

Journal de Nîmes

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THE FIRST PRINTED PAPER FOR
A DENIM INSPIRED BOUTIQUE
WWW.TENUEDENIMES.COM

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Tenue
de
Nîmes

WE ARE OPEN

MONDAY	12/18
THUESDAY	10/18
WEDNESDAY	10/18
THURSDAY	10/21
FRIDAY	10/18
SATURDAY	10/18
SUNDAY	13/18

***“Style is the
dress of thought;
a modest dress.
Neat, but not gaudy”***

Samuel Wesley

COLOPHON

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Tenue de Nîmes

MEN / WOMEN

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L'EQUIPE DE NIMES

YAMANDU ROOS
'CAMINO SUCIO'

"You're only here for a short visit."

Don't hurry, don't worry. And be sure to smell the flowers along the way."

The past six months

In a time that will go into the history books as one of the most intense economic slumps of the past centuries, we decided to kick off our Tenue de Nîmes denim inspired boutique. After almost six months we can proudly say things have been extraordinary for us. The store, and also the brands we praise, had an explosive start and the rush we are in has been far beyond our expectations.

Our ambition was to create a denim haven like our parents used to know. A place where anyone could find a jean; male, female, young, old and the uninitiated one or fetishist. The only difference between our Tenue de Nîmes shop and the denim stores of that period had to be the

combination with the 21st century we live in. From our point of view we had to show more than denim only, although it will always be our main starting point. That's why we decided to add contemporary fashion, shoes, books, accessories, vintage design and a fridge full off must-haves for any enthusiast popping by.

The main idea was - and still is - to give people the feeling that they enter their second home. We have the ambition to let our customers know that we feel happy with their visit. "You could have been any where in the world, but you chose to be here with me" (Jay-Z MTV Unplugged, 2001). Especially in the time we live in, customers should be treated as kings.

The location we picked for our store is truly amazing. Tenue de Nîmes is located in the heart of the 'Jordaan', an authentic district in the center of Amsterdam. At the Elandsgracht 60 the company enjoys a building that was rebuilt in early 1900 surrounded by authentic shops that have been there for decades. No mono brand stores, but independent entrepreneurs with a specialty. Due to the great job by architect Pim van Lingen, the concept of Joachim Baan and interior builder Jacob Roeland, the place feels like we have been here for years.

Because of the amazing media coverage the Tenue de Nîmes word was spread within no time. National magazines like Blend magazine,

CODE, JFK, Grazia, Marie Claire and New Style reported cool stuff about us, two youngsters from Tenue de Nîmes. Our spring climax was definitely being called 'Jean Dream' by Monocle magazine in March. But there is more to come: WeAr will publish an interior report on the shop and German magazine X-Ray will publish their concept impression in their next issue.

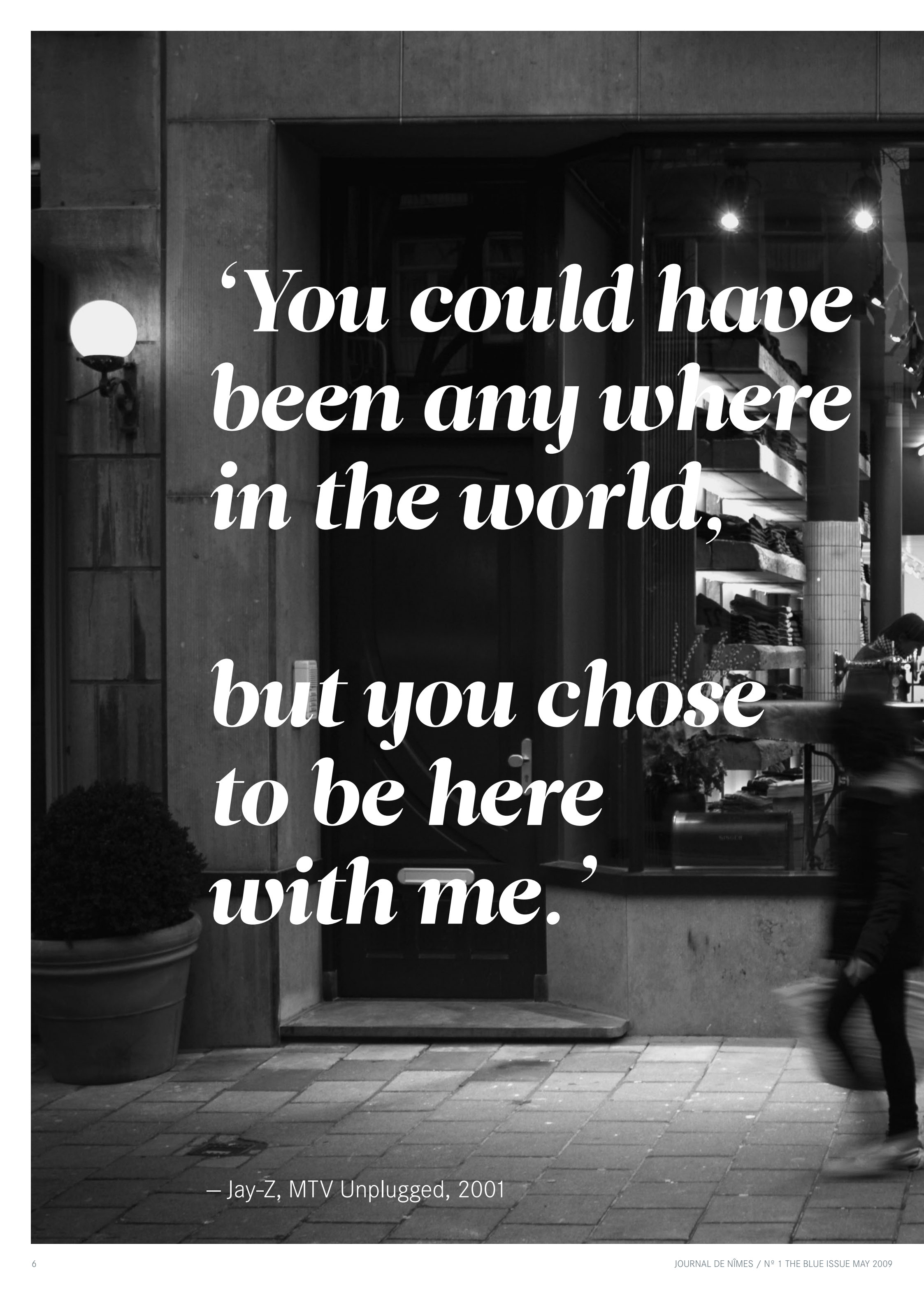
For us the near future will enhance three steps. Since Denim Demon and IJIN Material jeans are two of our best selling brands in the store, we have developed an even stronger belief these brands will cause a denim revolution in our Benelux - and the rest of the world. Secondly we added the extraordinary male

