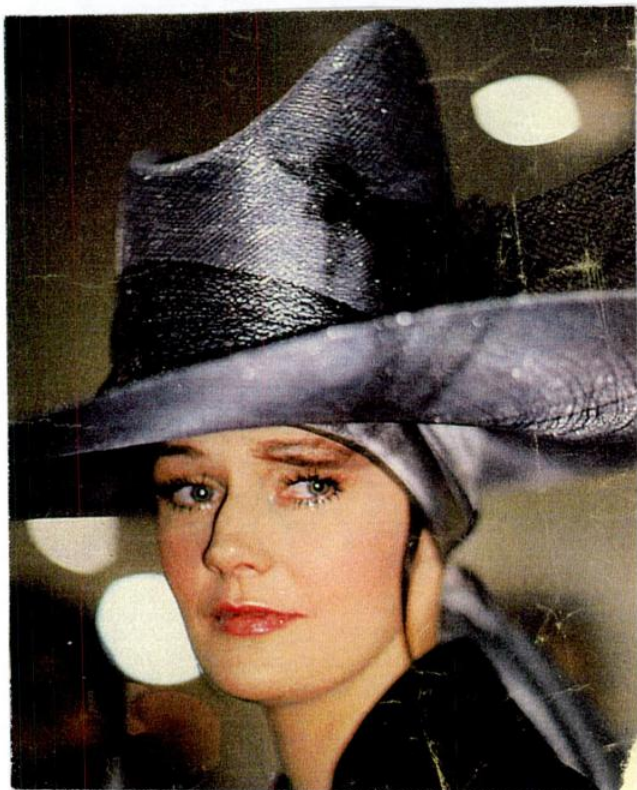


50. Ready-to-wear hats  
Illustrating large brim.  
Sales Catalogue 1998



10/10/10





51. Couture hats.  
Illustrating large brim  
Sunday Times, Style section 1993





52. Personal photograph:  
Vietnam









53. 'Coolie' hat made in natural sinamay  
Ready-to-wear spring/summer 1998  
Source unknown





54. Leopard print 'Trilby' hat autumn/winter 1998  
Source unknown



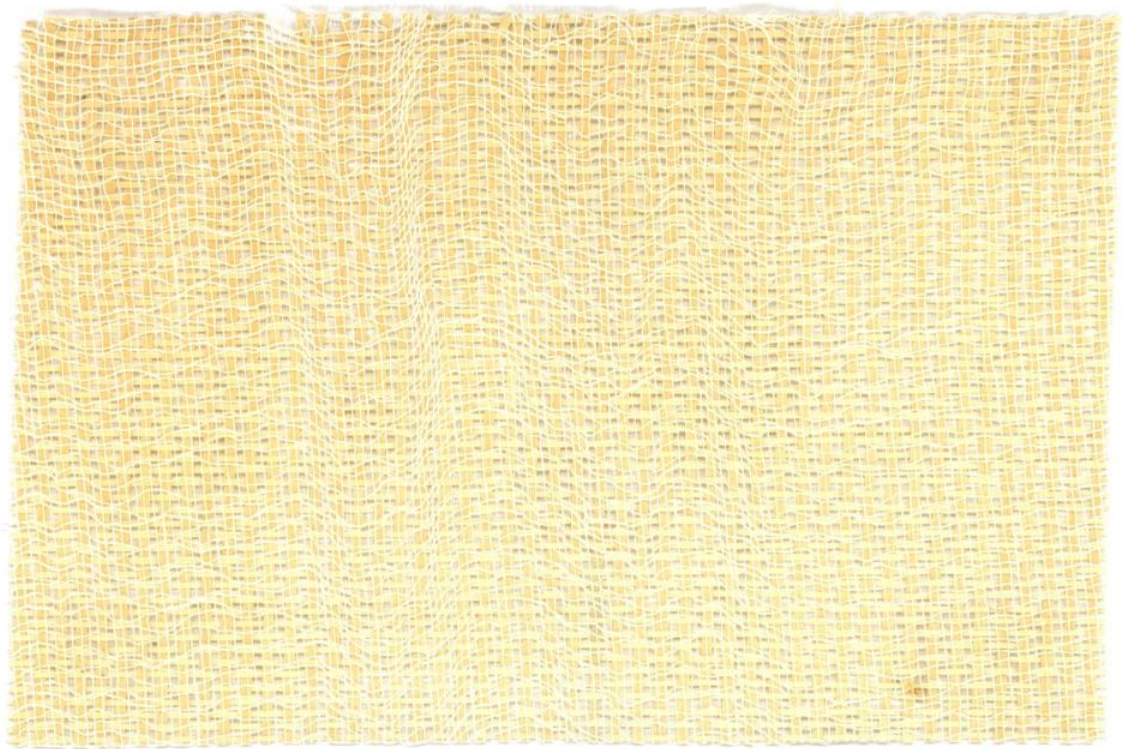




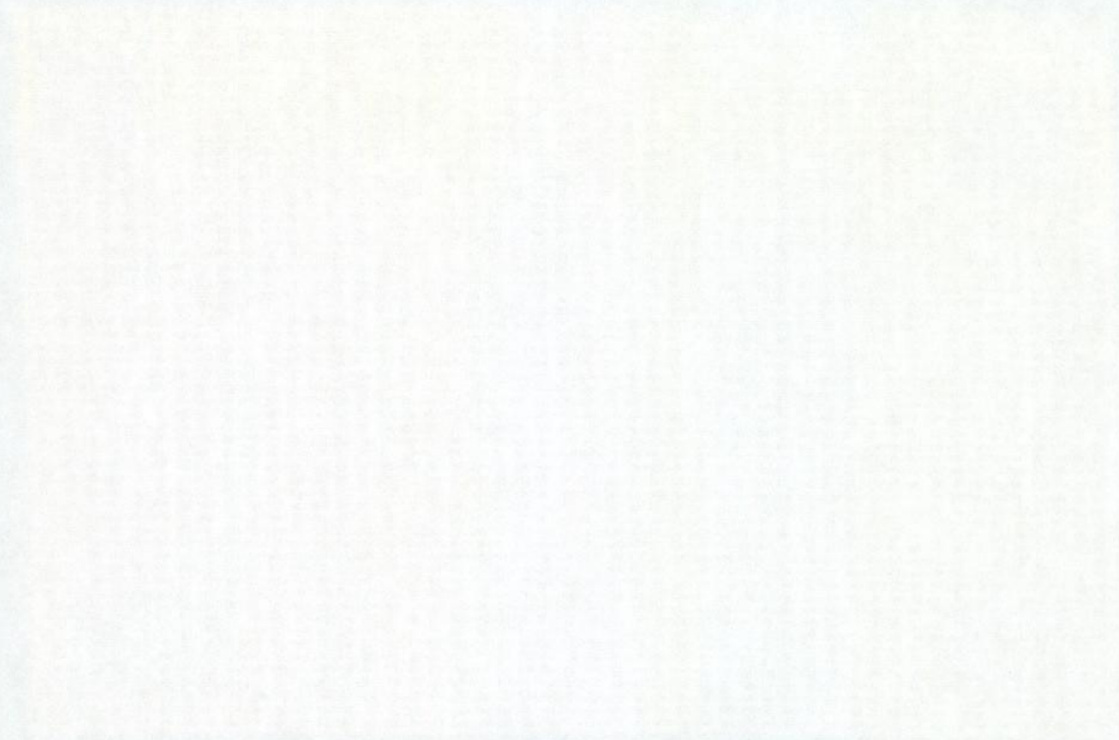
55. Personal photograph  
Existing wooden blocks from previous collections  
March 1998







56. Personal photograph  
Spartre shape ready to be sent to Paris to be made in wood.  
March 1998  
Sample of spartre.





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57. Personal photograph  
Chart for production requirements  
March 1998







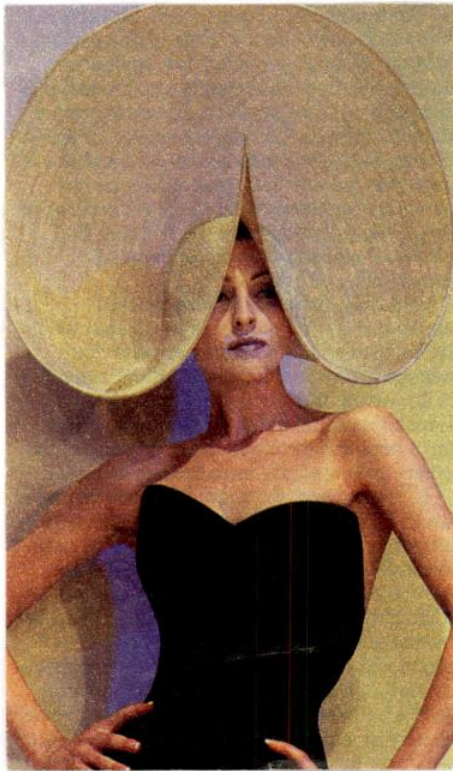
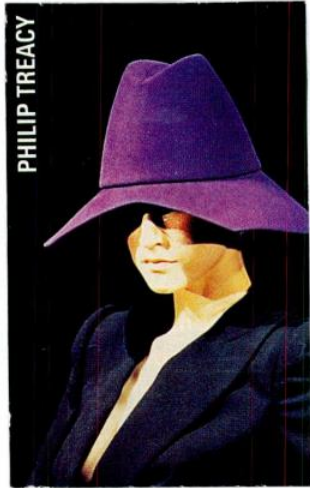
London Fashion Week looks set to continue as the hottest spot on the fashion calendar, attracting a host of celebrities as well as buyers and press. Princess Michael of Kent, in classic black with daring décolletage (right), drew as many admiring glances at milliner Philip Treacy's show as his divine creations (centre right)

58. Show hats  
1998 catwalk show including 'Trilby'  
Hello Magazine  
7 March 1998





59. Purple felt couture hat presented in 1997 show  
Source unknown



60. Sinamay couture hat 1998  
Sunday Times, Style section 8 March





61. Personal Photograph  
A selection of Treacy's 1999 spring/summer ready-to-wear collection on display in Brown Thomas, Dublin.







62. Couture hat  
Illustrating innovative experiment with the crown  
The Toronto Star, Fashion Life 17 April 1997





Philip Treacy  
sculptured  
crown with  
patent band  
£120; fancy  
straw hat  
with gold  
flowers £120



## Philip Treacy

**BORN:** County Galway, Ireland

**CAREER:** Studied at the National College of Art and Design,



Dublin, then at the Royal College of Art. Opened Philip Treacy Millinery in London in 1990

**HIGHLIGHTS:** Three times voted 'British Accessory Designer of the Year' Commissioned by Rifat Ozbek and John Galiano while still at college

**STYLE:** A flamboyant, modern take on classical millinery

**INSPIRATION:** Faces

● This maestro of millinery began to attract the attention of the fashion industry while still studying, and it seems that within moments of graduating he had the couture houses from Chanel to Valentino inviting him to crown their catwalk shows. Despite the admiration of the fashion elite, Philip's masterful understanding of millinery means that anyone can wear his hats. He created his first collection for Debenhams in 1993 – beautiful hats with the unmistakeable Treacy signature – at very affordable prices.











**PHILIP  
TREACY FOR  
DEBENHAMS  
BACKGROUND**

Award-winning king of modern hat-making, Philip Treacy learned his craft in Ireland before opening his first hat shop in London in 1990. He has designed hats for the catwalks of Chanel, Rifat Ozbek, Galliano and Valentino, as well as countless rich and famous heads. He has been designing for Debenhams since 1993. Prices start at £100 – a fantastic deal considering his own range starts at £300.

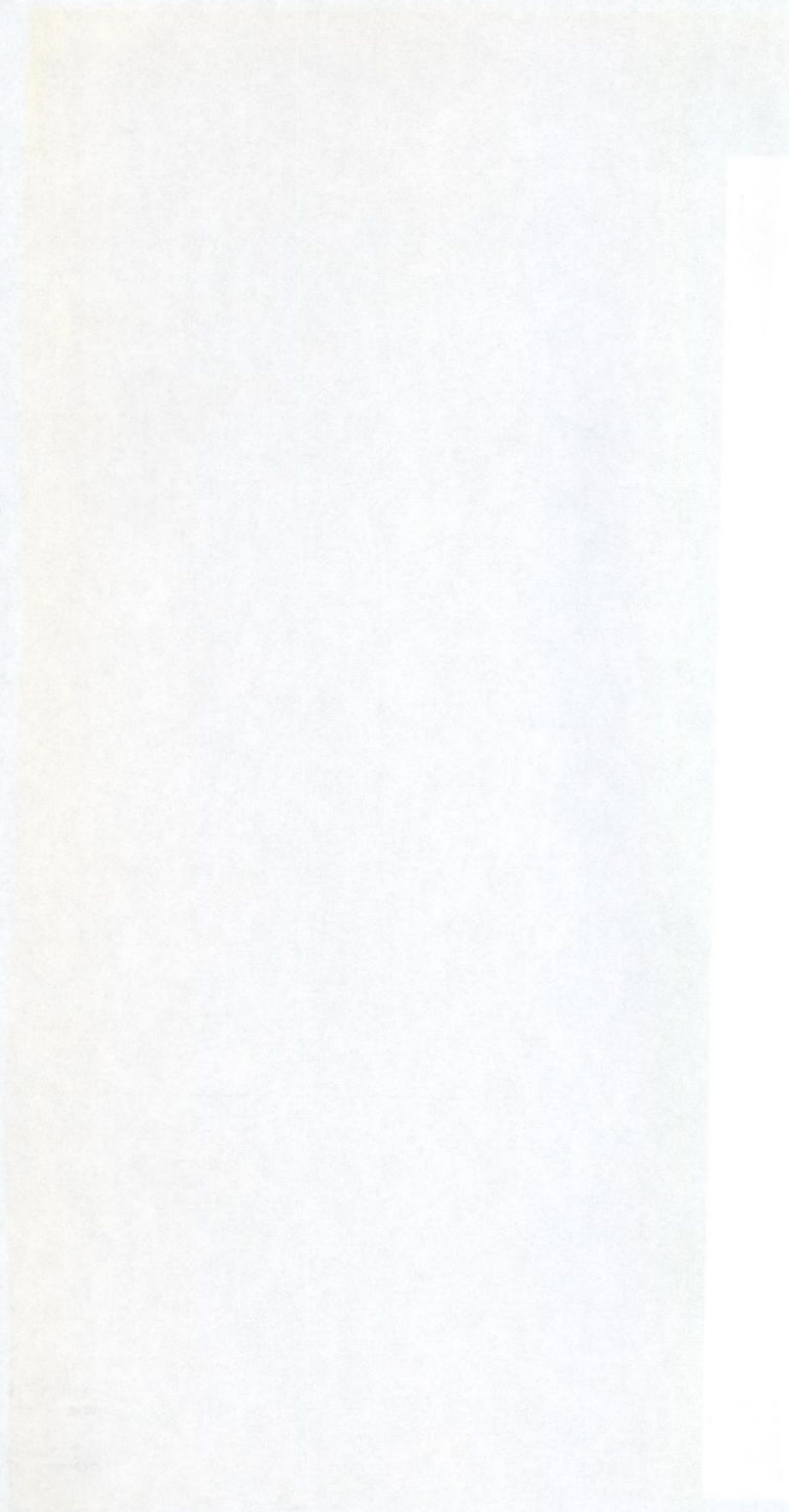
**SIGNATURE STYLE** Flamboyant modern millinery.

**COSMO RECOMMENDS**

Fake-fur trilby-style hat with contrasting fake-fur trim, £100.



64. Advertisement for Diffusion line for Debenhams  
Source unknown







□ **HOG  
HEAVEN:**  
Philip Treacy  
chocolate-  
coloured  
hedgehog  
sculpted crown  
hat £100 at  
Debenhams

