

 **KiiYA**
TOKYO
株式会社 キイヤ
www.kiiya.co.jp



about kiiya

kiiya was established in 1919. Our company has shared a common path with the history of western clothes in Japan. After World War 2, western clothes were accepted by a majority of the Japanese people. Ever since we have grown as a company by collaborating with others who strive for better ready-made clothing and those who deeply enjoy the making of clothes as part of their life styles.

There are many dress form makers on the globe and KIIYA is only a small-scale manufacturer amongst those. But we have been continuously researching the relation between body and clothing, always paying heed to the flow of fashion and then again to the ever changing human posture and physique. Since we believe that a piece of clothing should not only be comfortable and beautiful as long as the wearer stands still but also in movement, we seek for our body forms to reflect this intention.

In February of 2009 Tamotsu Kondo came to us with a new concept for developing a body form in cooperation. What he had in mind lead our company away from our former approaches and into a different world. It opened our eyes.

“spur” is the concretion of his ideas. This body form is the first one amongst KIIYA's to be intended for artistic creation. We are proud to present the result of a successful cooperation between Mr. Kondo and our skilled engineers. Through “spur” we hope to support our dear customers and inspire your creativity.

To all of our “spur” users worldwide, we welcome you to visit KIIYA on your stay in Tokyo. We would be honored to hear about the stories on your work with “spur” personally.

spur

body forms for artistic design
tamotsu kondo supervised
produced by kiiya

the birth of a muse

In the early 20th century at the time when Madeleine Vionnet perfected the technique of draping using a wooden doll, the body form was an important partner to the designer. Creating clothes for a new generation of women, who had discarded their corsets, required patience and time. The former method of draping on the living model simply would not allow phases of experimentation or the ripening of the design process. Clothes were not shaped flat on paper, like nowadays, but by cutting toile and modeling on the stand. Back then the designer relied on communication with the body form, was inspired by the voice of the toile and imagined a new type of woman to wear the clothes created in that instant. A body form to a designer was like a muse who embodied all his dreams and ideals.

As mass production became the rule of fashion, dress forms turned into a bulk commodity alike. But this time its use was reassigned from a designer's dear partner to a tool for fast and consistent pattern cutting. Cheap and mass-produced body forms alongside same quality clothing swept into all corners of the world with the wave of globalization, simultaneously spreading a uniform fashion at the expense of the designer's uniqueness. CAD pattern making is now about to go mainstream and therefore we are obliged to reconsider the value of body forms. Although few in number there are designers who question the predominant monotony in fashion and who fight for an individual expression every day. What these creators long for is a play between the cloth and the body, a multi-

layered face of fashion and an originally plastic form. With the intention in mind to support this constructive energy and as an inspiring new partner we developed "spur". We researched body proportions of women aged 19 – 28 in Germany and based on this data KIIYA fabricated "spur". Due to its precise proportions this body form will not only enable good pattern cutting but I am sure that its aesthetic appearance will serve the designer as a source of inspiration like a muse.

In future we will see the "spur" (footprints) that this body form will leave.

size chart

	36	38
Height	172cm	172cm
Bust	84	88
Waist	65	70
Hip	93	97
Waist to Hip	21	21
BNP - SNP - BP	35	35.5
SP - BNP - SP	39	40
BNP - Waist	41	41
Neck	37	38
Head	55	55

BNP back neck point
 SNP side neck point
 SP shoulder point
 BP bust point

profile

tamotsu kondo



After studying at the Bunka Fashion College he moved to Germany to work as a pattern cutter. In 1994 Kondo was invited to teach a course in draping as a visiting professor at the Hamburg University of Applied Sciences. Since then he has taught at more than 20 institutions all over Germany. Currently he resides at the AMD Akademie Mode & Design and continues to impart his draping skills in Russia and Japan. He specializes in 'designing through draping' while deepening his studies fashion anatomy.

ICF Institute of contemporary fashion

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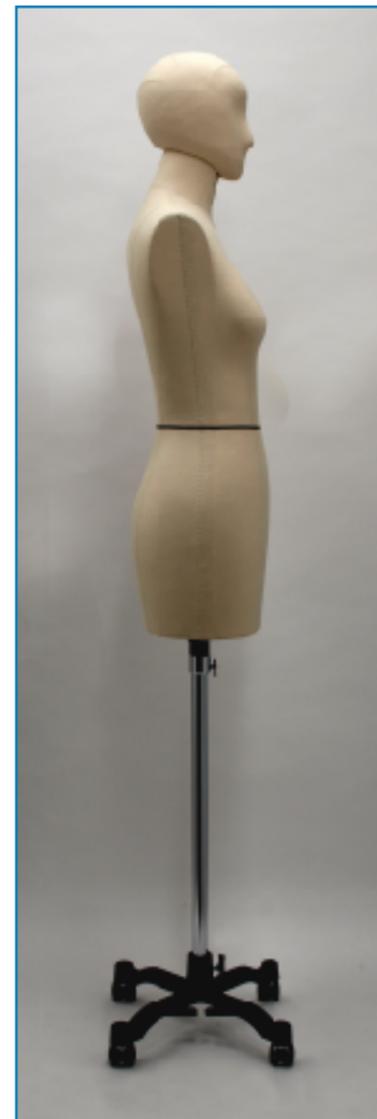
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"spur"

with magnetically attachable head and caster base



SPU - HD - DX size 36/38



specification

Body and head: Papier-mâché covered with cotton/linen blend fabric
 died in designated color
 Steel pipe: Chrome plated steel
 Base: Coated steel
 Height adjuster: ABS resin



SPU - HD - ST size 36/38



SPU - CP - DX size 36/38



SPU - CP - ST size 36/38