fashion label Whyszeck to our portfolio that will be presented in this Journal de Nîmes at page 20.

Our last project will be adding the second and third chapter to our private handmade private label Tenue de Nîmes together with our partner in crime Joachim Baan.

Menno
&
René





*‘You could have
been any where
in the world,
but you chose
to be here
with me.’*

— Jay-Z, MTV Unplugged, 2001



History made by Lee

Now more than one hundred years have passed since H.D. Lee set his original aims and standards of “quality and strength”. It has been a tale of pioneers, entrepreneurs and invention in the name of necessity. Necessity for the railroad workers, cowboys and farmers who all had a demand for clothing that was strong and protective. First created as tough and easy to wear working garments, jeans have evolved to a fashion icon nowadays.

In contrast Lee unlocked the rich heritage with real, rare, iconic jeans wear. The timeless clothing classic that stands outside flight-by-night flirtations and stakes a permanent claim on cool.

As exact, detailed replicas of how jeans were made decades ago, The Archives are unique, timeless and a

pure perfection of the legendary Lee Originals. They are not about setting a new trend, they are just rediscovering tradition and the true Lee heritage from a time where jeans weren't a fashion item. Produced in Japan, the jeans-mecca, the Originals authenticity is guaranteed. Using the same sewing, cutting, weaving machines and handcraft as in the 30's, 40's and 50's, each garment will have its own uniqueness. A true personality reflected in details like labels, buttons, rivets, reinforcement stitches and even in the ultra tough, ultra tightly woven denims. Brought out in a limited edition, Lee Originals: The Archives, are all collector's items for the denim devotee as a celebration of Lee roots. The specials, are distributed in selected denim stores throughout Europe like Tenue de Nîmes.

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1935, CIVILIAN CONSERVATION CORPS MEMBERS PLAYING FOOTBALL - OREGON STATE UNIVERSITY ARCHIVES.



Thin red lines

A denim lecture by Philip Goss, IJIN Material.

Philip Goss is a living legend in the world of denim. After years of success at Evisu in Japan he decided to go independent in 2003 by starting IJIN Material. The traditional Japanese word IJIN was once used to define somebody as a stranger or an outsider. It can sometimes describe a person as a black sheep. Goss is a one-of-a-kind genius that wrote this lecture, because he wanted to describe the difference between form and function in the history of the true blue. Because the article is as interesting as long, we decided to present it in two parts. In this Journal de Nîmes N°1 we published the first (raw) part. The second part will be available in issue N°2 - TdN

Fundamental amendments to the commercial production of denim are now pretty much accepted as being the reason for the decline and near demise of the denim original and its recent nascent rising son in the land of the same name. The traditional chronological history of jeans can be sourced in numerous books, but here the discussion proposes that defects in denim became the basis for its beauty and unintentional irony links indigo to its very own genes pool. But first, we have to update ourselves in order to go back to the future.