65. Diffusion fur hat autumn/winter 1997  
Evening Herald (date unknown)





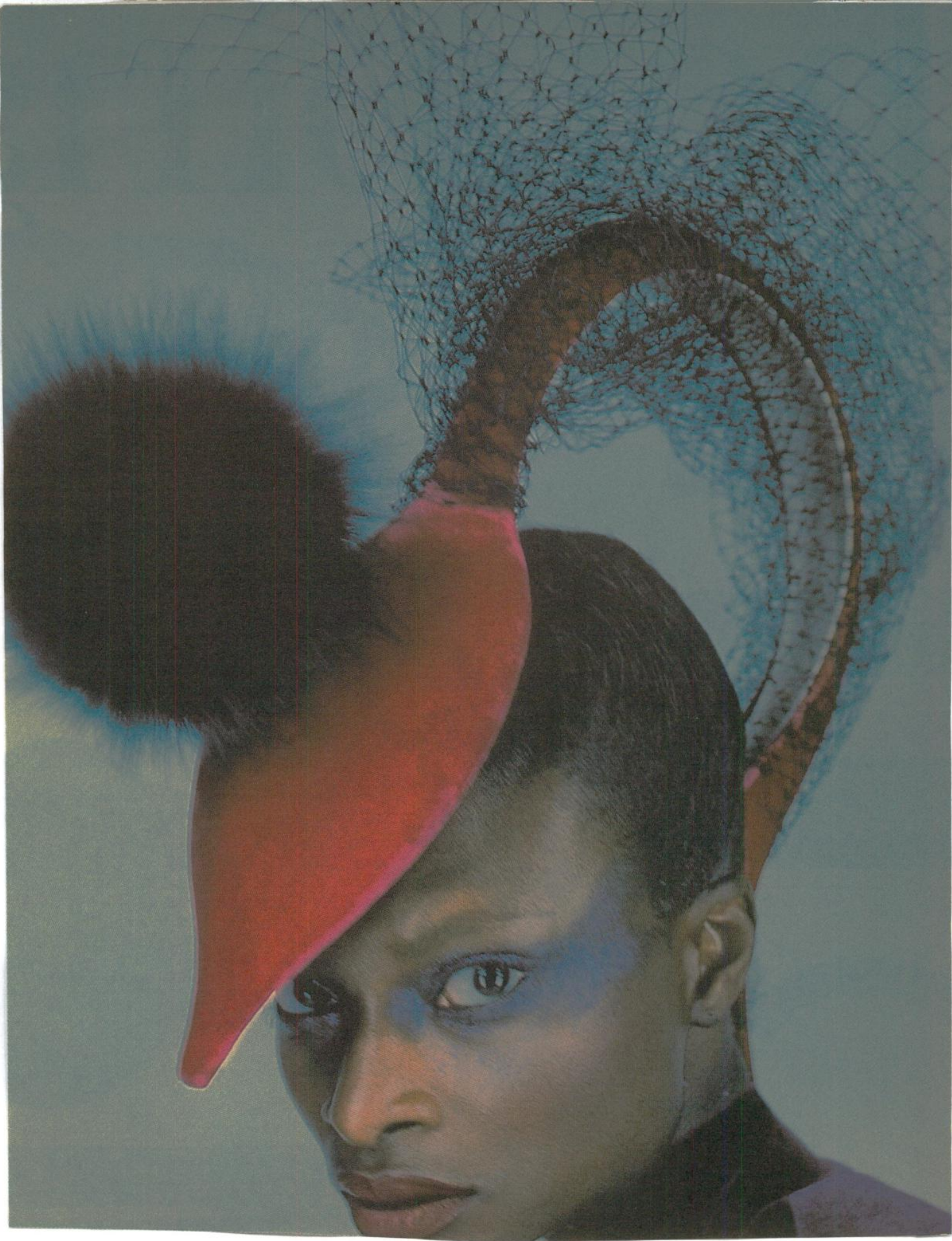




66. Diffusion hat 1997  
Purple straw  
Source unknown





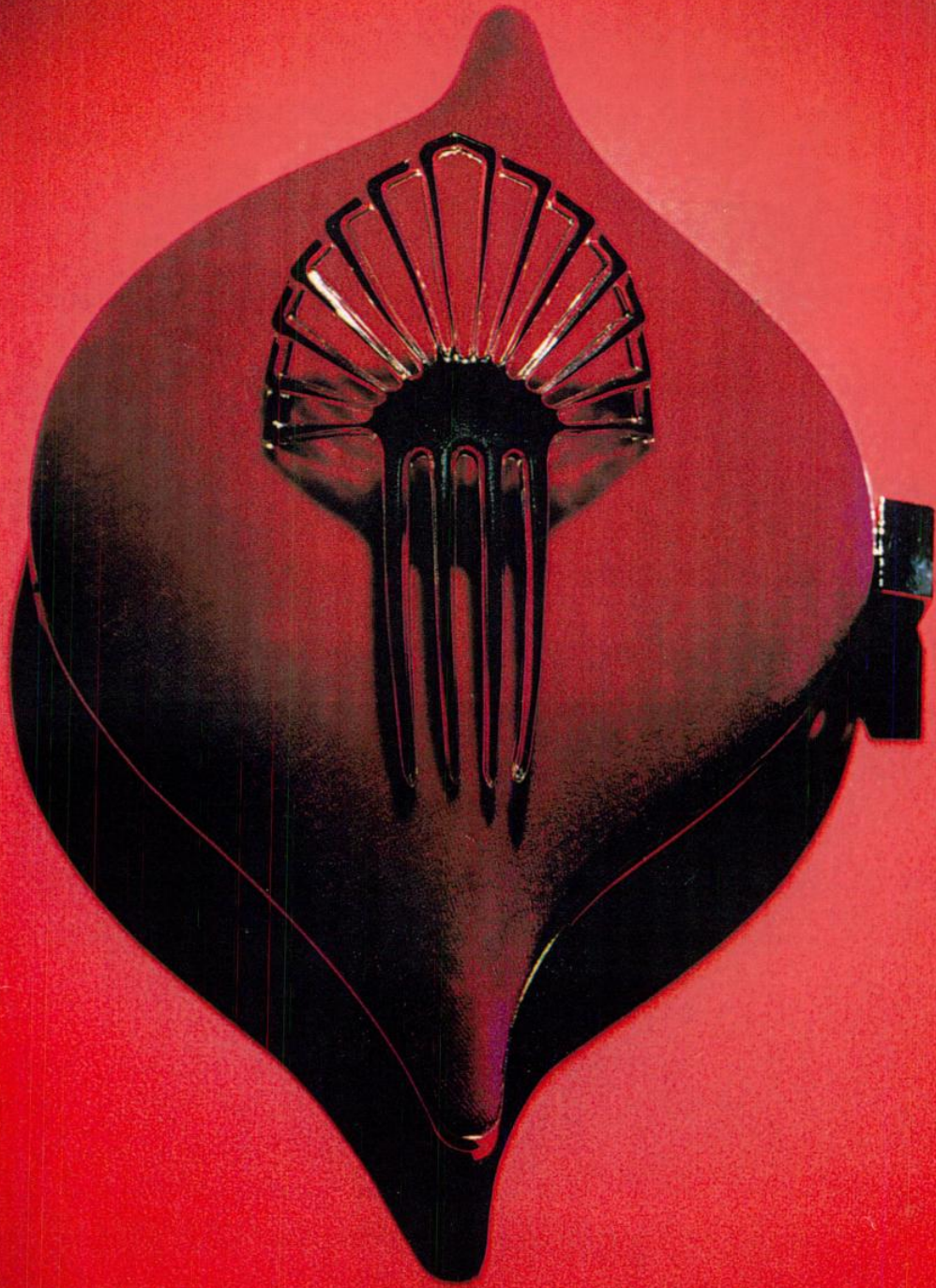


67. Couture hat 1997  
Illustrating shape of hat block used in the production of Treacy's bags  
Source unknown





# Milliner's crossing



Philip Treacy, famous for his exquisite hats,  
has branched out into ravishing accessories.

Photographs by Carlton Davis

68. Red velvet evening bag 1997  
Vogue (America) August 1997  
Sample of velvet



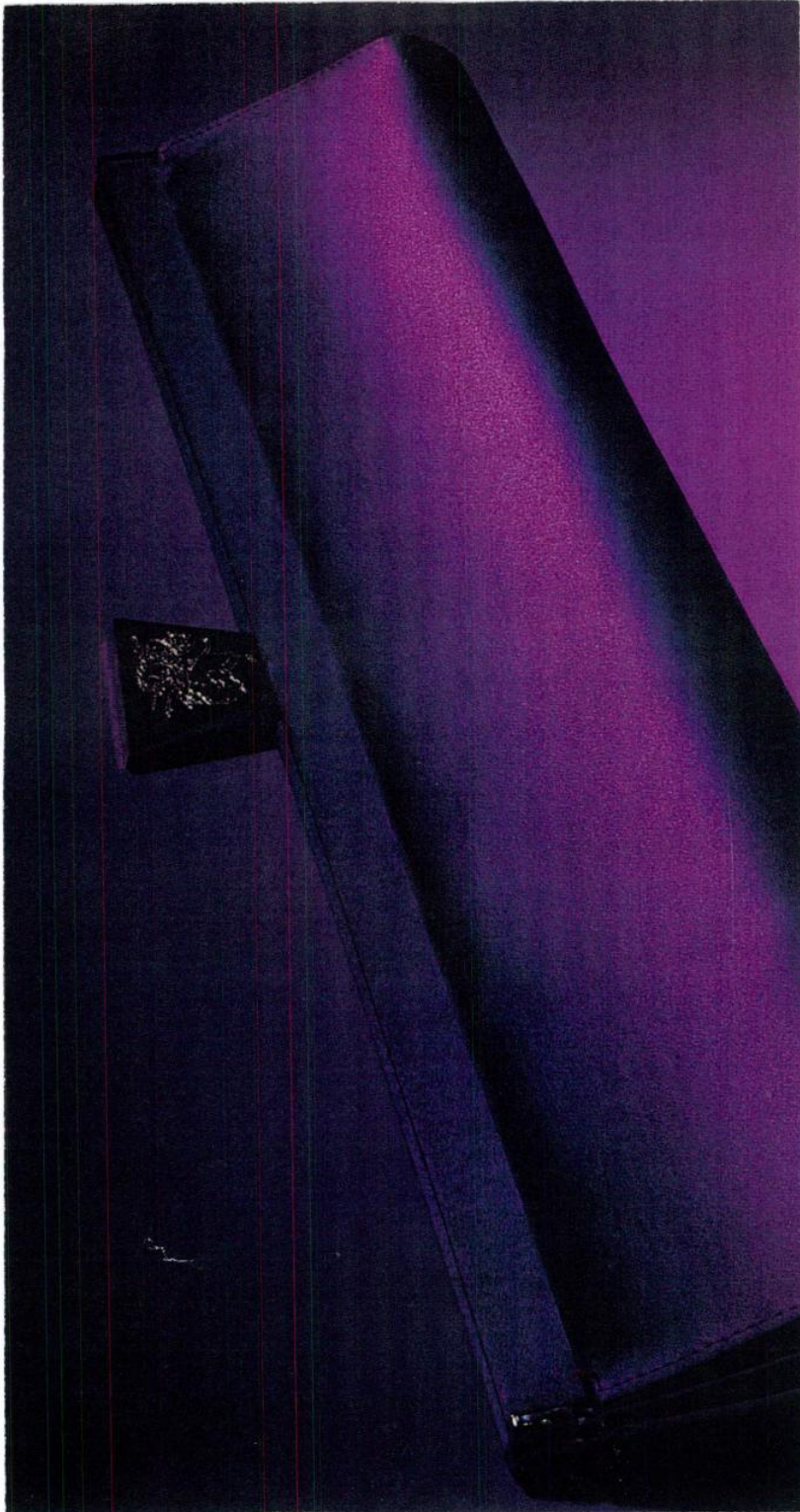




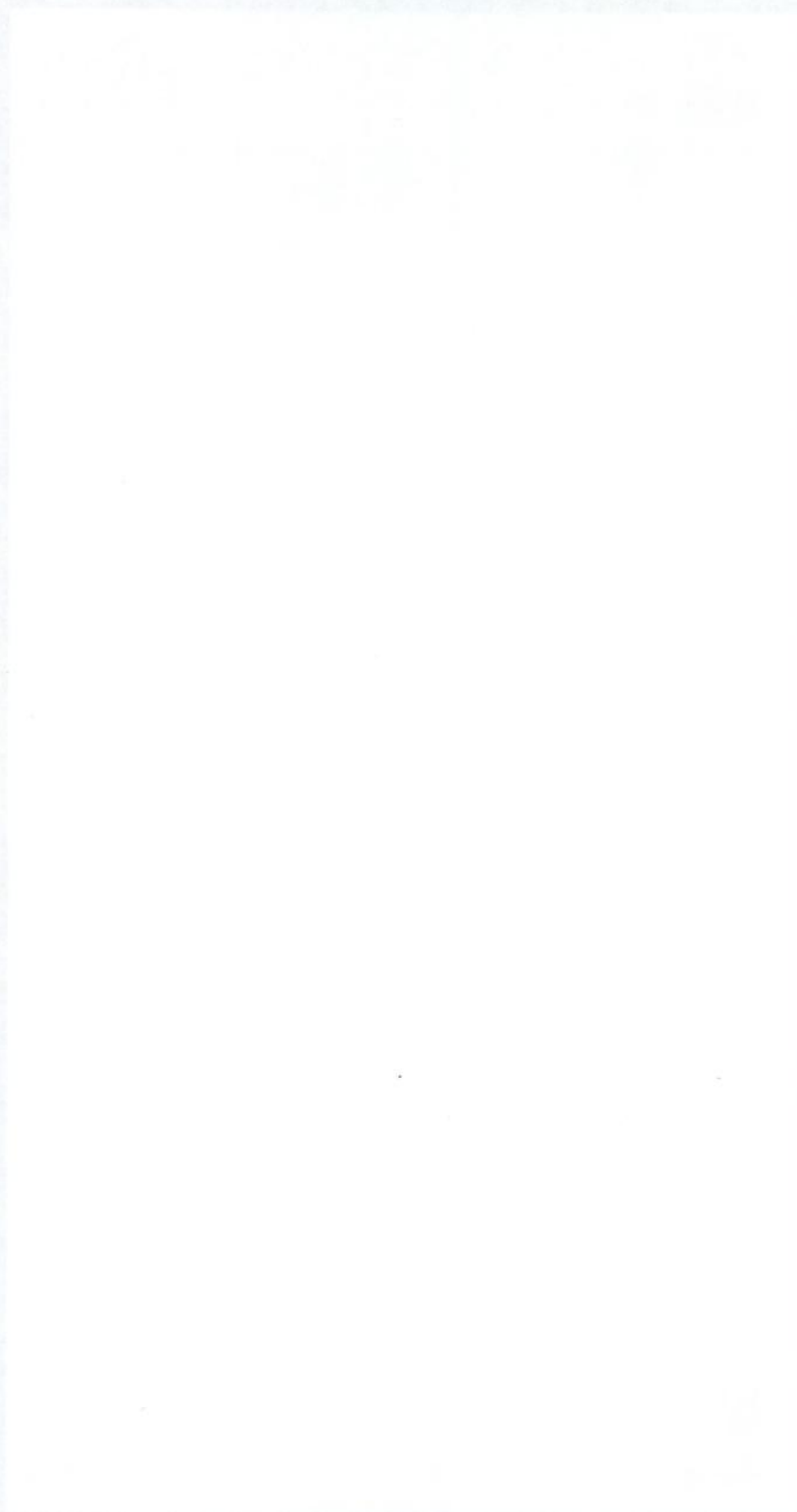
69. Couture hat 1997  
Evening Herald February 1997







70. Purple satin evening bag 1997  
Harpers and Queen August 1997







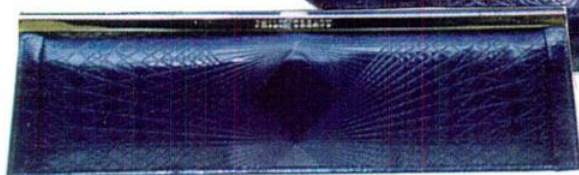
PTB3115



PTB3130



PTB3129



PTB3114



71. Leather day bags autumn/winter 1998  
Sales Catalogue 1998





72. Fur bags autumn/winter 1998  
Sales Catalogue 1998



73. Personal photograph  
Custom-made clasp with engraved unicorn motif





74. Day bags autumn/winter 1998  
Illustrating circular handles, framing signature motif.  
Sales Catalogue 1998



THE UNIVERSITY OF CHICAGO  
LIBRARY  
1100 EAST 58TH STREET  
CHICAGO, ILL. 60637





75. Bags autumn/winter 1998  
Elongated handles  
Sales Catalogue 1998



PTB3210



76. Oval shaped bags autumn/winter 1998  
Sales Catalogue 1998





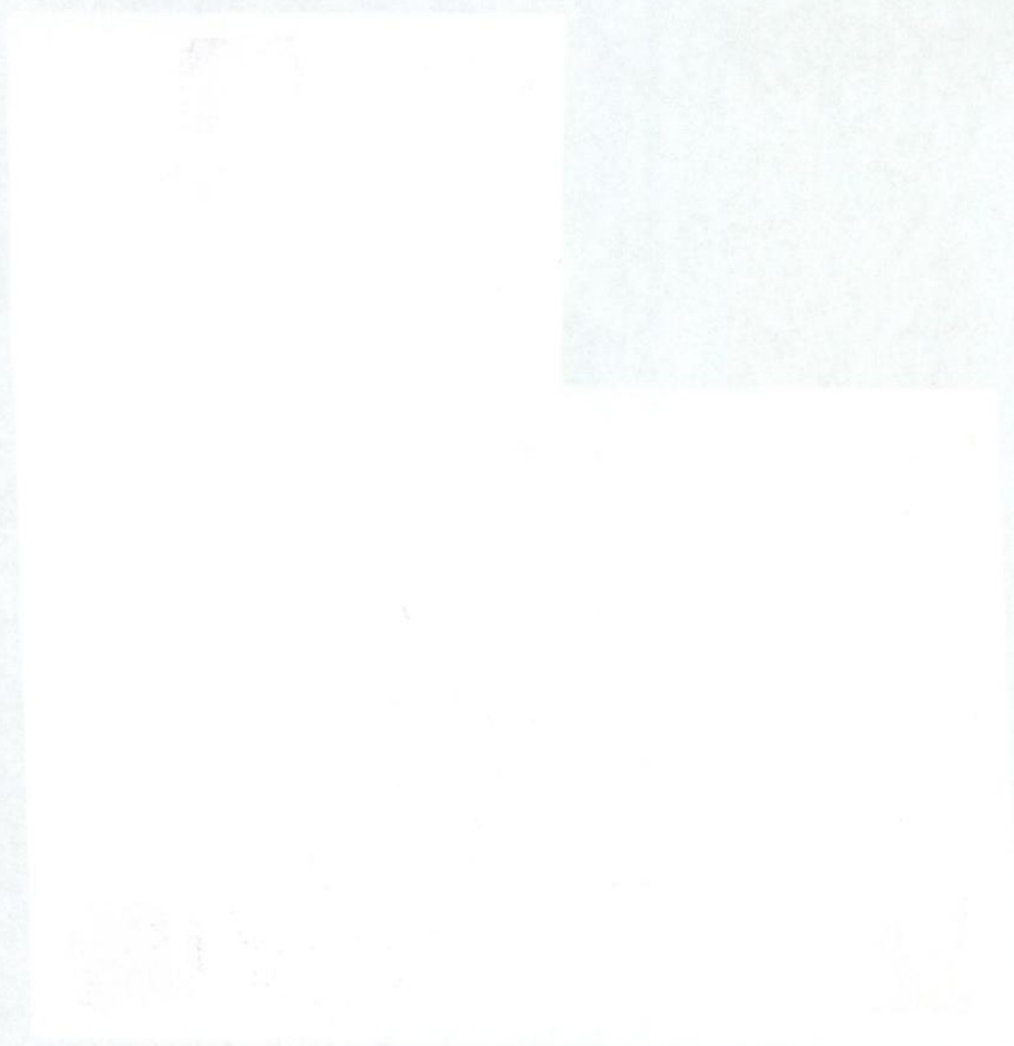


77. Leopard print hats autumn/winter 1998  
Co-ordinating with leopard print bags  
Sales Catalogue 1998

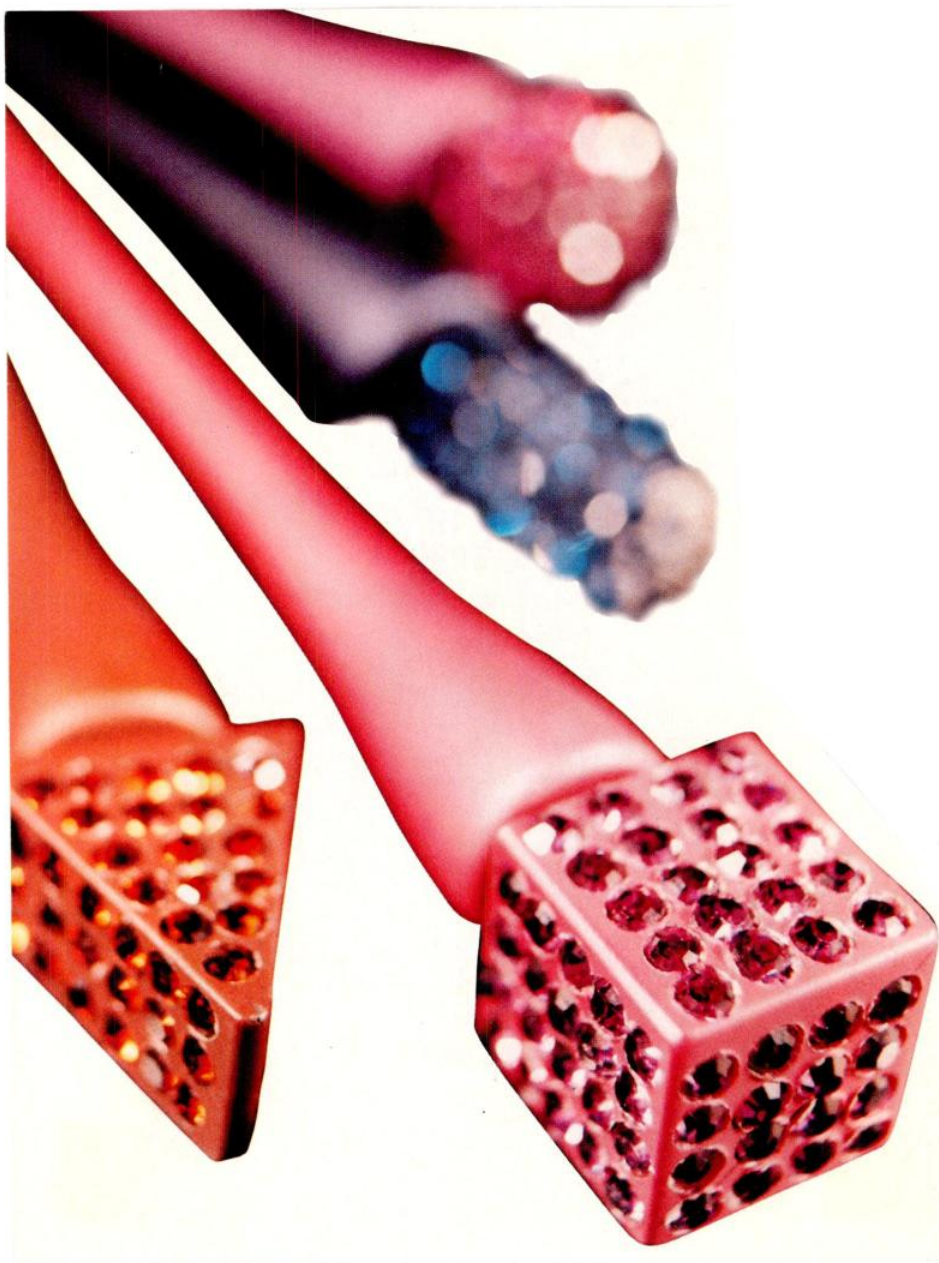




78. Black leather cylindrical evening bags autumn/winter 1998  
Sales Catalogue 1998







79. Hair pins Autumn/winter 1998  
Irish Tatler Dec 98/Jan 99 pg. 76







80. Tortoise shell hair Comb  
Source unknown







PTG3206



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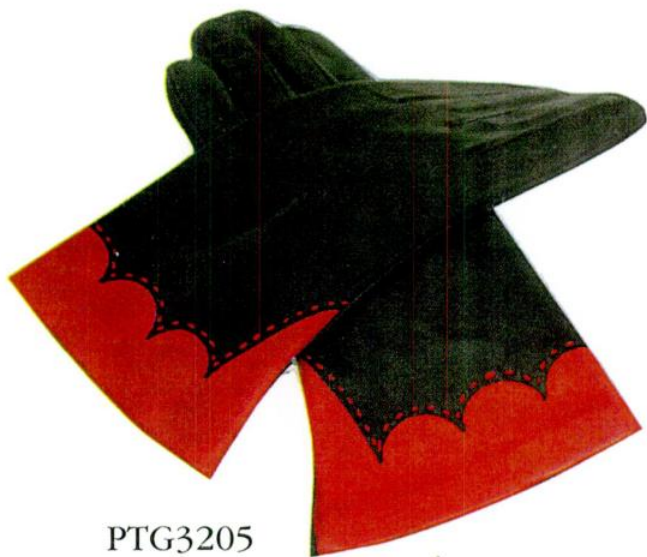
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81. Gloves autumn/winter 1998  
Sales Catalogue 1998