In 2007 ornament is back on the agenda again in the denim world. Fast running on commercial empty, the blue cloth needs a further injection of superfluous decoration in order to appeal and achieve the commodity sales targets it was once used to. Huge over-embroidered legs, full-onfloral or faux-nippon, are now the norm. Red carpet exposure is 'de rigueur' and basic blue is, well, bloody boring. Whereas once we referred to the type of denim, nowadays the consumer only looks at the type on the denim instead. So in today's 'bling-led' culture its decorate the denim, or die. But the real allure of denim is not simply surface embellishment, as the current market would insist. In the denim underworld it is believed that it was function that created the fashion. The functional detail is as prized an attribute as the defects that denim itself displays as a fabric - or cloth. The catalogue of historical details and defects themselves have become celebrated and collated as the means to identify the very virtues of vintage and the influential importance of indigo. True denim needs no decoration, ornamentation or otherwise. Not convinced? I'll present you a few reasons why.

For the indigo-challenged amongst you, this article is dedicated to the celebration of a non-intellectual fabric which became an everyday work wear commodity, then a materialistic lifestyle fashion item and more than ever today, a beard stroking collectors piece. The purist pedigree has an ironic and inter-bred upbringing however. The erratic evolution of the definitive denim item by a pubescent America, common manufacturing inconsistencies due to fast and furious brand expansion, company marketing errors, periodical preferences to fashion fittings and even the odd couple of wars have all shaped the end product. It altered the choice of consumer and determined a new currency in which denim is now traded and deified in the parallel universe of indigo fanaticism.

Denim, we could safely say, is a cloth that has always been in the front line. Others just call them jeans. But that was after 1924.

Whatever might be said, the cult of vintage denim is inextricably linked to, and based upon, the construction of Levi's "waist high overalls". They have become the true reflection of, and permanent anchor point to the market value of historic denim. But also the indigo timescale per se and all that is correct about the blue stuff, warts and all. Fundamentally speaking denim culture is based around three original factors. Whilst some of them were planned, others simply became so.

First of all an idea so good that it had to be patented: copper rivets to strengthen cloth. This idea led to the birth of branded goods and which ends with the designer label. The denim family tree begins here.

Secondly there was the original choice of cloth - a sturdy cotton twill of mixed European origins, composed of one indigo dyed thread and one plain, finally called "denim". Real Indigo however, is a temporary organic dye, with an expiry date which begins as soon as you wear the cloth.

Last there was an original attribute and an unforeseen in-built defect of said denim when made into "genes" - a red selvedge specification to narrow loom denim - the thin red line - and the dreaded twisted leg.

So now, some of the history in some sort of order.

Rivets were the solution that local tailor Jacob Davis came up with when asked to customize and strengthen a pair of woodcutters pants he was making to order. In early 1871, after noticing the virtues of the way straps were attached to a horse blanket, he cut a white canvas fabric, supplied by fellow countryman Mr. Levi Strauss, a dry goods supplier based in San Francisco, and manually hammered in copper rivets to the pocket corners to strengthen them so that they would not tear off easily. By 1873, after having a local success in his Nevada store with the idea adapted to small production runs of work pants and having borrowed enough money to register the idea, the patent was granted and a legend was born. Simple really.

Thus began denim history by copyrighting and selling of branded clothing and guaranteeing the purchase of the 'original' item.