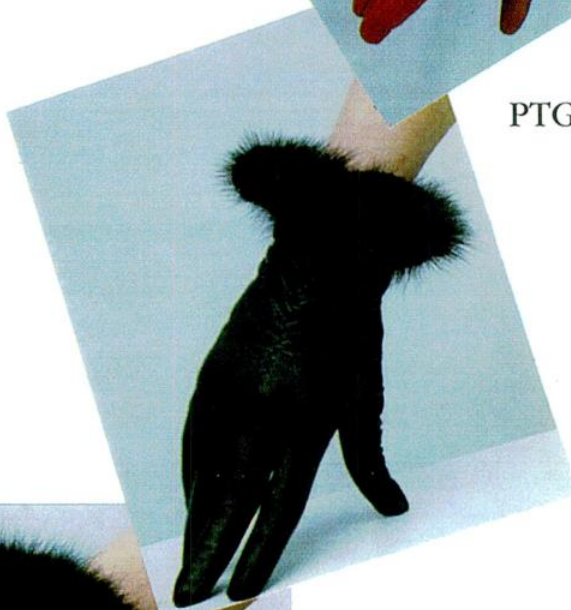


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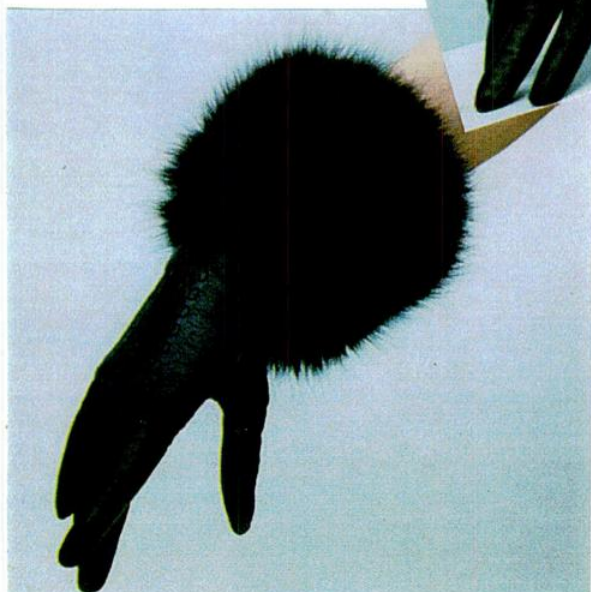
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Checker Board

Diamond



Grid

Checker Board



Grid

Lines

Waves



Diamond

Wave

Checker Board

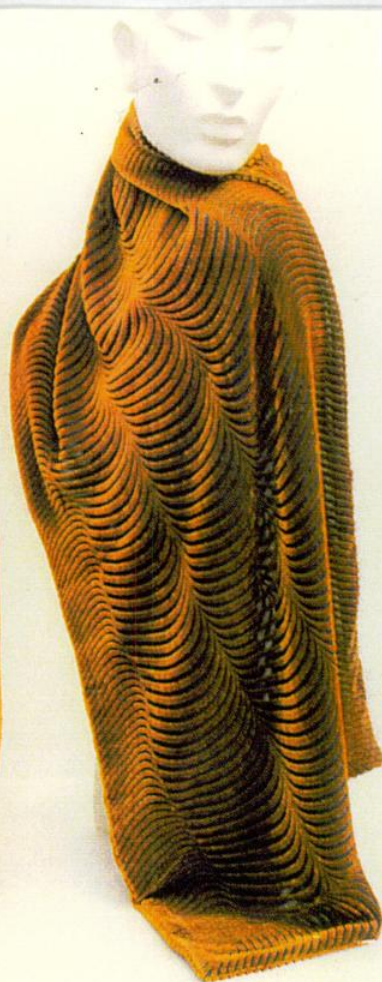
82. Scarves autumn/winter 1998  
Sales Catalogue 1998







Lines



Waves



Grid



Diamond



Chequer Board







Diamond

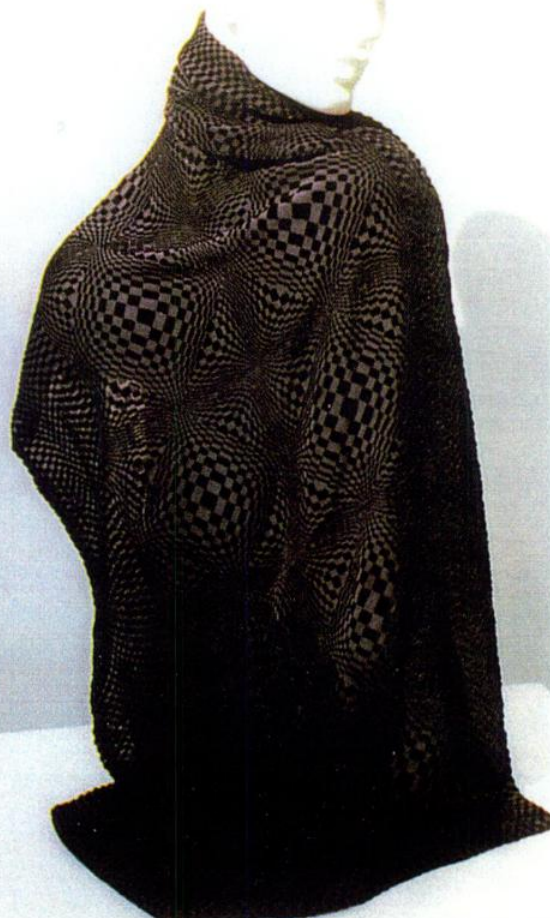
Waves



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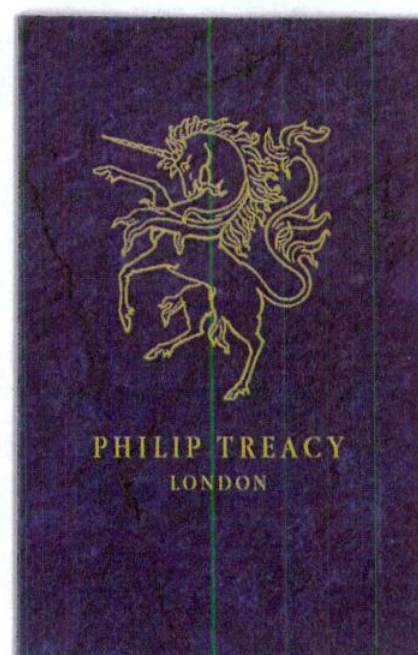
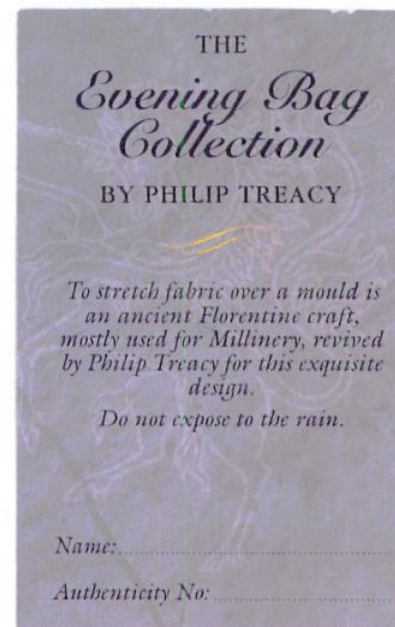
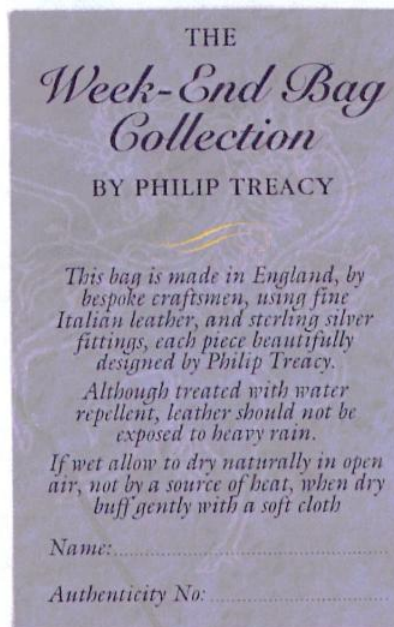
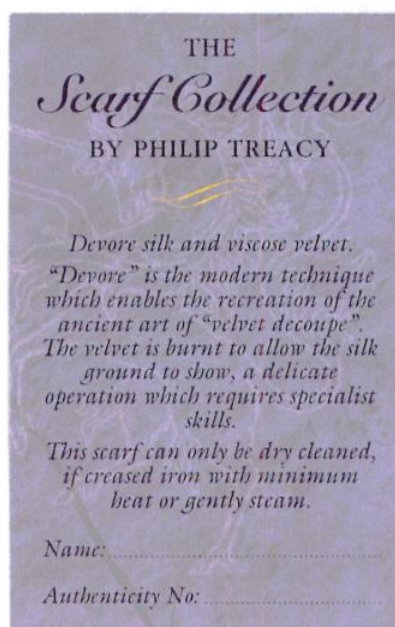
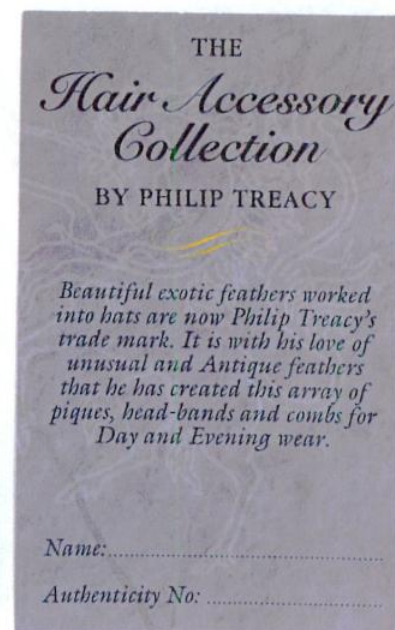
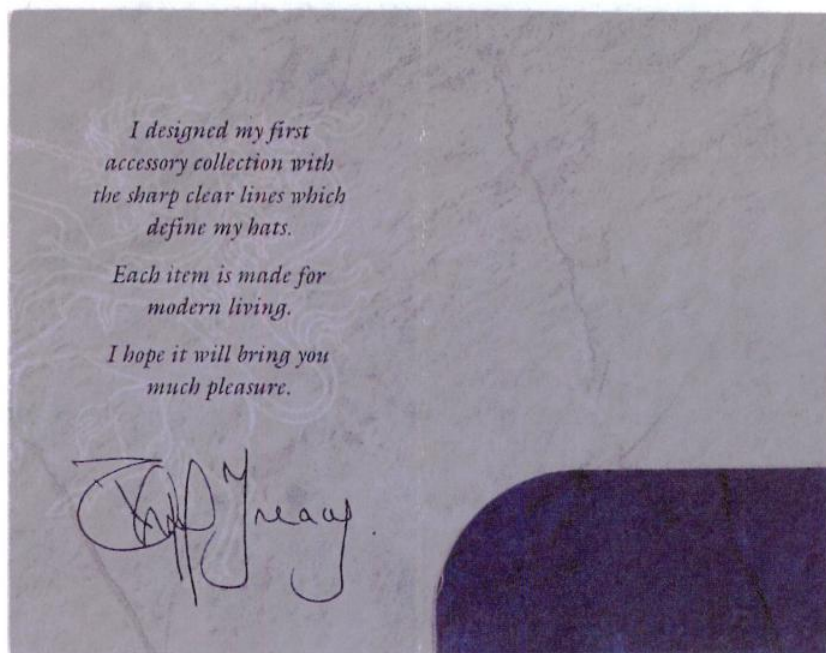
Grid



Chequer Board







83. Philip Treacy labels for Accessory lines





84. Personal photograph  
 Bags on display in Treacy's showroom  
 March 1998







85. Louse Kennedy's showroom displaying Treacy's hats and accessories  
Irish Times (date unknown)







86. Rifat Osbek spring/summer 1991  
Hats by Philip Treacy  
V&A Postcard





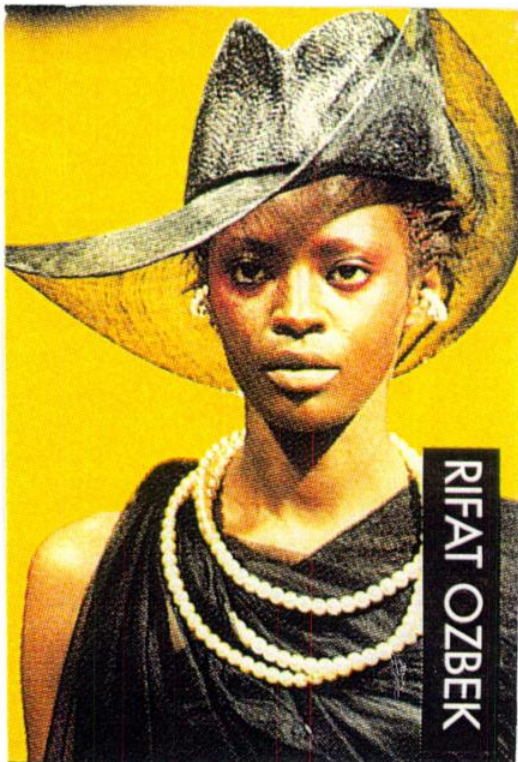


87. Rifat Osbek  
Hat by Philip Treacy 1993  
Gan 1997





88. Treacy couture hat 1993  
Sunday Times, Style section 1993



89. Rifat Osbek spring/summer 1997  
Philip Treacy hat  
Source unknown









FOR SOMEONE WHOSE SUCCESS has been little short of meteoric, Philip Treacy is super cool. 'I come from your regular bread-and-butter Irish family,' he says, 'seven brothers and a sister.'

At seventeen, he left Galway, his home town, for Dublin's National College of Art & Design, made clothes which were 'great, but just not fashion', left with a First, and arrived at the Royal College of Art in London, wanting to make hats. 'Before then it was just a hobby,' he says. 'My first was a re-worked, flea-market find but I could just do things with hats. I didn't understand why, I just could.' After his RCA degree show (and another First), buyers and backers understood his talent perfectly.

Philip Treacy's business has now been running for two years. He is only 26 and seemingly unruffled as he sits in a studio littered with show cards from the front covers of every prestigious fashion magazine, alongside two awards for Accessory Designer of the Year and a couple of framed personal thank-you messages from Karl Lagerfeld and Versace. 'It's kinda freaky,' he admits quietly, 'but it isn't a race. I'm not trying to get anywhere fast, it's just that I've taken whatever's come along.' But with dizzying speed Treacy's feathered extravaganzas, turbans, trilbies, temples and toppers have appeared in every reputable runway show, department store and boutique.

When we met, Philip had just come back from the couture shows in Paris, where his creations for Chanel, Valentino and Versace earned him 'the catwalk darling' label. 'I love couture because the extraordinary is very acceptable,' says Treacy, whose mission to make modern hats has often been misunderstood. 'The couture is a fashion theatre, a laboratory of ideas, but then people who've seen pictures of couture hats come into the studio and think that they'll walk out with a Thai temple on their heads. A very classical hat can be just as modern.'

Nor do you *have* to pay couture prices for a taste of Treacy's talent. His ready-to-wear hats, a more discreet, tailored-with-a-twist range of styles, start at about £170. Cheaper still are the hats from his Diffusion range; Debenhams have recently snapped up a selection selling for under £70, clearly dispelling the myth that his hats are for magazine covers and catwalks alone.

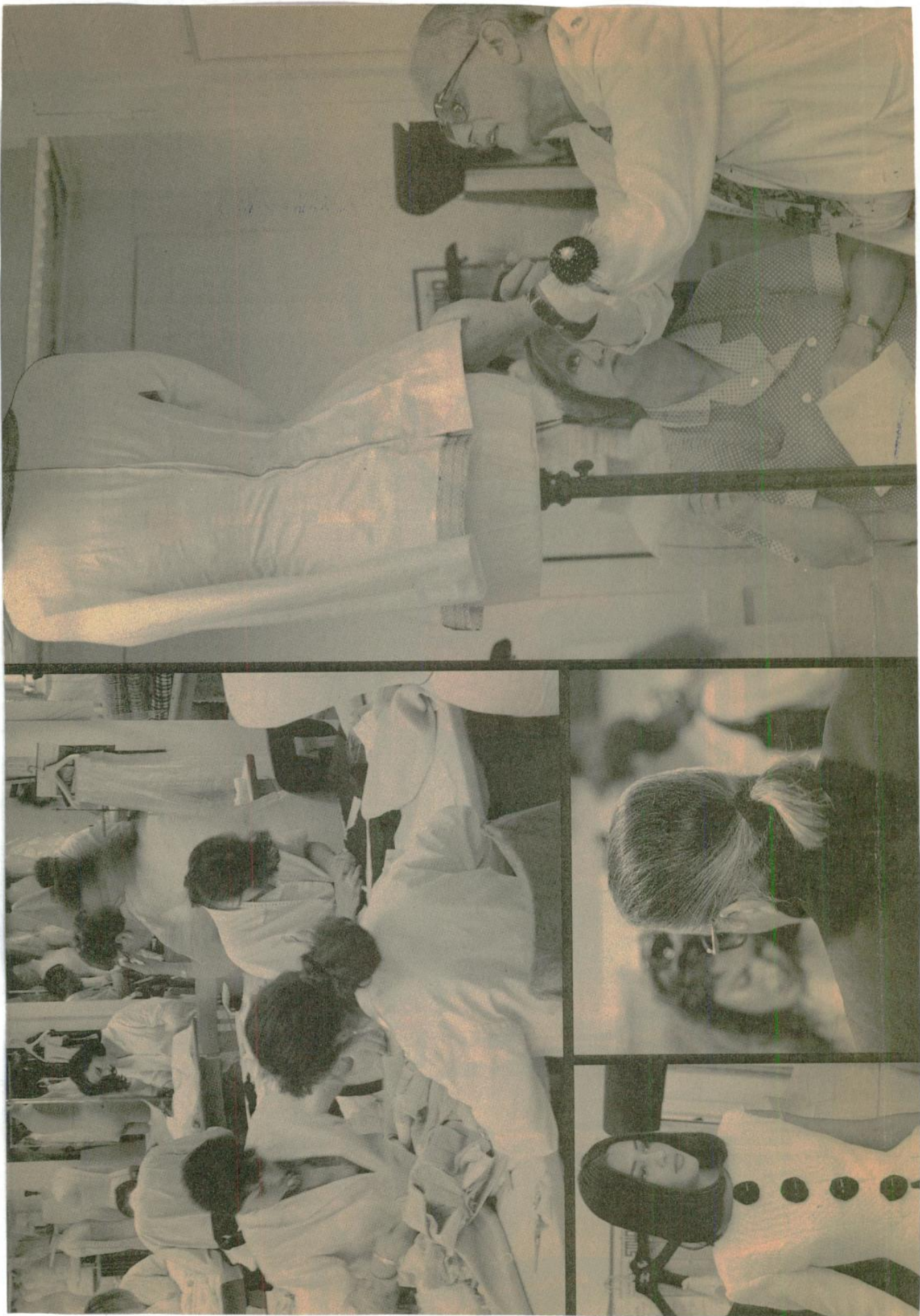
'Every sort of hat is relevant,' says Treacy. 'My customers range from the very normal and conservative to the more extreme.' Of one, seen wearing an Ascot design on a Jamaican beach, he says 'I kind of like that attitude. If it made her tick and she looked good in it, then so what? The point is to make a hat that really enhances someone, you're not handing them a pair of socks and saying "enjoy these".'

Treacy's long-awaited shop opening will take place during London

90. Couture hats for Versace and Valentino 1993  
Harpers and Queen November 1993 pg. 48







91. Atelier working in Chanel workroom, Paris  
Independent on Sunday 26 January 1992







92. Treacy creating Chanel hat spring/summer1992  
Independent on Sunday 26 January 1992







93. Treacy hat for Chanel  
Independent on Sunday 26 January 1992





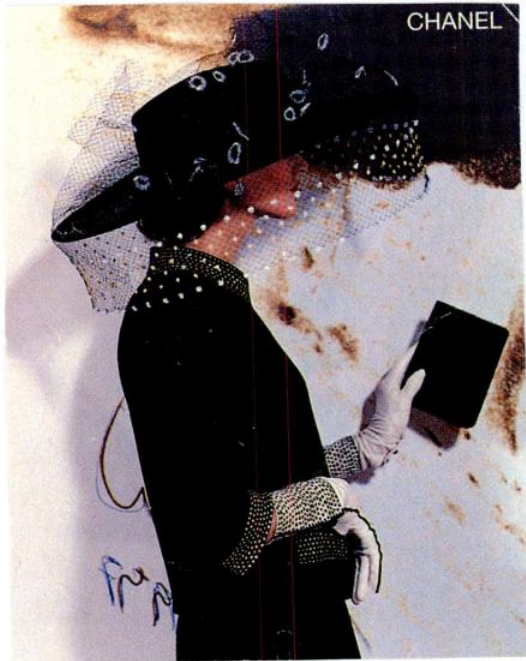


94. Distressed feathers used by Treacy for Chanel  
Independent on Sunday 26 January 1992





95. Treacy hat for Chanel 1997  
Source unknown



96. Treacy hat for Chanel 1997  
Source unknown





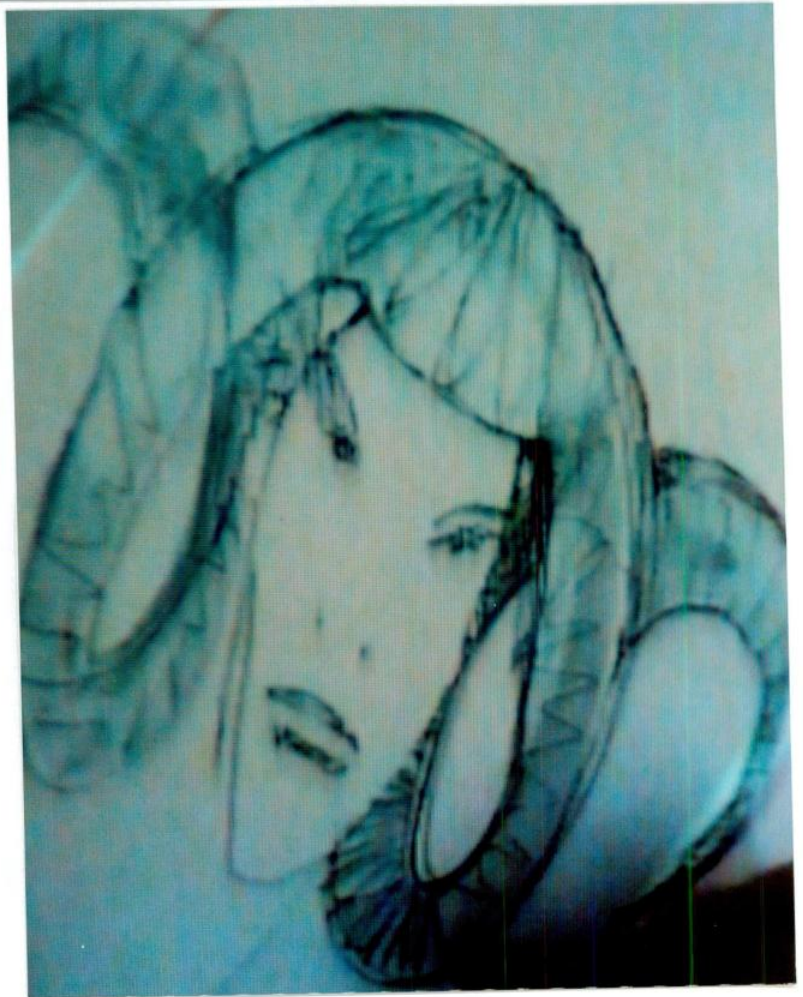
(97-101 & 103-110) Stills from Channel Four Production:  
Cool Britannia, Philip Treacy working with Alexander Mc Queen



97. Ram's horns hat  
Treacy hat for Givenchy



98. Spartre used to create shape from original ram's horns



99. Treacy's sketch of ram's horns hat for Givenchy 1997





100. Modelling and adjusting of hat by Treacy and Mc Queen



101. Spartre mould treated with gold leaf by specialist Guilder







102. Treacy hat for Givenchy spring/summer 1997  
Gan 1997





103. Hat finished by Treacy's staff



104. Hats packed for Paris





105. Hawk used for Givenchy hat

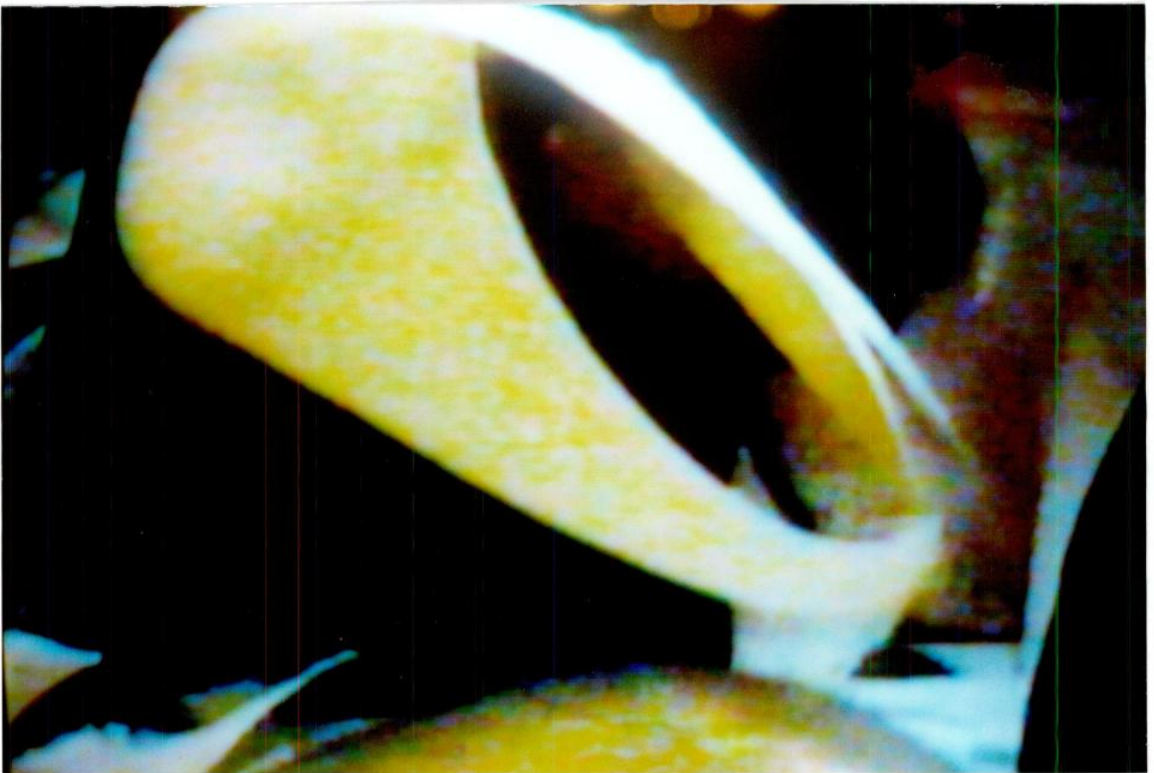


106. Head fitting attached to the hawk





107. Finished hat Givenchy spring/summer 1997



108. Hat made from Treacy's existing wooden block and cut to shape



109. Adjusting the line of the hat

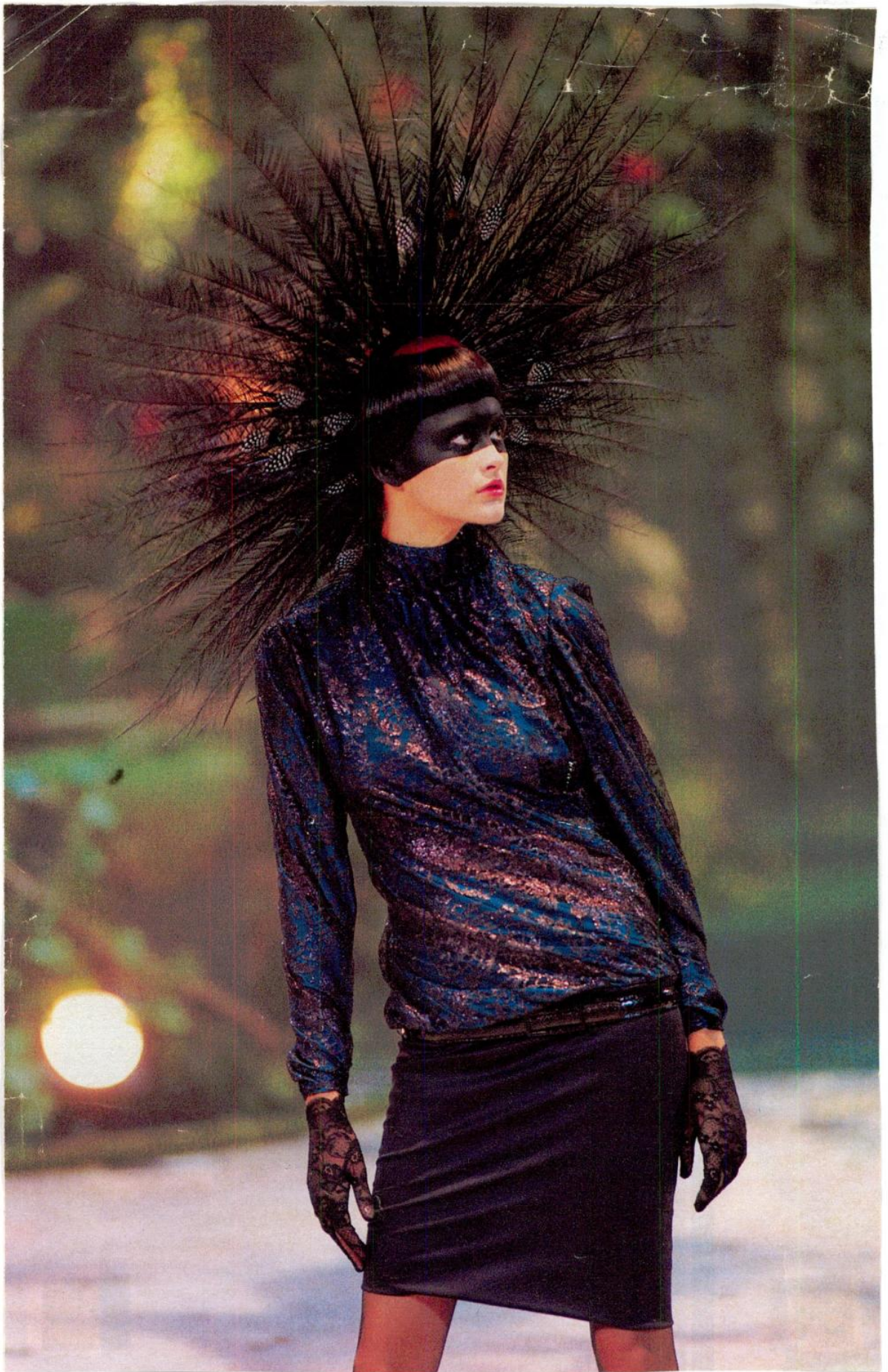


110. Finished Givenchy hat by Treacy









111. Treacy hat for Givenchy 1998  
Sunday Independent (date unknown)







112. Treacy hat for Givenchy 1998  
Sunday Independent (date unknown)





113. Tara Palmer-Tompkinson  
Wearing Treacy couture hat  
Hello Magazine 1998





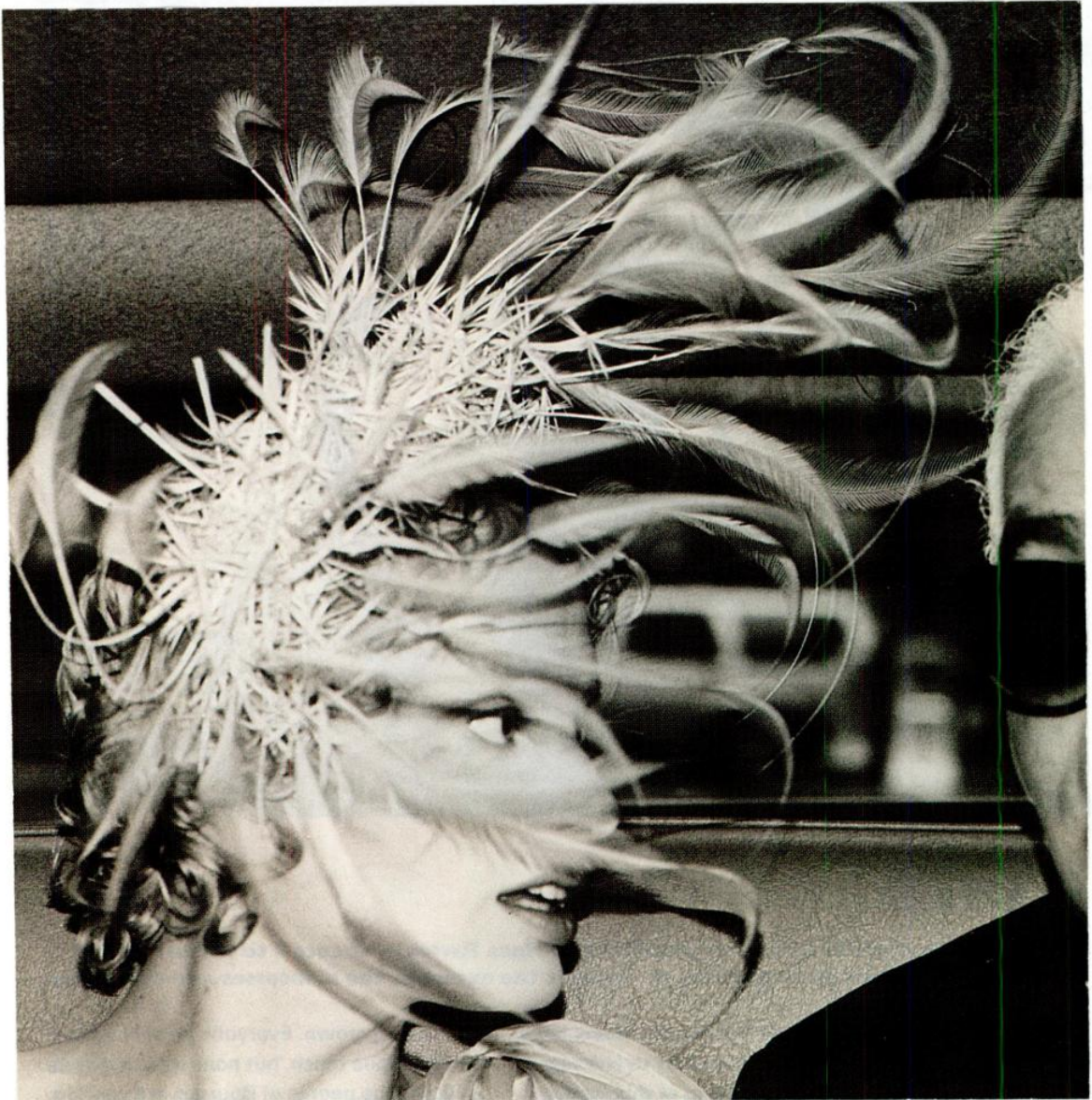
114.Couture hat presented at 1997 catwalk show  
Source unknown



115.Honor Fraser wearing Treacy trilby  
Hello Magazine (date unknown)







116. Kristen Mc Menamy wearing Treacy couture hat  
Source unknown 1997



117.Boy George  
Wearing Treacy leopard print hat  
Sunday Independent (date unknown)



118.Boy George  
Wearing Treacy green couture hat  
Harpers and Queen December 1998



119.Boy George  
Wearing Treacy couture hat  
Harpers and Queen February 1999









120. Treacy couture hat worn at Ascot 1992  
Mc Dowell 1992 pg. 200







121. Treacy couture hat worn at Ascot 1992  
Source unknown





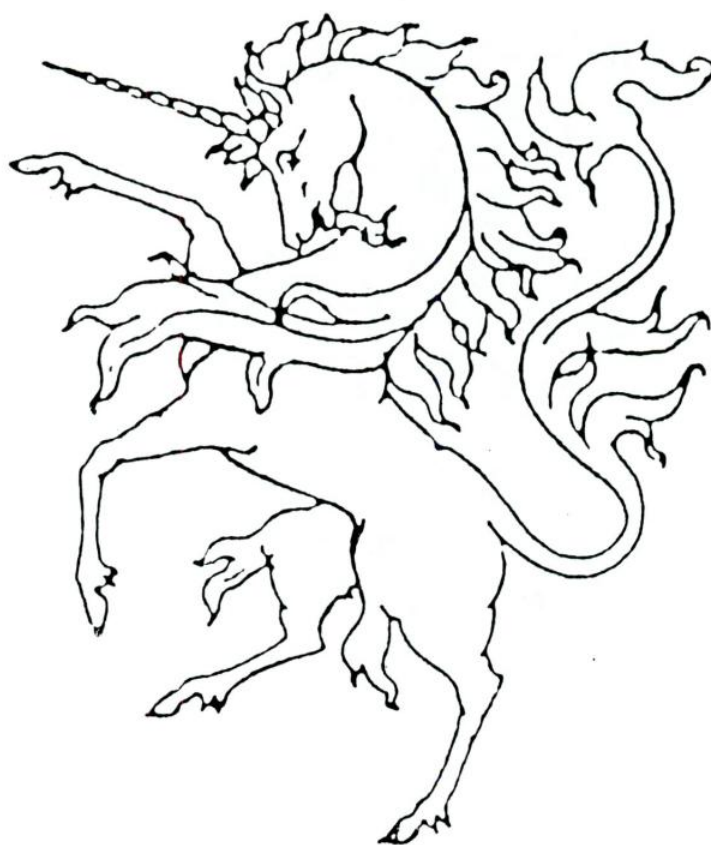
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PHILIP TREACY  
LONDON