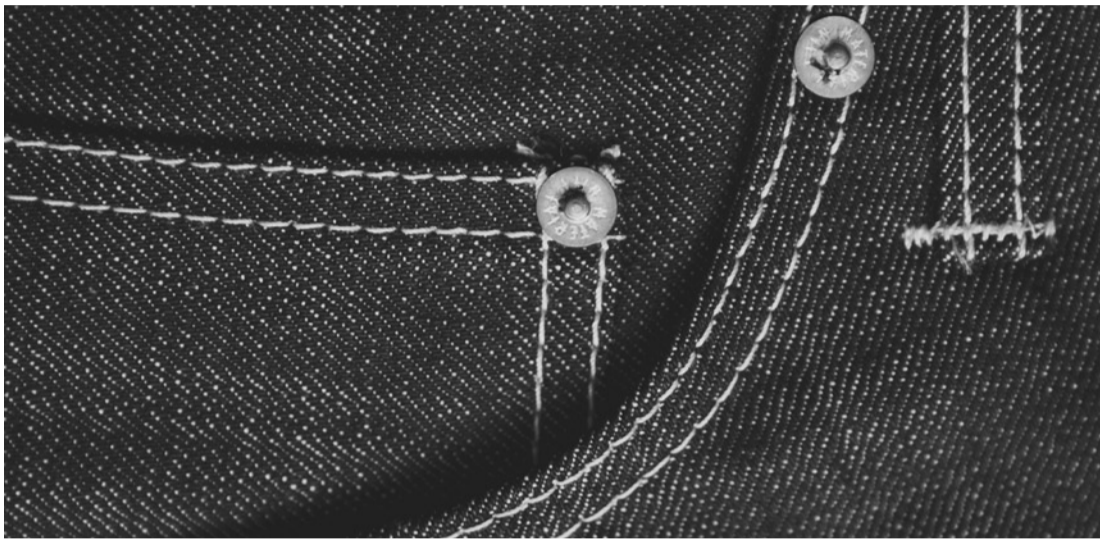
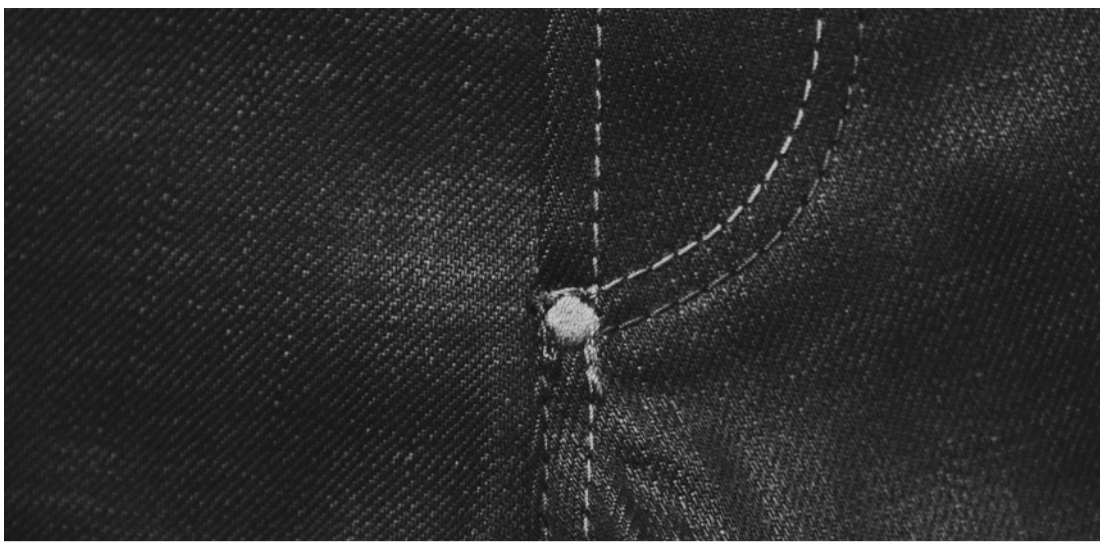
Considering the fact that Davis had rushed into business with Strauss, a merchant who lent him the advance for the patent to protect his invention, it seems ironic that the actual attribute to strengthening a work pant would become the single most important reason to enforce major product amendments, simply to stay ahead in business. In fact, by mid 1920s most of the Levi's new rival labels had already convinced themselves that the patent on Levi's rivets had actually expired. Mr. Strauss had also since expired. He died in 1902 and left the business that he had set up to his nephews.

These "waist high overalls" were now being manufactured industrially using a natural indigo dyed 9oz. denim from the 'Amoskeag mill', which had a non-descript, anonymous ecru coloured selvedge (the woven edge of narrow loom denim, which prevents it unraveling).

From 1886 Levi's were sold with a brand identity leather waist label with the famous 2 horses unsuccessfully pulling apart a 'pair of Levi's'. Originally they were a single back pocket item with two front pockets and a small pocket set high up on the waist. This was originally used to house a fob watch, but nowadays it's called a 'coin pocket'. They gained a twin back pocket at the turn of the

‘Denim, we could safely say, is a cloth that has always been in the frontline.’





century and became known as a 'five pocket pant'. Then belt loops were added some 20 years hence which accompanied the back strap "cinch", plus the suspender buttons on the waist. Worn initially by Nevada desert miners, they became an obligatory item of clothing for the working man. Especially more so after the 1929 Wall Street crash which led to the Great Depression era.

The 1930s became the period in which back peddling mixed with back stabbing in the world of jeans making. This remains a time in which the most significant changes happened socially and a period in which developing a consumer image for denim became foremost.

H.D. Lee had previously made his money elsewhere in the oil business prior to setting up garment manufacturing in 1889 in Kansas and therefore, had a very different approach to the blue rag trade. Lee was quick to move with the times and understood the importance of advertising, coining product names and even founding celebrity product endorsement. He effectively upgraded the miner to the "worker".

Levi's had traditionally sold steadily in the West for some time, now using a 10 ounce denim supplied exclusively by Cone Mills, North Carolina with a red selvedge, added as a means of identifying the cloth as the original used by L.S. and Co.

Advocating growing national pride in the work wear ethic, Lee started to offer their own denim type called Jelt denim. This was also supplied by Cone Mills, which although initially developed for Lee as a tight and over twisted 11.5 oz. construction claiming to be more resistant than any conventional 13 oz, it was also available in the Cone catalogue

for anyone else to buy, only that it was called article 818. Lee loved to name items. The "Whizit" was the name used for zip-up overalls that were common in the 30s. Prior to this was the famous "Union-All", a garment similar to a mechanics joined shirt and pants, a one piece item launched in 1913. Levi's hit back with the "Koverall" as they tried their hand at more contemporary marketing.