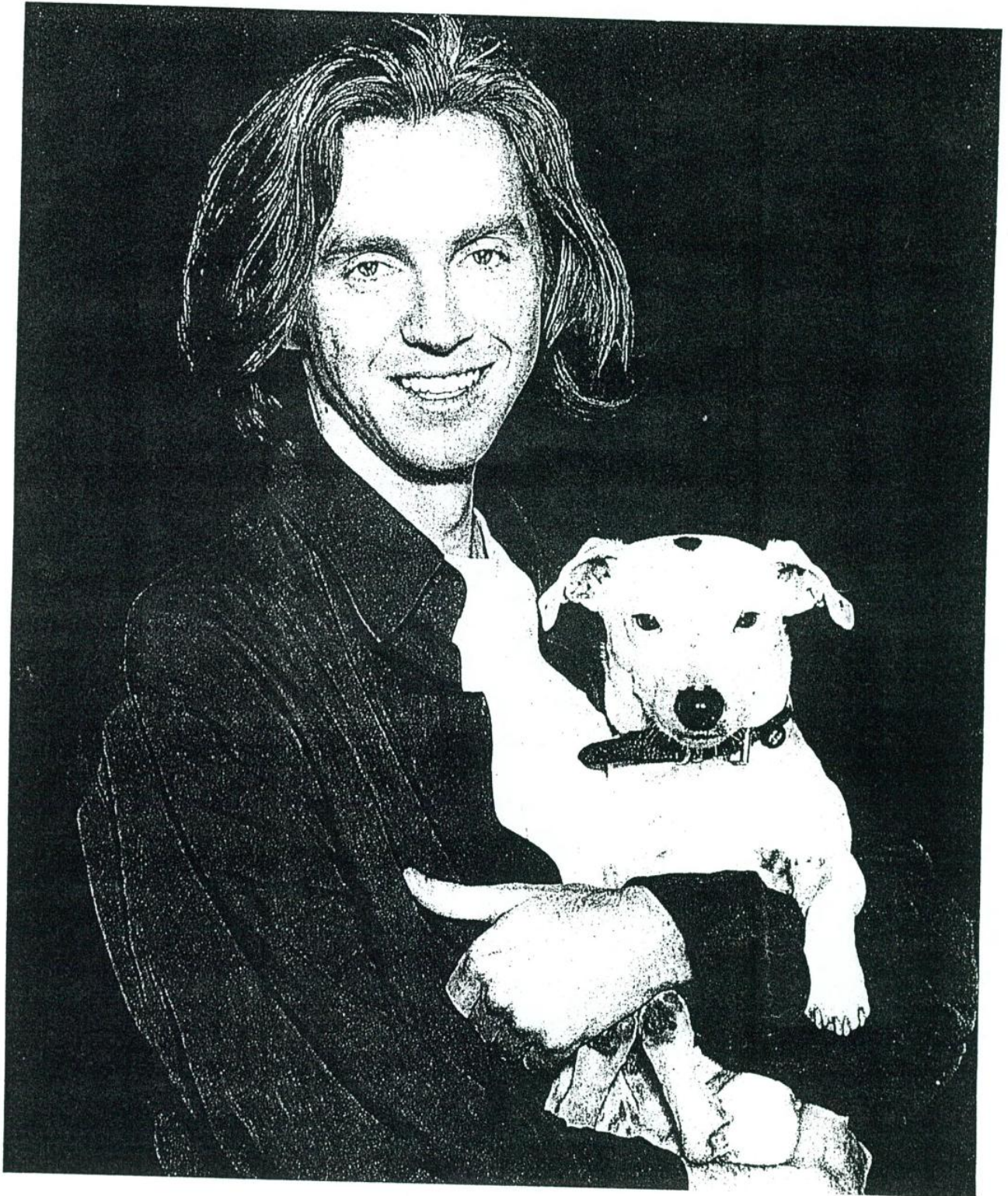






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PHILIP TREACY  
LONDON

## PROFILE

- 1967** - Born County Galway, Ireland.
- 1985** - National College of Art and Design, Dublin.
- 1988** - Royal College of Art, London.
- 1989** - Worked with John Galiano, Rifat Ozbek and Victor Edelstein.
- 1990** - Graduated R.C.A. with First Class Honors with Distinction.  
- Backed by Mr. W. Horsman and W. Wright & Son Ltd, mass- market hat manufacturer.
- 1991** - Philip Treacy opened his showroom; 69 Elizabeth Street, London, SW1.  
- Began long standing relationship with Chanel and Karl Lagerfeld.  
- Created own Ready-to-Wear line.  
- **Awarded British Accessory Designer of the Year.**
- 1992** - Started a contract designing a diffusion line for Debenhams' Hat Department.  
- **Awarded British Accessory Designer of the Year.**
- 1993** - Autumn/Winter '94 - '95 Show. Sponsored by Harvey Nichols.  
- **Awarded British Accessory Designer of the Year.**
- 1995** - Spring/Summer '95 - '96 Show. Sponsored by Debenhams.
- 1996** - Autumn/Winter '96 - '97 Show. Sponsored by Rolls-Royce Motorcars.  
- **Awarded British Accessory Designer of the Year.**  
- Exhibited at the Biennale di Firenze exhibition, Italy.
- 1997** - Autumn/Winter '97 - '98 Show. Sponsored by Debenhams and The British Fashion Council.  
- **The Launch of the Accessory Line;** handbags, scarves, gloves and hair accessories.  
- Autumn/Winter '97 - '98 Show in New York. Sponsored by Rolls-Royce Motorcars and The New Yorker Magazine.  
- Exhibited in the 'Cutting Edge' exhibition at the V & A Museum, London.  
- **Awarded British Accessory Designer of the Year.**  
- Participated in 'One Woman's Wardrobe' exhibition at the V & A Museum, London.  
- Commissioned to design a series of promotional advertisements for Sky Television.
- 1998** - Autumn/Winter '98 - '99 Show.  
- September, Exhibited at Saks Fifth Avenue 'British Invasion' in New York.  
- September, Launch of Max Factor International Advertising campaign Autumn-Winter '98. Advert directed by Philip Treacy for world-wide screening on television and cinema.  
- October, The Hayward Gallery's exhibition 'Addressing the Century, 100 years of Art and Fashion' London.  
- October, 'Satellites of Fashion' exhibition at The Crafts Council, London.  
- October, Hyper Hall exhibition in Copenhagen.



FROM EYE-POPPING HEADGEAR TO RIPPING YARNS, LOOK WHAT STOLE THE SHOW

# Hats off to the pluck of the Irish



By BRENDA POLAN

EVEN for a milliner whose creations are festooned in feathers, it was a display of remarkable pluck.

Philip Treacy's hats were head-turners that became star turns.

Then, from compatriot Lalney Keogh, came a mediaeval-looking collection as magical as a Merlin spell.

And at the end of it all, everyone involved in London Fashion Week was talking about the Irish.

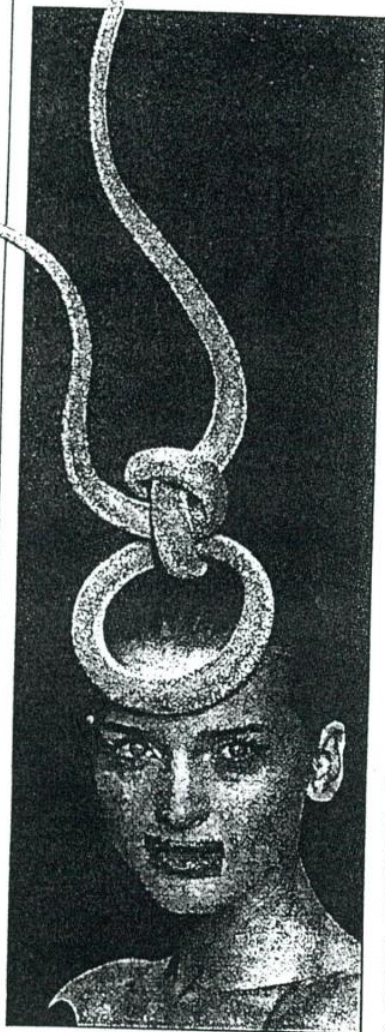
On Sunday, Treacy unveiled dramatically beautiful inventions - like the double swirl of turkey-feathers, pennants floating from a corkscrew of straw, saucer-like brims tilting jauntily around a swathe of net and the endless variations on devilish horns and Cupid's arrows.

Irish eyes would certainly have twinkled at the hats giving wearers a new way of looking at the world - such as the creation which covers half the face but, conveniently, leaves a painted eyehole.

Less eye-pleasing, however, were the models' mouths, covered in a

square-shaped sprinkling of coloured sequins. This unattractive ploy was, according to Parisian make-up artist Topolino, 'inspired' by the hats but the connection was hard to make.

For knitwear designer Keogh, there was undiluted praise. His glittering collection at the Theatre Royal, Drury Lane, yesterday was dominated by gold and silver yarn and moved from kimono gowns and giant cocoon coats to spidery layered dresses and slender creations looking like something off the wall of an Egyptian tomb. Something entirely desirable.



Top knot: One of Philip Treacy's designs



Blinking stylish: Two more high-fashion hats to keep an eye on from Treacy



Pictures: ALISON McDOUGALL



The net result: A Lalney Keogh concoction





In the pink: Fantastic feather creations

# From the Fifties to the future, Treacy points the way

by MIMI SPENCER,  
Fashion Editor



**F**ILIP TREACY knows well how to make a splash. He hires impossibly beautiful models, he holds his show late — very late — at night, he invites an ample fistful of celebrities. And he makes stunning hats. For the average citizen, a hat is something you rediscover on top of the wardrobe whenever you are invited to a wedding. In Treacy's hands, a hat becomes something more akin to a work of art, a sculpture of breathtaking proportions, extraordinary dimensions and fabulous construction. Last night, the master

milliner presented his new collection in an annual event that is rightfully deemed to be the high point of London Fashion Week.

Treacy's inspiration appeared on the show's programme — a Vogue cover from June 1950, photographed by Irving Penn and featuring a lickety-split model in a round brimmed hat, a gush of netting across her face.

His versions of the ring brim and net veil were, however, nothing but rigorously modern: a hoop of white felt, suspended as if by nothing, for Honor Fraser; a vast nimbus of glittering net for Yasmin Le Bon.

For more sober moments, Treacy's tribbles came in damask-print or berry coloured felt, with curved crowns and heavy brims to sit suggestively over one eye.

But his show stoppers were the feathered head dresses — Jodie Kidd, like some exotic cockatoo, her head enveloped in a whorl of black and white

Andrew Billen: Page 13  
More fashion: Pages 24 & 25

quills; Jasmine Guinness wearing a fan of cut emerald green feathers, constructed with all the accuracy and skill of an architect.

Better still were his "eyelash" masks (a pod of satin clinging like a monocle to one eye and ending in a great curving lash).

The show started almost two hours late, held up by models who are serially booked during London Fashion Week and so must ricochet between shows. The delay allowed the audience many minutes to peruse each other over the empty catwalk — to scrutinise, among others, Jade Jagger, Nathalie Imbruglia, Alexander McQueen and Princess Michael of Kent.

McQueen, together with Anthony Price, Deborah Milner and Jeremy Scott, provided the models' stark black strapless dresses, the foil to Treacy's

elaborate designs. It may appear odd that it is a hat maker, not a fashion designer, who can entice top models such as Karen Elson (with her newly shorn crop of red hair), Kylie Bax and Erin O'Connor on to the catwalk. But Treacy proves time and again that hats are still hugely glamorous, as eye-catching today as they ever were in June 1950.

Even if most of us only ever wear them to weddings.

● LONDON'S fashion world turned out in force to support research into breast cancer at a celebrity-filled party hosted by British Vogue at The Collection restaurant in Brompton Road.

More than 500 party-goers, from Prince Andrew's new girlfriend Aurelia Cecil to EastEnders actress Michelle Collins, have thrown their weight behind the Fashion Targets Breast Cancer campaign, which aims to galvanise the fashion industry into raising awareness of the fatal disease.



Fashion pointers: One of Treacy's fabulous constructions

Pictures: KEITH JONES



Lashings of style: Eyelash masks



Taking a bow: Philip Treacy at last night's show



THE SUNDAY TIMES

STYLE

8 MARCH 1998

10

# Give us a whirl

London catwalk report





10

THE SUNDAY TIMES

22 FEBRUARY 1998

# On your Honor

Ms Fraser kicks off  
London Fashion Week





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## CORK

Muslims in Cork in search of a mosque

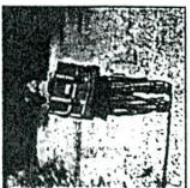


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## FASHION

The Irish have winning designs on London's Fashion Week

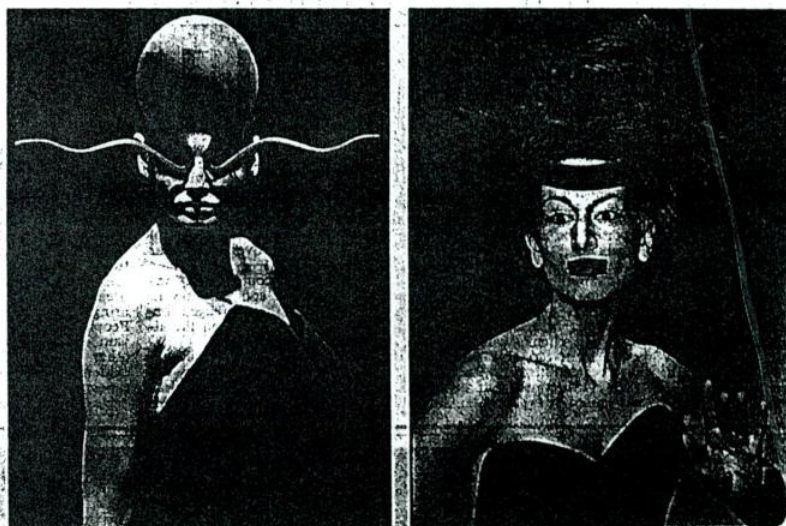


● NEWS FEATURES: 13

## CHILDREN

Fears about children's safety hangs over after-school activities

THE IRISH TIMES, Tuesday, February 24, 1998



Lainey Keogh shows an off-the-shoulder tunic (left) and a gold-mesh dress (right). Milliner Philip Treacy startsles with a surrealist eye piece with twisted horns, while exaggerated lips are accessories to highlight another creation. Photographs: Neil Munns/PA and Louisa Buller/AP

## Irish designers make eyes and heads turn

From Robert O'Byrne, in London

THE Irish contingent at this season's London Fashion Week is down one because Paul Costelloe has decided not to show for the first time in several years.

However, as if to make up for this absence, his fellow countrymen and women yesterday managed to make a bigger impact than ever before, even grabbing the attention of the British Prime Minister's wife, Mrs Cherie Blair.

She visited the Louise Kennedy collection during the afternoon and spent half-an-hour talking to the designer. Afterwards Ms Kennedy confirmed that Mrs Blair, who has effectively taken over from the late Princess Diana as Britain's number one fashion icon, had bought a large number of pieces from her current range. Having dressed Mary Robinson during her presidency, Louise Kennedy is no stranger to the requirements of politicians and their families.

Among the other Irish names in London, milliner Philip Treacy showed his latest line of hats and accessories.

Although the celebrity turn-out was a touch disappointing, Treacy's designs most certainly were not. From a surrealist eye piece with black twisted horns on either side to an exploding cathe-

line wheel of red and white feathers spiralling away from the head, every piece thrilled a usually blasé audience.

There was even greater applause for knitwear designer Lainey Keogh yesterday afternoon. Ms Keogh's first two shows in London drew attention as much for who was wearing her designs — Marianne Faithfull, Naomi Campbell and Helena Christensen — as for how the work looked. Yesterday Australian actress Toni Colette (*Muriel's Wedding*) shaved all her hair off and modelled at the show.

And this time the clothes made an indelible impression on their own. Inspired by the richest colours of India, Ms Keogh offered a collection of gem-drenched hues. Some of the pieces were even sewn over with pearls and turquoise stones.

The first item out was a burgundy woven velvet coat clinched below the bust with a wide gold-threaded sash.

Later came a sea-green gossamer lace dress combined with a short forest-green fitted jacket generously trimmed with marabou fur on the collar and cuffs. Clothes fit for a maharani followed one after the other: an enormous gold and silver wrap, for example, appeared behind a copper-coloured skin-tight dress stopping just below the knee. Sumptuous and seductive, Keogh's

designs just keep getting better.

So too do the audiences at John Rocha's shows. Last night his front-row attendance included actress Anna Friel, Meg Matthews (married to Noel Gallagher of Oasis), Marianne Faithfull and Richard Branson.

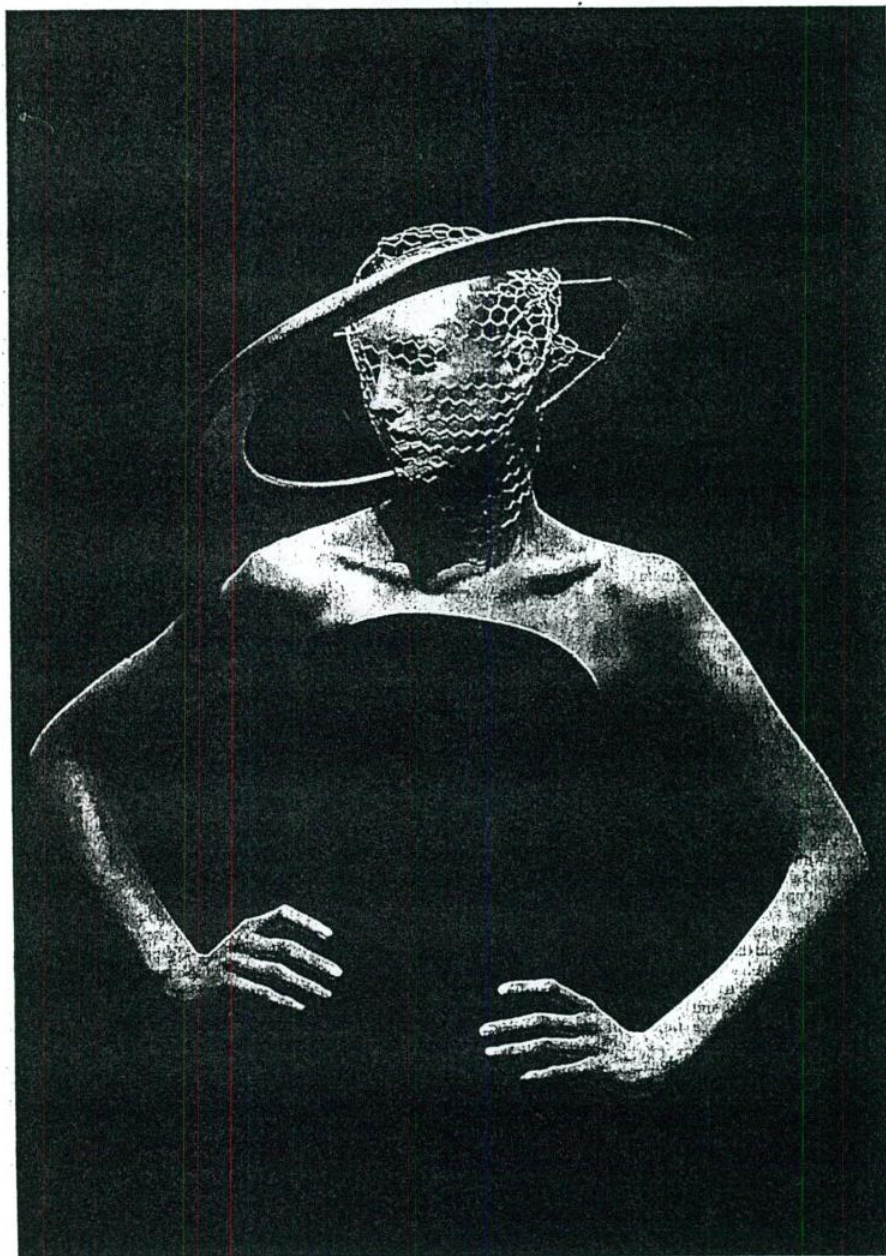
Rocha is designing new uniforms for Virgin Atlantic at the moment and yesterday Mr Branson said these would be coming on-stream within the next three or four months. He described the new design for his airline as "simply lovely".