Notable is the fact that in mid 1920s Lee had previously encroached on the Levi's core item by having introduced its cowboy "saddle crotch" high waist version called the 101, but in a heavier 13 oz and with 'trademark' triple stitching instead of the traditional twin. Levi's had used the lot number 501 since the early 1890s for their top model, thus showing the extent of the rivalry for market share and the increasing popularity of the once named overall, which was fast becoming nationally available in the U.S. This also initiated greater interest in actual denim type and a lesser consideration for the poor rivet as the product attribute, which so many other companies had now already adopted as their own by the mid 1930s.

However, it took 40 years of selling in the West for the new competition to have acquired the taste for a good idea. A marketing coup in support of the original idea was the brief. And they added the Red tab, officially introduced in 1936. This was a small flag sewn into the back right pocket to further endorse the origins of the original. The earliest tabs were written in capitals and are the most valuable, also as they have text on one side only. Modified in 1953 to a double-sided text version, The 'Big E' would eventually be phased out in 1971 to a lower case version, of consequently lower value today. These 3 dates have come to define a timeline in dating denim and hence value the Levi's jeans

as cult item, or not. Visually this was a not to be missed detail, and even in spite of the new red tab (some prefer the word 'tag') the other since established brands, such as Boss of the Road and Lee, all actually incorporated a near identical Levi's-style double stitch on their pockets at the exact same time. Further down the line, the Bluebell company merger which created Wrangler, had the same pocket stitch on their models as late as 1947. Denim mythology suggests that this twin-stitched line represented the wings of an American eagle. Pre 1947 Levi's have pockets sewn with two lines of single needle stitching, always slightly irregular, later changing to a 'modern' twin needle machine, which leaves a diamond shape stitch or 'needle drag' under the central arch. The freehand arcuate stitch adds great value to any pair of Levi's. By contrast, garments from Lee or Wrangler have the arcuate stitched pocket actually command the most value today and because of the imminent changes about to occur to the decorative 'logo' stitching and the increasing search for brand identity in an ever more crowded market place, the back pocket became the focal point on jeans as a means of marketing and communication. Sounds familiar.

Then suddenly, in 1937, Levi's dropped the rivets. Well, only from the back pocket corners, as they would scratch the saddles of the cowboys that were the marketing image makers of that time. Despite the fact the Lee rivet was already domed and semi concealed, unlike the exposed pin of the Levi's original rivet, the Lee Cowboy Pants had used a distinctive crossed bar tack to reinforce the back pocket since 1924.

This looked almost as if it were decorative embroidery, which at the same time as being functional, avoided scarring the wooden furniture at home.

25-11-06 = Museo ...
 = Aggiunto Finita e Battaniera dei
 primi Capi

20-01-06 = x Produzione = allargata vita 2 Baccine



18-04-06 = X Tg 28 Stretto Tassa e Finita DV

28-04-06 = Finita DV come 55135 con BATTANIERA

26-05-06 = v Campionaria usata Base = 55060 PE9007

= Tasche DT 1 Tasche 5030

MDL CAMPIONARIO 55030 SU BASI

= Alzata H5 tasche e Cambriata D-Fila

= Centriallata FIBBIE

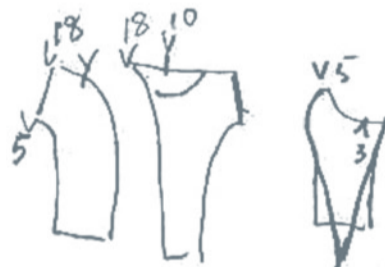
= Bardele tasche e Taschini 2 A B H I

04-08-06 = Centriallata Mo della Sui leppa cambiata sui leppa tasche DT

05-10-06 = Mochi ficata



31-10-06 = Modificata
 da Base 55030 x 10X

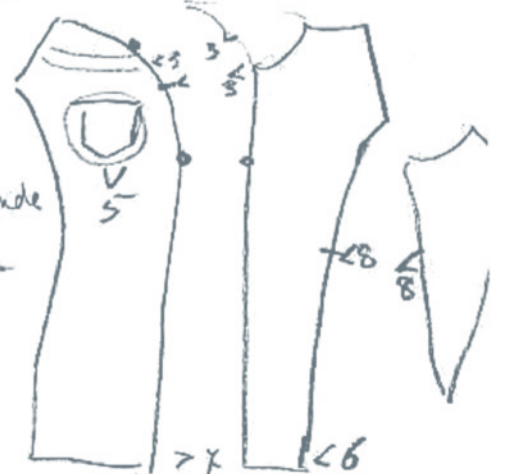


20-11-06 = Spastata DT Motiva Curva
 e tasche Stesse Forme 5020

26-01-07 = x Prava Produzione = Allineato fianchi pari spastata Fonde
 HT Verse DV = via che si e allargata
 x allineare strotta H6 DV

= Accaricata Tasca DT H3X e allargata H5X

= Carretta Curva Fianca Fra Tassa e Cinturino





Levi's had to follow suit to maintain both its new found interest in the cowboy image and its very own original concept. But they cleverly hid the rivets on the pocket instead. To explain, the pocket is placed on to the back, upside down, riveted onto the pocket position with a flat head rivet and then turned over to be stitched flat. Worse still for the humble grommet that kick started a legend, in 1967 it would eventually disappear from the commercially produced Levi's back pockets altogether.