Like his menswear range presented last month, Rocha is using traditional fabrics such as herringbone tweed and mohair for women next autumn-winter. These materials turned up as mannish coats and trouser suits, the tailored element softened by jet beading or embroidered flowers, the latter often in shades of plum and burgundy.

The same colours were also used for georgette slips with asymmetric hems; Rocha's favourite skirt for the season ahead wraps around and dips well below the knee on one side. As always, there was plenty of black too, for bias-cut crepe dresses or for sharp-edged cashmere coats. The combination of well-cut suiting and delicate materials was without doubt the most appealing aspect of all in this collection.



# Treacy's hats go into orbit



A Phillip Treacy hat on show last night, one of the highlights of London Fashion Week. Photograph: Peter Macdinnid

By Melanie Rickey

THE curious thing about London Fashion Week is that everyone thinks it is stock full of weird cutting-edge designers who inhabit a netherworld of obscure design references and loud music.

In reality, this is just not the case. Most shows at LFW do not create hype at all. Heard of Ronit Zilkha? No? She does a mean work-suit and Esther Rantzen, Cherie Blair, Maureen Lipman and Gaby Roslin are big fans. What about Tomasz Starzewski?

Essentially a couturier, he does evening and day wear for Ivana Trump and her ilk. They both showed yesterday with Betty Jackson, and their shows will not create headlines; instead, their clothes will be tilling their customers' wardrobes come the autumn, instead of appearing in style magazines.

All three designers have their own successful shops. Of the three, Zilkha, an Israeli, is the newest addition to LFW, having just done her fourth show.

She is 30, looks about 25 and is running a business which consists of five shops, at exclusive London addresses, and extensive world-wide stockists.

When she held her first show in 1996,

LFW have no stockists at all when they start out.

She is a also a curiosity because the women she famously dresses are all of a certain power-dressing type, leading most people to assume her stock-in-trade is wide-shouldered jackets with gilt buttons, just as they assume she is fortysomething. Neither is true.

Zilkha always shows several elements to her collection. "I like to design for every kind of woman; I don't want to miss anybody out," she says.

Just after the show foreign store buyers swarmed all over the clothes, exclaiming over the drape of a certain beaded dress, and the fluffy sheepskin cuffs of a brocade jacket.

Betty Jackson, like Zilkha, has legions of fans. Her clothes don't shout fashion, merely "wear me", but are always fashionable in the sense that those who wear them, like Jennifer Saunders and Joanna Lumley, are always perfectly in style.

In complete contrast to what is known as "real clothes for real women day" the design duo Pearce Fionda, known for their wearable glamour, were clearly chasing potential Oscar clients with a sumptuous collection that was 90 per cent evening wear. The duo, who also design a diffu-

to-day clothing to Debenhams. In addition, Phillip Treacy, he of the magnificent hats, showed his once-yearly collection last night outside the Natural History Museum. The usual celebrity buzz of his show was heightened with clothes by Antony Price, the British couturier who is among those tipped for the head designer job at Versace Couture.

As they say, everyone was there. Well, not quite Madonna, who was expected, but Princess Michael of Kent turned up, so did Nathalie Imbruglia, Jade Jagger and Alexander McQueen, sucking a lollipop.

With clothes in the main by Price, who provided a series of sculpted corset dresses which redefined the term little black dress, and others by Jeremy Scott, Deborah Milner and McQueen, they proved the perfect backdrop to Treacy's fantastical headgear.

Hats that resemble satellite dishes, flying saucers and helter-skelters drew gasps of admiration. At least 100 hats, each more amazing than the last, stalked down the catwalk.

Inspiration came from insects, birds of prey and Venetian masked balls. One of Treacy's fedoras was even designed in homage to the new Guggenheim museum in Bilbao. It may be a cliché, but some-

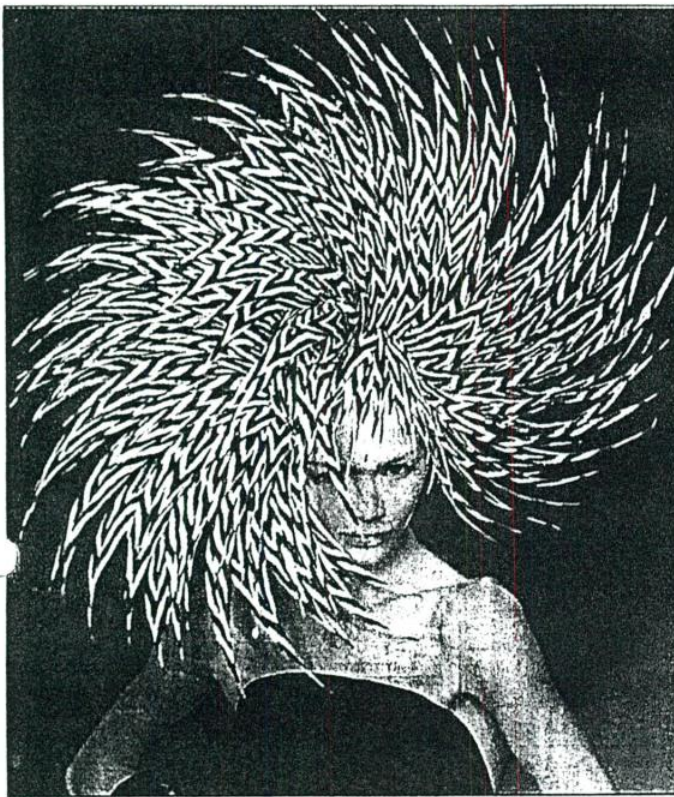




Models past and present were out in force during London Fashion Week, including Shakira Caine and daughter Natasha, accompanied by close friend Chris Rice (above). Model Paula Hamilton wore her Louis Vuitton bracelet as a choker, teamed with a dress that plunged at the back (left). Henry Dent-Brocklehurst and his fiancée, model Lill Maltese (right). Lord Fraser with his sister Honor Fraser, wearing a Phillip Treacy hat (below right). Earlier in the week, Honor made the front pages after falling down the steps at Vivienne Westwood's catwalk show







Jodie Kidd sporting a stunning capital creation and 'sirenesque' dress PHOTOGRAPH: NEIL MUNN

## Hats off to heady dreams of fashion fantasy at its most lovely

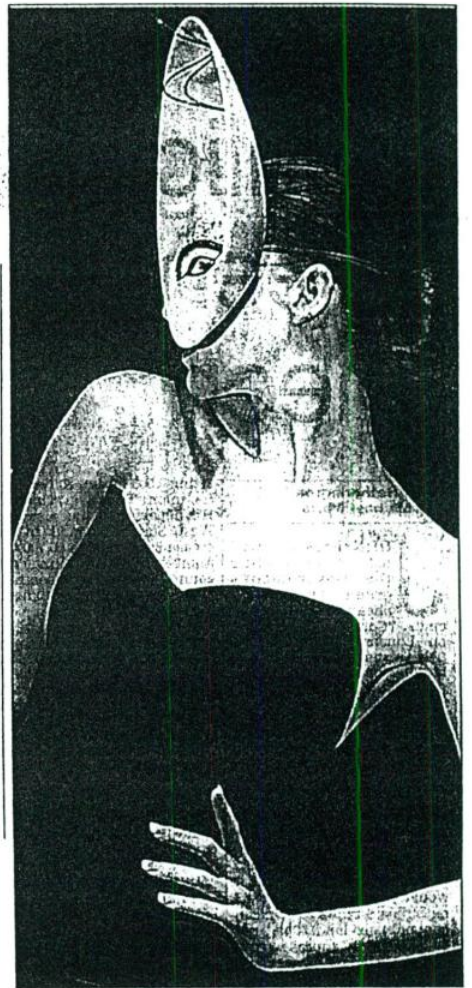
**J**EWEL coloured knotted silk serpents, halos of exotic plumes and porcupine quills framed models' faces at Irish-born milliner Philip Treacy's show in London Fashion Week last night, writes Susannah Frankel.

The likes of Alexander McQueen, Deborah Milner and Anthony Price provided the sirenesque clothes. These were kept to the minimum-waist-waisted corseted little black dresses, the better to show Treacy's elaborate designs.

This was the hottest ticket of the week so far, and the star-studded audience was not disappointed.

Venetian masks boasted glittering serpentine eyebrows finishing in pinpoints of electric light. Huge crystal arrows sprouted from elaborate chignons bouncing lights across the room. Sparkling fishnets wrapped around faces and glittered like a thousand stars.

In all, it was the stuff of particularly heady dreams: fashion fantasy at its most lovely to behold.



Eye-catching it was, at Irish-born milliner Philip Treacy's London Fashion Week show last night PHOTOGRAPH: JEFF MOORE



**PHILIP TREACY:** Philip Treacy held the first fashion happening of the week. His show, however, scheduled for 9:30 p.m., was delayed 90 minutes. That's way too long to stare at minor celebrities like Princess Michael of Kent and overexposed "it" girls such as Tara Palmer-Tomkinson and Nicola Formby. Even the photographers were bored, which is why they were going nuts over designers Alexander McQueen and Antony Price. Both of them, along with Deborah Milner and Jeremy Scott, provided dresses for the show.

The designer, as always, came up with a stream of awe-inspiring creations drawn from insects, birds and Venetian masked balls. There

were satellite dishes, flying saucers, crossed antelope horns, upside-down translucent bowls, fake eyebrows which extended out and ended in flashing lights, black-and-white swirls like plumage and even a velvet fedora modeled after the new Guggenheim Museum in Bilbao, Spain.

Treacy also debuted his new scarf collection, which includes styles that were slashed or covered in big sequins, and showed bags, gloves and hair accessories. If this show didn't have the impact of last year's, perhaps it's because Treacy is a victim of his own artistry. But he still does things with headgear that no one else in the world can do.

THE DAILY TELEGRAPH



Philip Treacy: scaled new heights with highrise 'eyebrow' hats

WWD, TUESDAY, FEBRUARY 24, 1998



## LONDON FASHION WEEK

### High drama as top show turns heads

Angela Spencer

LONDON Fashion Week was brimful with stars on and off the catwalk as the Royal, the rich and the famous gathered to watch Philip Treacy's latest collection.

Princess Michael of Kent, actress Michelle Collins - alias *EastEnders* bad girl Cindy Beale - and pop stars Natalie Imbruglia, Paul Young and Belinda Carlisle were among those to enjoy the dramatic show from the millinery maestro who creates hats for almost every designer.

In a spectacular show, Treacy unveiled a mixture of fluid lines and curves topped with feathers, opposite stark angular space-age designs.

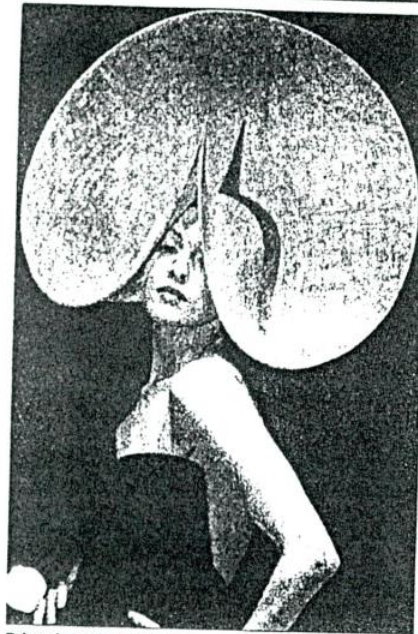
Supermodels Yasmin Le Bon and Jodie Kidd could be seen enjoying themselves as they modelled some of the more outrageous creations.

But the designer also took inspiration from the trilby in a collection of hats destined to influence high street fashion later in the year.

He gives the classic shape added height, paints it luxurious colours and covers it in animal prints and black sequins.

Treacy said: "People are going to be wearing things on their heads, whether it is head dresses or hats."

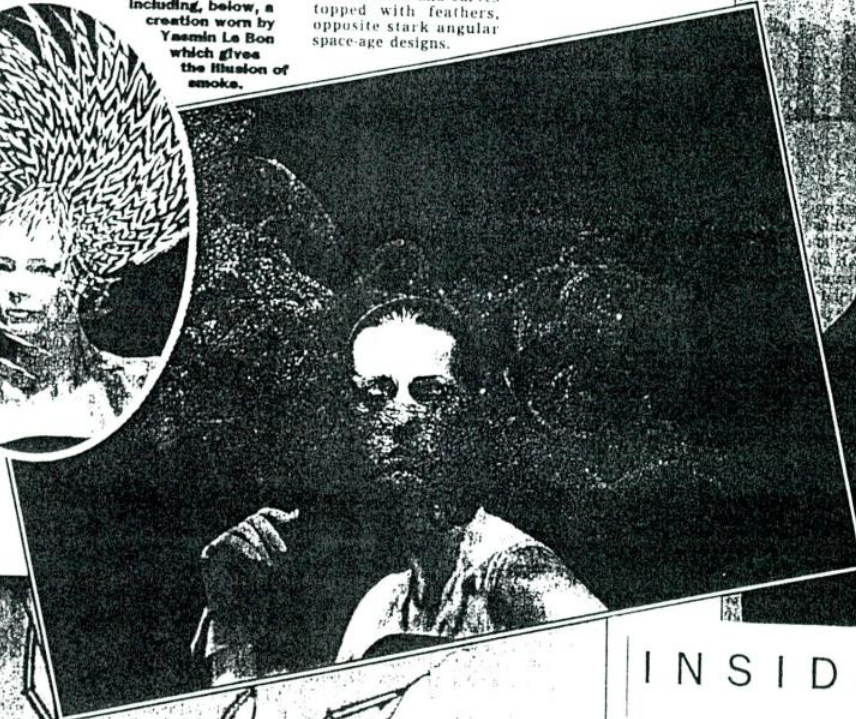
"This will be a great time for hair accessories."



Brimming with confidence: Some of the more elaborate hats by British designer Philip Treacy at London Fashion Week, including, below, a creation worn by Yasmin Le Bon which gives the illusion of smoke.



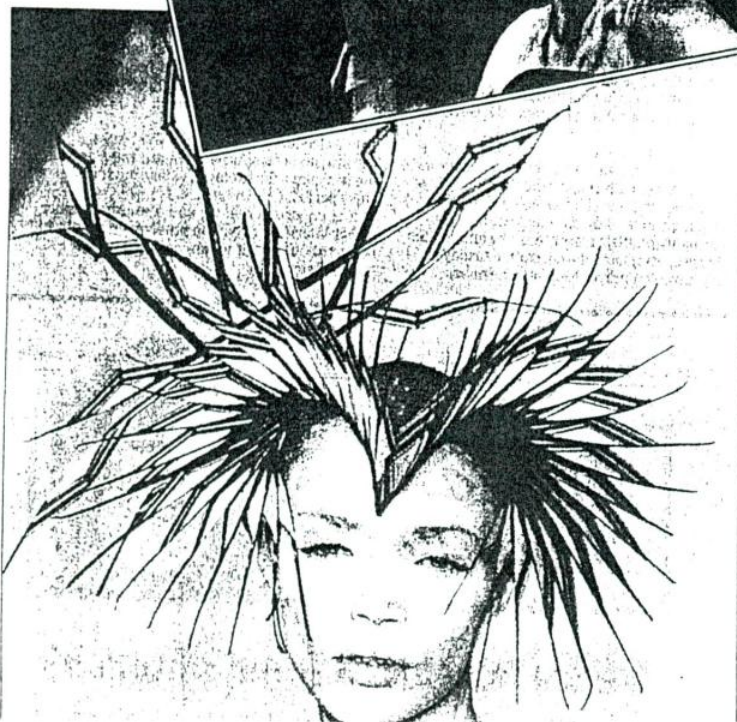
which gives the illusion of smoke.



## INSIDE

### Hat's the way

Wacky headgear at London Fashion Week. Page 7.







## Hemmungslose Hutcouture für den Herbst

Worum viele seine britischen Designerkollegen verzweifelt kämpfen, hat er in reichlichem Maße. Weltweite Anerkennung. Mehr noch, Philip Treacy gehört zum Besten und Gefragtesten, was die internationale Modeszene derzeit zu bieten hat.

Daher hätte es für die Londoner Modewoche kei-

nen besseren Auftakt geben können, als Treacys Hutcouture-Präsentation.

Was der 33-jährige Engländer auf die Köpfe der Models zaubert, ist von übersprühender Phantasie.

Es scheint kein Material zu geben, das in seinen Händen nicht zu einem Hut werden kann. Da türmen sich Federn, schwanken

Drahtgeflechte und ballen sich Stoffe zu Wolkenge-spinnsten.

Schlicht und unauffällig dazu, die Kleider von Antony Price. Der junge Designer gilt ansonsten als Geheimtip in Londons Society. Sein Wunschtraum: ein Engagement von Donatella Versace, die Englands Talente auch im Auge hat.