Then, as if to add insult, the original copper became copper plating on the remaining front pockets.

The choice of cloth, at least, could still identify the brand as much as the actual branding itself. Levi's used the Red line selvedge (pale blue for the economy line 201) and Lee used White or Green. Later Wrangler would use Yellow. Cone made most of this production and that was why they had to let each client differentiate.

From around 1913 most companies were using a synthetic indigo. This heralded the start of cost-cutting decisions made by an constantly expanding denim industry. It began to shape and alter the course of the beautiful blue cloth and render it more valuable once it became conspicuous by absence.

Denim was once manufactured in 'lots', where the dye baths would differ in shades of blue and fabric irregularities were something that you had to accept rather than choose. Today you would insist on it.

Because of the tough working environments it lived in, denim in the early days quickly built up a natural surface resistance to overall fading and wore a specific body map of veins into the cloth, but left the uncreased areas very dark by comparison as

it was wore-in harder on a daily basis and was washed less generally, more by hand and with far less detergents than today.

The look of worn denim was rediscovered as being commercially desirable in the early 1970s and spawned an entire industry dedicated to replicating vintage denim effects artificially. This was done by using sand blasted legs and hand operated wet and dry grinders for spot wear and tears and so-called 'resin bake' creasing. Even dairy products such as yoghurt are now used as a fabric softener in today's laundry business, as proposed by world renowned Martelli laundry of Bologna, Italy. Not bad for a company born out of washing hotel linens. Weaving techniques then became the key brand I.D. tag.

Most companies used a 'right hand twill' weave for its denim, a strong "Z" shaped construction, which had the inherent problem of leg twist.

All jeans that are genuinely made from original narrow loom denim have this to a very large extent.

The legs twist around from the left to the right, in some cases the selvedge on your left leg could end up on top of your shoe, which if you wore with a turn-up, would advertise the colors of your preferred label also.

Lee developed a preference for the softer 'left hand twill', which does the above in the completely opposite way and also fades down in a different manner, initially having a slight silver-blue sheen. Sitting firmly on top of the denim fence, Wrangler, the third company in the denim mafia now called the "Big Three", used a denim with a specialist 'zig zag weave', from 1964. This was developed

to actually eliminate leg twisting altogether, as is called 'Broken twill'. Add a time scale factor to this and if you backtrack the old Wranglers made prior to this time, you can find yourself dealing with an upgraded value pair of jeans.

Despite the efforts for brand recognition with fabric constructions, one factor remained uncontrollable: The human factor. In part two of Thin Red Lines Philip Goss will report about this fundamental ingredient of denimology and take us to the current jean era.

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Denim Demon *Project ware outs*

This project is all about taking a step forward in washes - we have sent our forthcoming collection on a tour to the Lappish part of Sweden. The purpose and goal is to obtain authentic wear outs, by authentic people. We gave seven pair of jeans to seven different Samis. The aim is to give the denim pants its own history and to create an authentic wear out. The Samis will wear the pants for six months without washing them, which will result in new denim washes for the forthcoming collection.

Meet the real people behind the next collection. Portrait here: Jan-Olof Ellebrink. The other portraits will be published in issue N°2

www.enimdemon.se



Sav x TdN

Soon at Tenue de Nîmes

Marque de fabrique

Almost two years ago Tenue de Nîmes started to develop its private label on different locations in Europe. The private label is an oath to specialism. The label formula is simple: the company devotes itself to re-building daily icons (like the male shirt) that unite quality and craftsmanship, but for a reasonable price. While traveling through Europe Tenue de Nîmes discovered a diversity of small family businesses which all seemed to have their particular craft. This craftsmanship literally refers to specialization. The companies were chosen, because they personify 'the real thing'. For Tenue de Nîmes it feels like the right time to start to be patriotic again.

After Italy and Poland, where Tenue de Nîmes discovered a family that develops male and female shirts since 1974, the latest chapter consists of the 'new basics' made in Portugal. The small southern factory developed special range of handmade T-shirts in two styles and a singlet. The first model is inspired by French navy underwear and consists of a basic round-neck shirt and V-neck shirt both given an extra long fit. The biggest frustration wearing T-shirts as far as TdN is concerned, is a too short one, lapping around your waist.

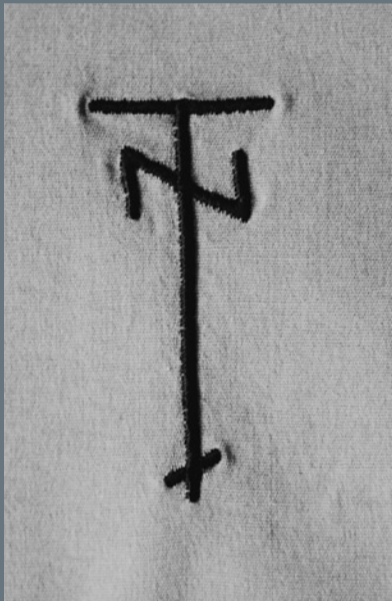
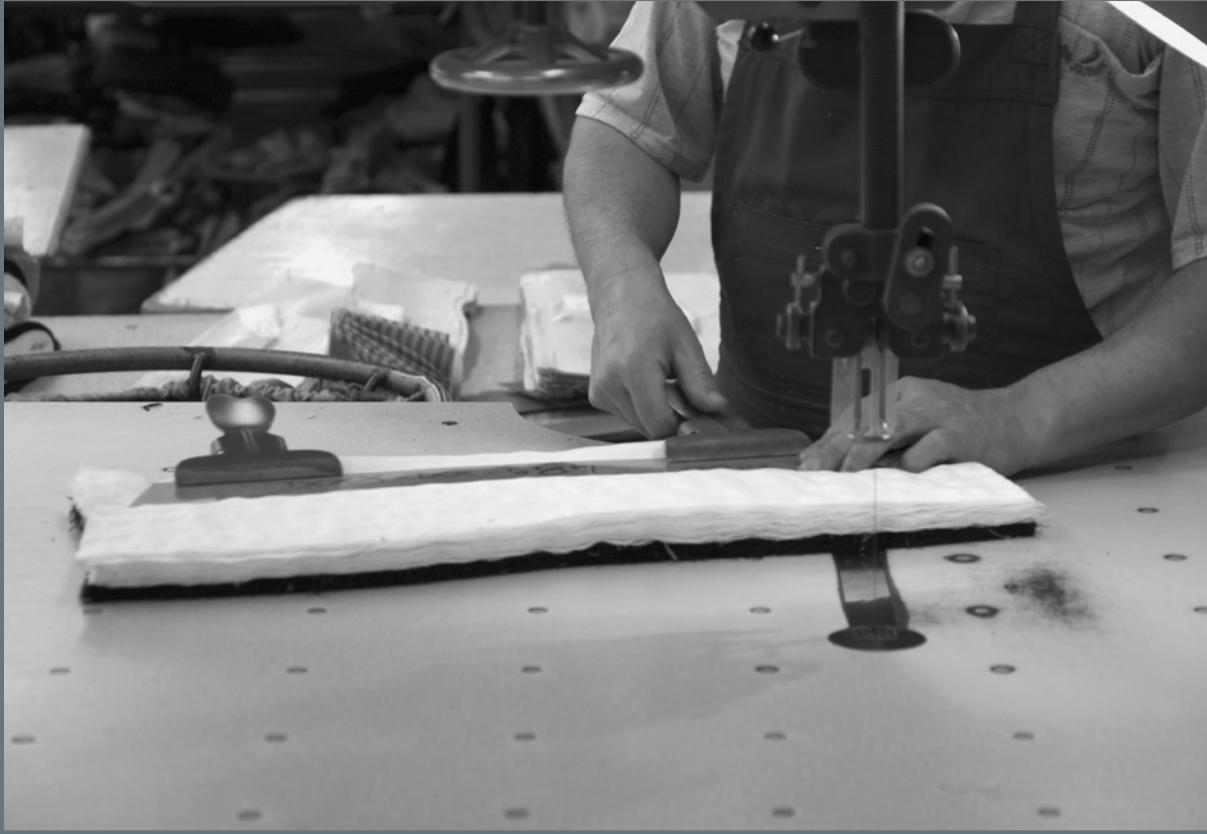
The second T-shirt was made with an extra deep round scoop. The neck is derived from the traditional sailor neck-piece as used in the early days of the French fleet.

At last we added a must-have singlet with a square neck that follows the natural chest line. The first dispatch will be offered in four colours: Midnight navy, Cornflower (light blue), White and Black.

All the garments will be filled with hidden messages and will only directly show the company cross. In terms of communication the brand intends to whisper its unique details so people are forced to lean forward while watching. Customers will become engaged to the information presented to them in an exclusive, but relevant way. The brand identity is designed by TdN partner Joachim Baan and has the fundamental theme: 'Made in Europe'.

A full collection overview will be given in Journal de Nîmes N°2. This paper will give you a scoop on the TdN production process since we feel it is worth showing instead of hiding it.

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Whyszeck

Did you ever come up with the idea to invent new words when you were a kid that nobody but you and your friends would understand? Well, Frederik Pira and Christian Cerna did. Not because they were afraid to share their thoughts with others, but just because they felt their language was not powerful enough to express their feelings. They decided they needed new words to describe the world they lived in. One of the strongest words they created was Whyszeck. This special slavic-sounding word means: fantastic, extraordinary. Whyszeck became a metaphor for any first rate event they experienced or extraordinary object they discovered.

TdN asked the the Whyszeck entrepreneurs 5 questions to discover why 1 + 1 = 3 where it comes to working as friends forever.



The Whyszeck word seems to be following the time line of your live. Can you tell us where it took you so far?