Längst als derzeit bester Hutmacher der internationalen Modeszene anerkannt: Philip Treacys Kopfbedeckungen zeugen von seiner blühenden Phantasie, die aus jedem Material ein Wunder an aufregender Hutcouture entstehen lässt

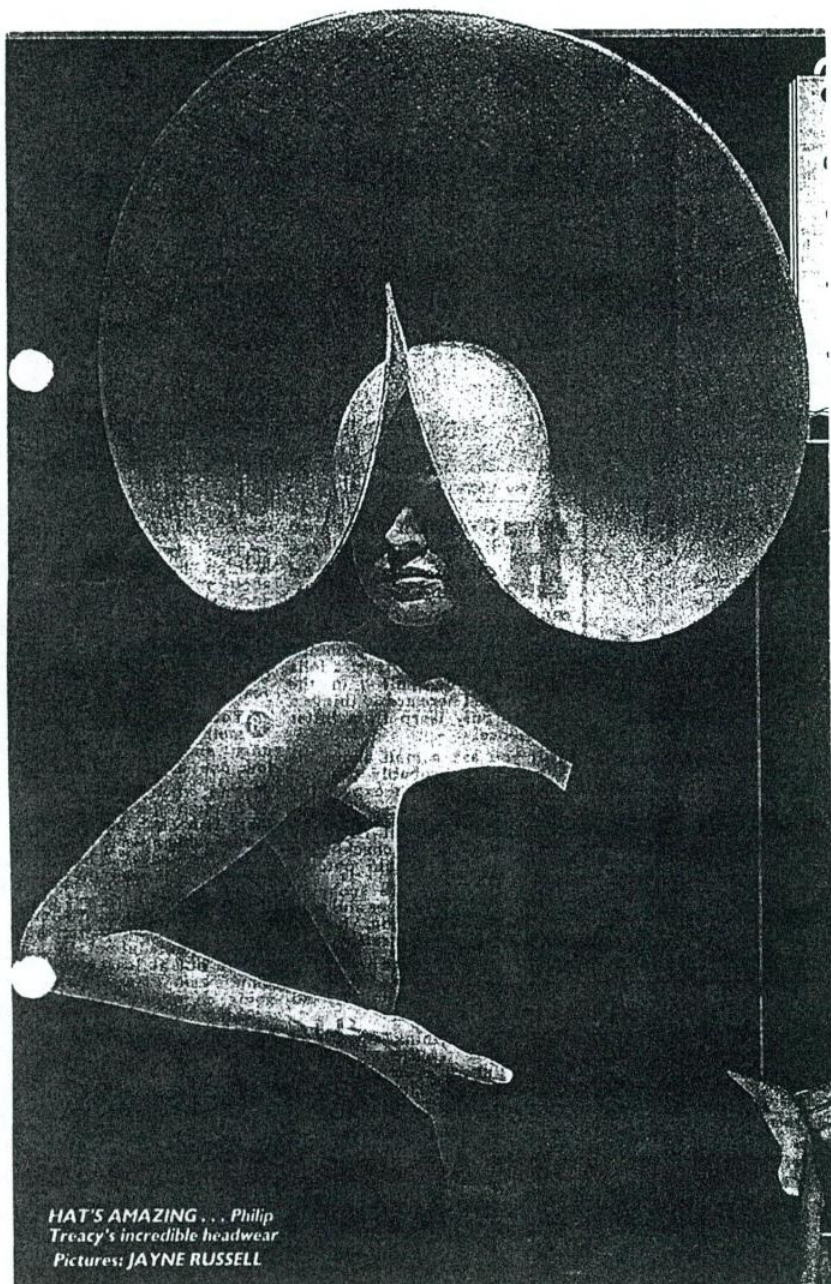


Nas passarelas de Londres, o que se vê são os desfiles do Inverno 99. Na London Fashion Week — atualmente um dos roteiros mais conceituados no universo da moda, pela criatividade e irreverência dos estilistas ingleses —, o destaque foi o criador inglês Philip Treacy. Ele mostrou a volta dos chapéus nas festas a rigor. Os modelos têm grandes proporções e formas abauladas. As fibras naturais, as sintéticas e as penas foram: algumas das matérias-primas usadas pelo estilista. O evento teve a participação de 50 estilistas e se encerra amanhã no suntuoso museu The Natural History Museum.



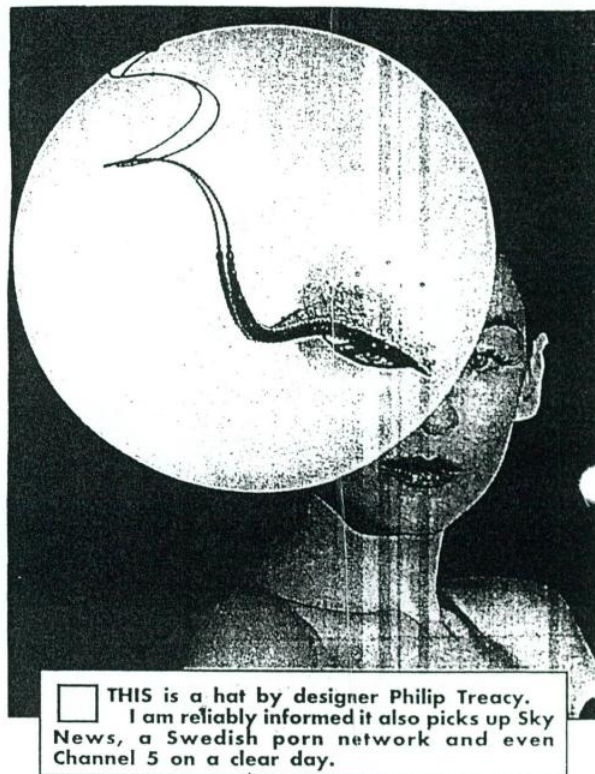


Wednesday, February 25, 1998 **Sun Woman**



HAT'S AMAZING... Philip Treacy's incredible headwear  
Pictures: JAYNE RUSSELL

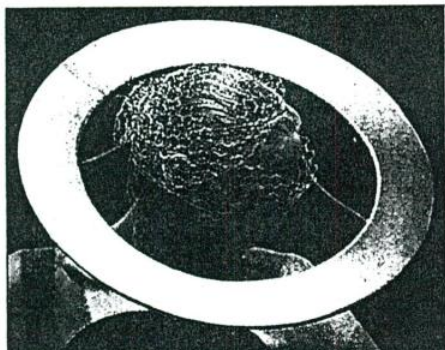
THE SUN, Thursday, February 26, 1998



☐ THIS is a hat by designer Philip Treacy. I am reliably informed it also picks up Sky News, a Swedish porn network and even Channel 5 on a clear day.



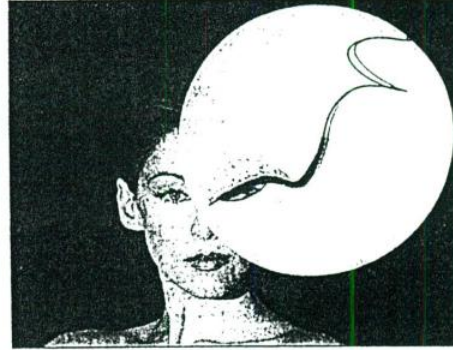
# THE MAD HATTERS



HALO THERE: Treacy makes a model look such an angel



LIKE MY SPIKES? They are at the cutting edge of fashion



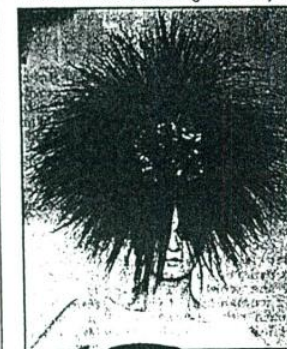
ONE EYE MADE EARLIER: It's a blinking cover-up



ALIEN: A hat that's out of this world



PATCHY: But this one grows on you



LOSING FACE: The hairy monster look



SPEARHEADING THE SHOW: It's designed to point out a new fashion future Pictures ROGER ALLEN

## Treacy's tricky treats cap the lot

By CLARE RAYMOND and JANE ALEXANDER

IF you thought Royal Ascot brimmed over with crazy headgear, just look at this madcap extravaganza.

These startling styles are the work of master hat-maker Philip Treacy.

It's clear that they aren't designed to be pulled down to the ears to keep out the pain on the way to the supermarket.

Treacy's complex creations are like sculptures... including



feather spectaculars, spearheads, swirly halos, hairy experiences and oddly-eyelashed structures that aliens from another planet would probably feel at home in.

Even the mouths of Treacy's brave models take on a whole new shape as their lips are

painted over in a bizarre oblong letterbox effect.

His collection, unveiled to a celebrity-packed audience, is already being hailed as the high point of London Fashion Week.

And he believes that he will be setting a trend for the year when his styles appear in stores.

He declared: "People are going to be wearing things on their heads. This will be a great time for hair accessories."

So any ordinary titter could soon be old hat.

● Princess push-up - Page 23



A NEW TWIST: Snakily stylish look



KNOTTY BUT NICE: The rope trick



SPIRALING: Almost out of control



# OK!

**FIRST FOR CELEBRITY NEWS**

ISSUE 100 • MARCH 6 1998 • £1.20 WEEKLY

Jodie Kidd  
in dragonfly  
head-dress by  
Philip Treacy





# GAT

GIRL ABOUT TOWN™

MARCH 9TH 1998 • No1287

## SO WE'RE AN ITEM

ELLEN DE GENERES'  
GIRLFRIEND STAYS COOL

## BLISSED OUT IN LONDON

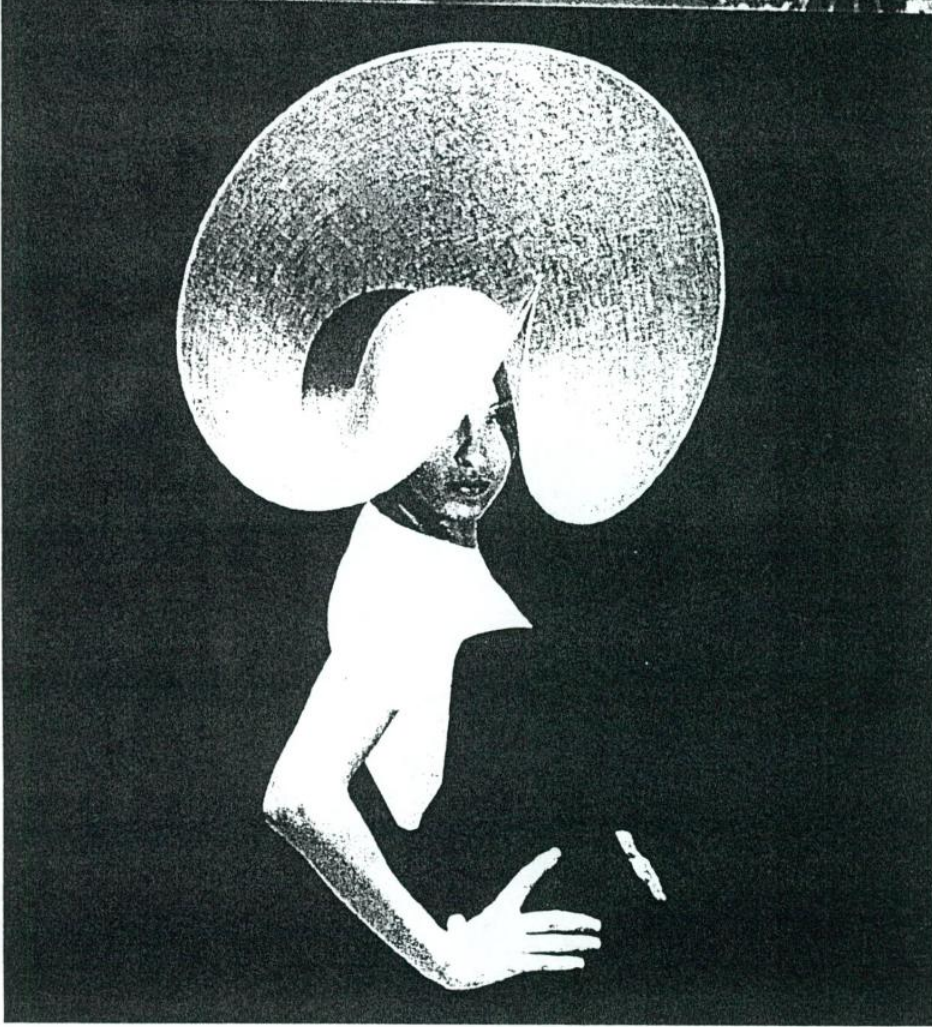
SPAS, FLOTATION, SHIATSU...  
STRESS BUSTING IN THE CAPITAL

# Urban Symphony

MAD PEOPLE, BAD ATTITUDE —  
IS THIS THE IMAGE FASHION WEEK  
WANTS THE WORLD TO SEE?

FAST TRACK CAREERS • HUNDREDS OF LONDON JOBS INSIDE





# قبعات من الخيال في لندن «الجميلة» - لندن





*Al-Jamila*

الجميلة

The Arab Women's Magazine

مجلة المرأة العربية

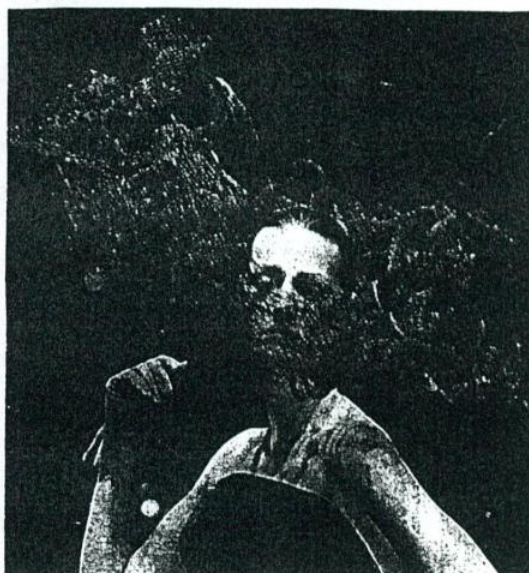
عدد 58  
23 March 1998 تاريخ



# HELLO!

NUMBER 195

MAY 1982



London Fashion Week looks set to continue as the hottest spot on the fashion calendar, attracting a host of celebrities as well as buyers and press. Princess Michael of Kent, in classic black with daring décolletage (right), drew as many admiring glances at milliner Philip Treacy's show as his divine creations (centre right)



# Between Creativity and Profit: The London Pacemaker

By Suzy Menkes  
International Herald Tribune

**L**ONDON — With cantilevered bosoms thrust high — and befeathered heads even higher — the models strutted the catwalk to detonate the European fashion season.

Philip Treacy's hat show of cork-screw quills and sculpted plumes had every essential ingredient of a hot London fashion show: whimsy, creativity, craftsmanship and the inevitable eccentric sitting front row in a flying saucer hat with a Madame Butterfly kimono. And, oh yes, even a royal: the elegant princess Michael of Kent.

London now sets the fashion pace, launching the fall-winter 1998 international shows that continue in Milan, Paris and New York over the next month. With 47 official designer shows — and a dozen other provocative off-Broadway presentations — London is on such a roll that in the fall, Saks Fifth Avenue will endorse Cool Britannia with a major British fashion promotion.

Yet against this positive background, British fashion still has to solve its essential dilemma: how to turn its creative genius into a buck.

That is now the mission of Tony Blair's British government, which has set up a think tank to work out how to harvest its designer talent rather than see its fashion schools as a seed bed for international companies, from Paris couture houses through Donatella Versace, who has been trawling through London's bright hopes.

The Creative Industries Task Force, under the wing of the Culture Ministry, has co-opted Paul Smith, one of the rare British companies making serious money, with a 1997 sales of £171 million (\$278 million). The typical British designer label has annual revenues of only £1 million to £2 million.

"We are fantastic at creativity, because of all the lateral thinking and free spirit, but looking this week at the sheer volume of glamour and all the adulation, the business still isn't there," said Smith, who shows his fledgling women's wear (ready worth £12 million) on the runway for the first time on Tuesday.

The conundrum of London fashion, was summed up by the witty and seductive little black dresses, their bosoms sculpted like race-car hoods, that were the backdrop to Treacy's gravity-defying halos of feathers. The dresses were designed by Antony Price, an accomplished cutter, an ebullient personality and the darling of his private cli-

entele since the 1970s. Yet if his current discussions with Versace lead to the contract he longs for, it will be the first time that Price has had any investment in his talent.

"I have had no money — all my life has been making a silk purse out of a sow's ear," said Price. "Of course I could do Versace — I am an experienced pilot, if that is what they want."

Price's story is not unique — which is why the current courtship of young talent is bittersweet to British fashion's founding fashion generation. Front row at Treacy was Zandra Rhodes, who has never succeeded in turning her name into a money-spinning brand. And on Saturday, Vivienne Westwood's secondary Red Label line showed how she might at last make money from her notoriety. She sent out a vivacious collection with all the hallmarks of her style: curvy shapes, saucy details and just a hint of provocation in draped jersey dresses spiked with metallic arrows or dresses unpeeling in a spiral of zippers.

If Blair's government persuaded financial investors to back young British talent, who would be chosen?

What about the design duo of Suzanne Clements and Inacio Ribeiro? They

*British task force asks: How to turn genius into a buck?*

sent out a strong show Sunday, as cool as the blocks of ice at the end of the runway. With a slim, graphic silhouette, based on the Shakespearean doublet, and aquirky sense of color and decoration, the look was original and modern.

At the heart of the collection were body-conscious knits in blocks of different colors. But there was also fine tailoring, especially crenellated jackets with cropped pants and precise coats, wool-embroidered at cuffs or back to enhance a light-handed folkloric theme. That included furry backless boots, a peasant blouse worn with a sequined skirt and plaid dresses beaded at neck and hem. The strength was in the details and, taken separately, each piece was a little jewel.

Matthew Williamson also has that sense of detail and decoration. Although his wine-red palette was less appealing than his chalky summer colors, he makes a shapely sweater, this season with firework embroideries that also

exploded on slender skirts and dresses.

Creative knitting is Lainey Keogh's thing and the collection she showed Monday was a wondrous vision of a medieval princess, her dress spun as though from her golden locks, woolly coats the texture of old gold tapestries or the gray stones of ancient castle walls. The show's venue at a gilded theater and spider's-web long dresses made the knits seem more grand opera than winter woolies. But as a romantic concept, they were exceptional creations.

If the early shows have a message, it is a return to femininity. For Sonja Nuttall, that meant reworking the dress as straight dark shift, with a swoop down at the neckline, a trickle of sequin decoration or a splash of flat computer-print flower. Any hint of sweetness was then cut with heavy boots or sneakers and by interspersing the dresses with easy pants, shirts and sweaters. Her road forward from minimalism is familiar from Europe's avant-garde designers: contrasts of textures, like a satin ribbon drawing in jersey pants; sparkle sprinkled on knits and the focus on detail.

With femininity to the fore, the skirt is making a comeback and was given a commercial spin at Nicole Farhi, a company with a serious business, making £60 million at retail in 1997. Farhi followed the silhouette laid down by Marc Jacobs, Jil Sander and Helmut Lang, showing sweaters with pleated skirts or simple pants, all in shades of gray.

Neat sweaters with high V-necks shown with soft skirts or pants made a good look at Jean Muir, although the show got off to a shaky start with an awkward take on Alexander McQueen's signature wing-shoulders.

Other designers went one of two routes: acceptable commercial clothes that are pleasing to women but don't move fashion forward; or those desperate-to-be-different ideas, like turning a jacket lapel into a sleeve. Jasper Conran's sleek collection, with tidy tailoring and leaf-print decoration, went into the former bracket; the awkward cutting and draping at Copperwheat Blundell and Boudicca's experimental shapes fitted the second.

Turning the London look into money is the mission of John Wilson, chief executive of the British Fashion Council. With the combined annual sales of British designers up from £185 million in 1990 to £600 million in 1997, and 60 percent of the clothes exported, Wilson feels that investors in Britain should now take British designers as seriously as they are perceived abroad.





## N.Y.C. FASHION WEEK

# Fab Fashion Statements

A rag-trade vet of 30 years and a 30-year-old milliner hog the limelight at Bryant Park

By ORLA HEALY  
Daily News Fashion Editor

**R**ALPH LAUREN, THE Bronx-born designer who announced plans Tuesday to float his luxury-goods empire on the New York Stock Exchange, previewed a Fall '97 collection yesterday that could have been custom-made for Wall Street.

Unlike many of the collections unveiled since Fashion Week kicked off Saturday night, there wasn't a whiff of risky business in Lauren's new line shown yesterday, which was suitably dominated by pinstripes.

As always, Lauren distilled next season's strongest trends into tasteful, wearable clothes with a clean, soft, sexy edge.

Working in black, brown and gray, his baby-soft cashmere turtleneck short dresses, lean metallic leather pants and trenchcoats were cool and classy. His sheer evening column gowns were movie-star glamorous while his pinstriped suits, coats and dresses were pencil-sharp.