'We've been into music a lot when growing up and we have played in all kinds of different bands. Whyszeck was originally a rock band where Christian and me were part of. It was disbanded because we were tired of the whole music scene and needed to head for a new direction. We still enjoy music though, but barely have time to write any, since the business takes up most of our time. But sometimes we try and in our minds we are still musicians. When we started the Whyszeck label, it still was out of the urge to be creative. When you have that creative itch or "drive", you have to keep pushing your own limits to fulfill your needs. Fashion is a great form of expression, it lets you explore creativity in different ways and it can tell a story although it is not always obvious to the observer.'

Please describe the power of the Whyszeck label.

'I believe our power is the combination of progressive fashion with subculture and casual wear. We basically have a split personality: one part is contemporary, the other part is classic. If you look in our imagery that follows our collections you can spot the different pointers of subculture and music, or sometimes an influential artist. Whatever the story of the collection may be, it's always kept within the frames of what's interesting for us, as we like to think of ourselves as independent and on a path of our own. My current 3 favorite items from the upcoming FW09 collection communicate that: The 'Thomas' trenchcoat in washed leather, the 'Filip' sweater in blended wool and the 'Dylan R P' regular straight patched knee jeans in grey wash.'

Your brand went Sky-high over the past few years, what do you consider your climax so far?

'A thing of great importance this season is the opening of our joint venture shop at the PUB department store Stockholm with the +46 gang and other labels. It will include some cool activities and more exclusive items will be sold there. Check it out if you are in the neighborhood.

Our anti-climax as for most is the global financial crisis. It puts a lot of interesting possibilities on a hold for a while. The good part of a crisis it is that it clears up the market. Only the strong ones will survive. We get more time to improve the company in-house and build it even stronger. We love progression and we get better working on every new collection. Whyszeck started off as an outsider on a mission. The word is a strong metaphor for everything we do: by being different from the start, we live in the constant and addictive challenge to improve and make progress.'

The brand covers a complete male wardrobe. What is the philosophy behind this tactic?

'It's really not out of tactics, but more out of the need of showing the whole picture. Whyszeck can easily be blended with other brands, since we are placed on the more minimalistic side of the scale. But the story that the items from the collection tell, is best while combining the entire "wardrobe" together. We sometimes think about our collection as record albums, it tells a story about a period of time. Each part has its own place, but they all belong together.'

Inspiration is a returning word in basically everything we read about you guys. Where do you guys get inspired by for your collections?

'This is a hard one to answer since it varies a lot. It often involves melting different ideas together and I go into a so called "creative mode". When it's time to start the collection, I gather all the different ideas I've had and throw them around until it gets interesting. When a collection hits the stores, I'm mentally 2 collections ahead and usually very unshaved. Very much like coming out of a recording studio.'





New Calligraffiti by Shoe

L'Équipe de Nîmes is an interactive network created by the entrepreneurs of Tenue de Nîmes. L'Équipe hopes to be the connecting link between the interested people that are part of the Tenue de Nîmes (TdN) network. TdN has the ambition to unite people that are characterized by having a certain passion. Every 12 weeks a single member of the Équipe will be invited by 'anothergallery' to expose a specially made paragraph of their personal life work inspired by the denim universe of Tenue de Nîmes. L'Équipe de Nîmes should be a place where people discuss the beauties of the world instead of the difficulties. The network unites an open-minded bunch of fetishists that strive for new approaches and look for people to combine their abilities with. Above all L'Équipe de Nîmes is pure effusiveness, no quality mark! We simply embrace who and what we like.

After the first exhibition from our friend Yamandu Roos ('Camino sucio') the second couplet of L'Équipe de Nîmes is presented by Niels Shoe Meulman and is titled *Le Miroir Vivant*. It refers to the painting *Le miroir vivant / The living mirror* (1928/29) by René Magritte, but the

work in the exhibition is also inspired by Andy Warhol (*À la recherche du shoe perdu*) and Leonardo DaVinci, whose writings can only be read in a mirror. Shoe's art and design shows us that words are images. His Calligraffiti pieces are equally about the form and the meaning of the words that he chooses. They can be categorized as names, titles, short poems or objects. For this exhibition Shoe chose to work with white ink on glass. This way the wall behind the frame participates. *Le Miroir Vivant* will be held at Tenue de Nîmes, a denim inspired boutique for men and women at the Elandsgracht 60 in Amsterdam. For some of the pieces the spectator will need a mirror in order to read it. Shoe will also paint the Tenue de Nîmes shop window and a special range of eight printed Denim Demon sweaters will be available for the happy few. Make sure you look in the mirror if you want to decipher it!

*Shown above: work in progress. Visit Tenue de Nîmes until the end of June to see *Le Miroir Vivant*.*

**MONOCLE,
BLEND,
NALDEN,
JOSH SPEAR,
SELECTISM,
WEAR,
YATZER,
SHIFT,
SUPERFUTURE,
PAROOL,
ALLTOMORROW,
CODE**

**AND ALL THE OTHERS
WHO PROMOTED US
ON- AND OFF-LINE.**

**WE SHARE A PASSION.
THANK YOU.**