Downtown diva Anna Sui served up younger, funkier clothes during her frisky show last night. Fruity colored fishnet bodystockings were among the gotta-get items from this line. They served as underpinnings for a fun array of supershort skirts, sheer tops and faux-fur jackets. Her pouf-skirts, however, we could live without.

On a more dramatic note, 30-year-old Irish milliner Philip Treacy made his New York City Fashion Week debut late Tuesday night to rave reactions.

His architecturally astonishing concoctions — which are more like pieces of art than something you'd pop on to go to your sister's wedding — will be available from Bergdorf Goodman come fall.



**THE  
MAD  
HATTERS  
OF  
FASHION**

**-PAGES 24 & 25**



**philip  
treacy**



# THURSDAY



**PHILIP TREACY:** Leave it to milliner extraordinaire Philip Treacy to stage one of the few real happenings of fashion week. It was also the London-based designer's premiere New York show. Treacy got a standing ovation on Tuesday night for his stunning parade of whimsical chapeaux, which brought to mind "Alice in Wonderland" court jesters, Elizabethan harlequins, space ships, decks of cards, cocoons and pea pods. The show — which was quite literally fantastic — seemed to delight its audience, which included Domenico Dolce, Rupert Everett and Cyndi Lauper. The usually poker-faced fashion crowd smiled and applauded throughout.

Treacy, who had showed most of this collection at London's Hippodrome in March, added a few new looks this time. "I've always wanted to do a show in America," said the designer. "I have some fantastic American customers and it's a big market for what I do." He used clothes from Alexander McQueen, Deborah Milner, Anthony Price and Rifat Ozbek to set off his medieval-inspired concoctions.

This was also the U.S. launch of Treacy's new accessories collection, which consists of over-the-elbow length leather gloves, laser-cut silk scarves, hand-carved hair combs and boomerang and comma-shaped bags. It will debut at Bergdorf Goodman, Neiman Marcus, Harrods and Isetan this fall.

William Horsman, Treacy's backer and owner of the English mass market hat company W. Wright & Son, also provided financing for the new accessories line. "It's a natural move for me," said Treacy, who uses his own hat blocks as molds for his crocodile and satin evening bags. "I have a strong feeling for proportion, quality and elegance for all accessories, not just hats."



# SWING

DESIGN

## AHEAD OF HIS TIME

Cutting-edge milliner Philip Treacy has been turning heads at couture shows, but his real goal is to turn us all into hat lovers

by Janet Ungless

Photographs by Man

"I consider that without hats...we would have no civilization." —Christian Dior

What I want to say to young people in America," says the young, Irish, extraordinarily sought-after milliner Philip Treacy, "is, 'Think of hats in a new context.' People often view them as of another time, another era, but they're modern, exciting accessories. I'm trying to take hats into the 21st century."

Encouraging hat awareness is a demanding task, one that has the handsome, willowy, 30-year-old toiling at his studio well into the night. Though Treacy is renowned for his runway creations of feathers, banana fiber, silk, and satin—for designers such as Karl Lagerfeld of Chanel, Valentino, Alexander McQueen at Givenchy, and Helmut Lang—he sees his work in more egalitarian terms: "When we do couture shows with all the extravagant hats, it's really to inspire ordinary people," he says. "If someone goes out and buys even a beret as a result of seeing what we've created, then I'm happy. Young people shouldn't be afraid of hats. Some of my best customers are young, and they get a kick out of trying something that maybe their parents didn't."

The headgear he designs for fashion shows—from 30 to 50 hats per collection, some of which can take more than 100 hours to make—have included, according to the British magazine *Observer Life*, "a poisonous-looking mask of yellow feathers, an enormous insect-like shell trimmed with black lace, [and] a top hat of burgundy damask whose back had flipped up into the shape of a codpiece." Treacy says he's inspired by all styles, however, even the simplest quintessentially American

head covering—the baseball cap. "I've done a lot of them—transparent or made out of extravagant material," he says. "They're young, modern, funky."

Treacy, a native of County Galway, Ireland, studied fashion design in Dublin before winning a scholarship to London's Royal College of Art (RCA) in 1988. While at RCA, Treacy began working with designer John Galiano, now chief designer for Christian Dior, who invited him to work with his hat-maker, Shirley Hex. Hex served as his mentor, teaching him the technical aspects of millinery, since there was at that time no hat-making curriculum at RCA. Treacy laments the dearth of milliners in London. "At one time there were several hundred," he says. "Now there are maybe seven."

In 1990, Philip Treacy millinery opened in the upscale Belgravia section of London. The clientele ranges from society ladies to students, and also includes movie stars, supermodels, and music people who are willing to spend between \$700 and \$1,200 per couture hat and \$230 to \$450 for ready-to-wear. "When anyone comes to the shop," says Treacy, "the first thing is to consider the person—the spirit and the face." He says he can gauge a personality by showing someone different hats and watching how they react. A hat "conveys many things about a wearer, depending on the style, but mostly it can change a face, alter proportions, even more than plastic surgery. I see hats as fashion accessories, but also as enhancers."

The way to convert customers into hat lovers, he says, is to make them feel comfortable

in what they're wearing. "I'm trying to persuade people that a hat is not something silly you wear on your head," he says. "It should make you look good." And Treacy says anyone can wear one.

After consulting with clients, he'll work with his eight employees, including his muse and hat model Alla Samuina, 27, a "fantastic looking Russian woman who's got this amazing bone structure. A waste paper bin would probably look good on her head!"

Treacy says his favorite creation is "this ship hat, a black 17th-century sailing ship as a hat," worn by a fashion stylist to a ball given by the queen. Treacy designed it after reading that after one maritime battle in the 1760s in which the French defeated the British, upper-class French women began attending the opera wearing ships in their hair as a form of celebration. "It was the coolest thing to do," he says. "Like having the most fantastic pair of jeans."

Speaking of the queen, has she been by the shop for something to wear when she's not crowned? "Not yet!" he says, laughing. "She's a bit scared of my hats, I'd imagine. They would slightly freak her out!"

Janet Ungless was the launch editor of *Trump Style* magazine.

Treacy (with Mr. Pig) says there's no such thing as someone who can't wear a hat.

MAN



# BAT AR



It's Philip Treacy's edgy fedora. We're not too big on anything with a brim, but after seeing how stunning Amanda Harlech and Shalom Harlow look in them, we've got to get our own. To order, call Philip Treacy: 011-44-171-259-9605.



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19 DECEMBER 1997

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### Philip Treacy's

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# vampire

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Philip Treacy's creation was inspired by  
Sense and Sensibility, which premieres on Sky Movies on 26 December.

# sense and sensitivity

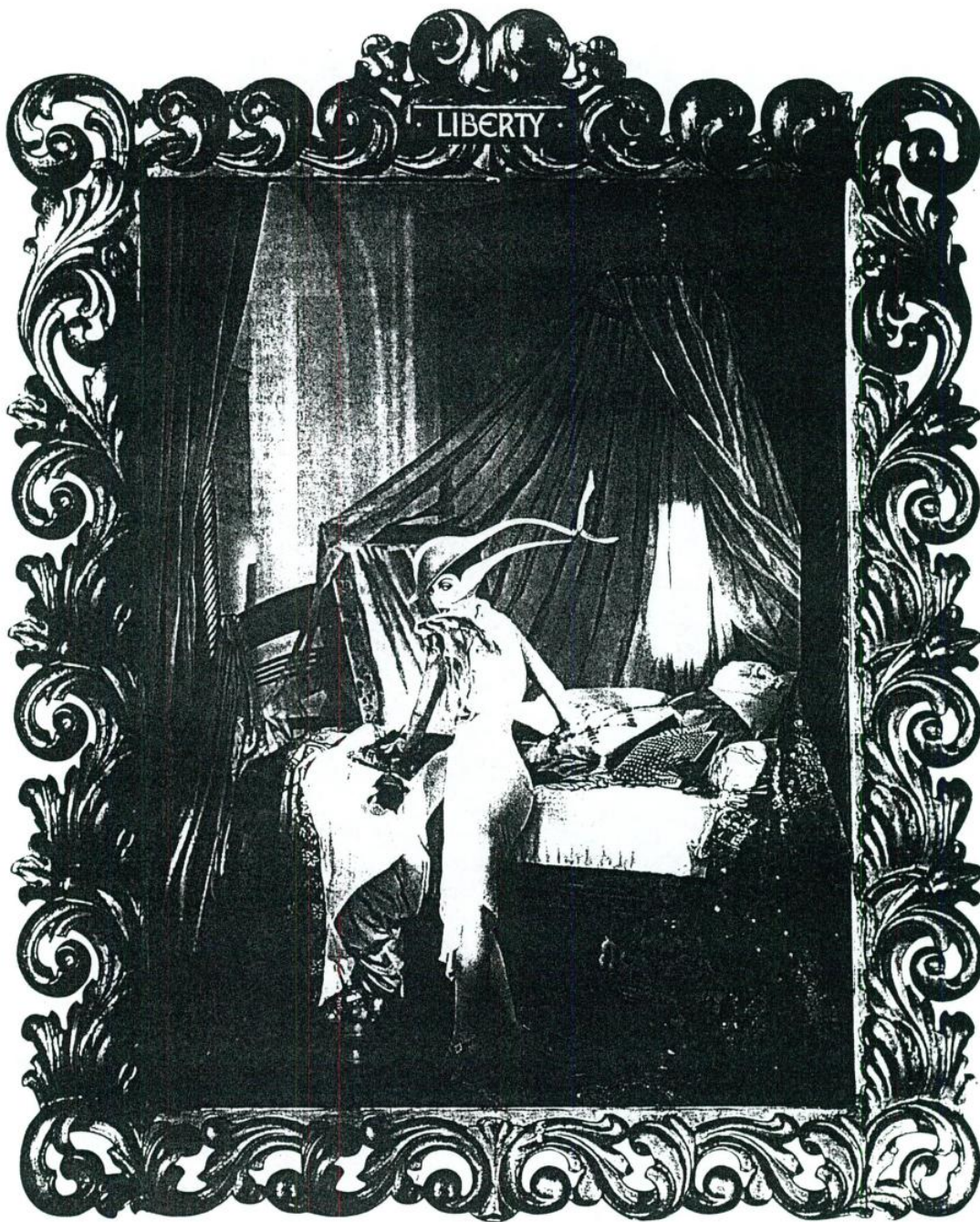
You too will find inspiration in a choice of over 400  
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Liberty. the art of the idiosyncratic.

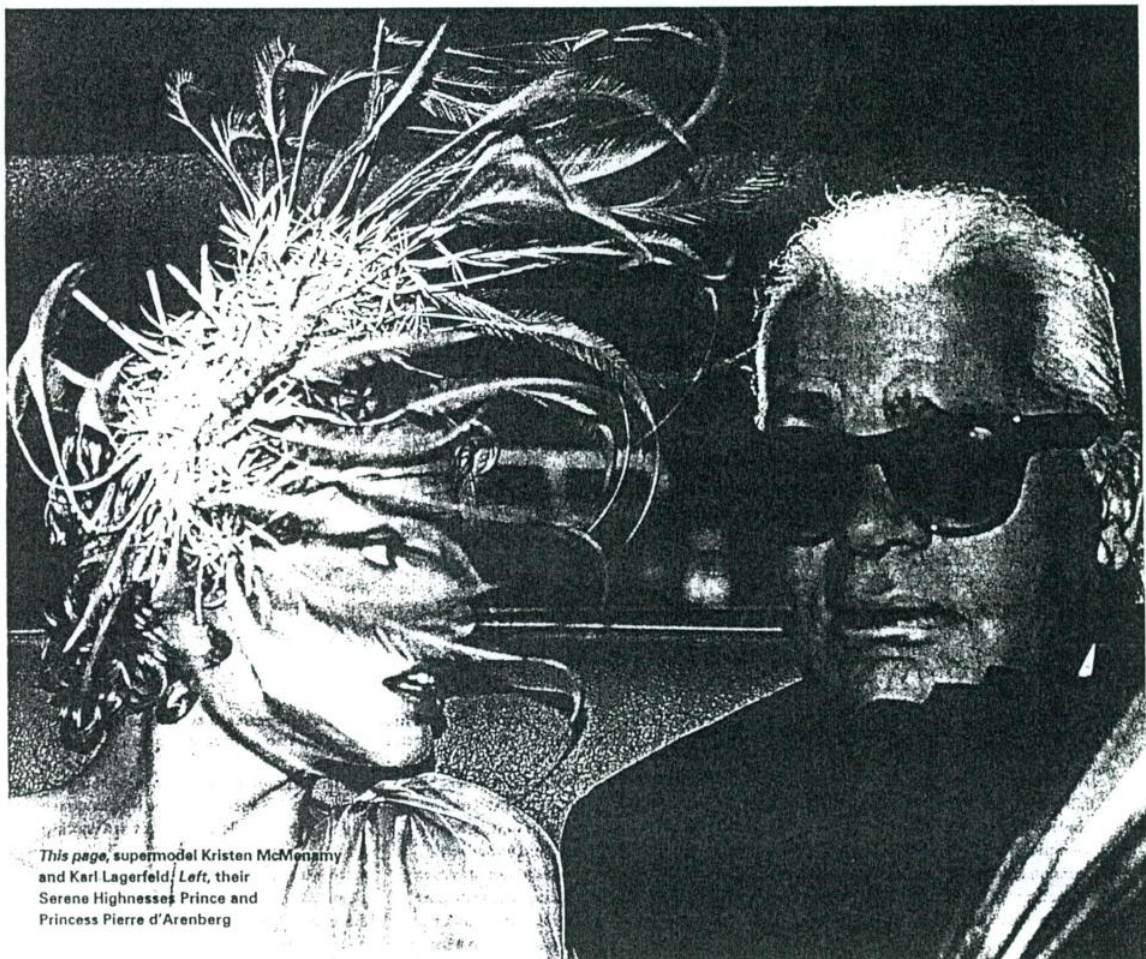
ISABELLA BLOW, FASHION GURU AT THE FACE, SUNDAY TIMES AND VOGUE, FLAUNTS THE SPOILS OF A LIBERTY SHOPPING EXPEDITION. HAT BY PHILIP TREACY, DRESS BY TRISTAN WEBBER AND ORIENTAL FOUR POSTER BED BY THE WINDOW. LIBERTY, REGENT STREET. TEL. 0171 734 1234.

ALL ITEMS SUBJECT TO AVAILABILITY



# WATLER

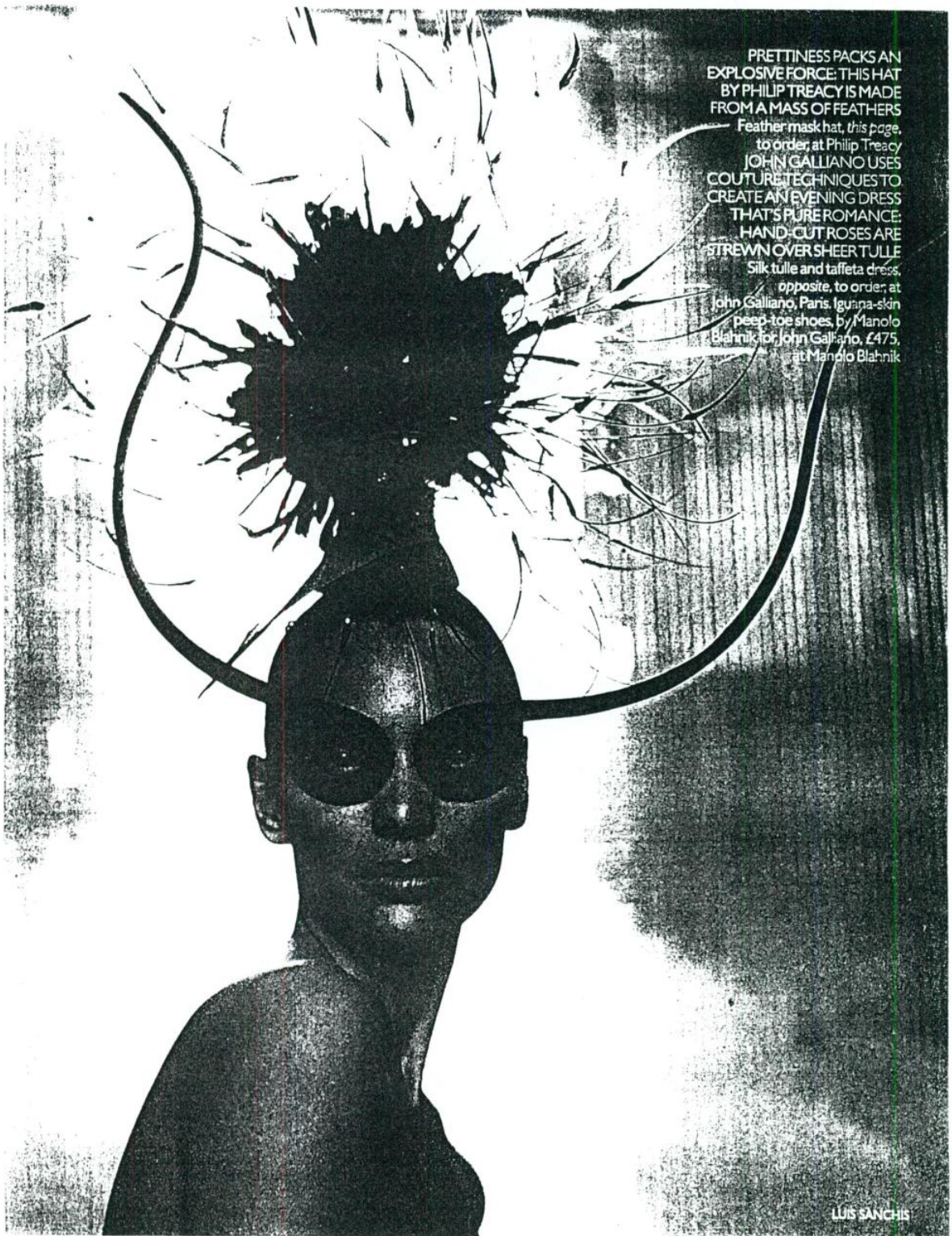
February £2.80



This page, supermodel Kristen McNamany and Karl Lagerfeld. Left, their Serene Highnesses Prince and Princess Pierre d'Arenberg







PRETTINESS PACKS AN  
EXPLOSIVE FORCE: THIS HAT  
BY PHILIP TREACY IS MADE  
FROM A MASS OF FEATHERS

Feather mask hat, this page,  
to order, at Philip Treacy  
JOHN GALLIANO USES  
COUTURE TECHNIQUES TO  
CREATE AN EVENING DRESS  
THAT'S PURE ROMANCE:  
HAND-CUT ROSES ARE  
STREWN OVER SHEER TULLE

Silk tulle and taffeta dress,  
opposite, to order, at  
John Galliano, Paris. Iguana-skin  
peep-toe shoes, by Manolo  
Blahnik for John Galliano, £475,  
at Manolo Blahnik

LUIS SANCHEZ





450 ptas  
junio  
1998



Fuchsia satin  
headpiece, to order,  
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69 Elizabeth Street,  
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Green satin mules  
with gold ankle  
chain, £330, by  
Manolo Blahnik,  
49-51 Old Church  
Street, SW3;  
inquiries:  
0171-352 3863

Excessive Sensual  
Indulgence  
Installation  
by Tim Noble and  
Sue Webster;  
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0966-137397

THE SUNDAY TIMES

STYLE

17 MAY 1998



# COSMOPOLITAN

THE WORLD'S NO.1 MAGAZINE FOR YOUNG WOMEN

£2.40 JUNE 1998





THE SUPERNATURAL ISSUE NO. 175

# i-D

i-Deas, fashion, clubs, music, people







## **Bibliography**

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