

# An Aesthetic Taxonomy-of-Holes in Devoré-Lace

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## ABSTRACT

The paper outlines the development of an aesthetic taxonomy-of-holes in devoré-lace [burnout-lace] through an intimate conversation between the practice of devoré-making and an appropriation of Deleuze and Guattari's ideas as articulated in 'A Thousand Plateaus'<sup>1</sup>. It presents a brief aesthetic history of devoré which reveals its use in haute couture being predominantly based upon devoré-velvet. The paper then presents a taxonomy-of-holes referencing holes not as absences but rather a complex haptic and optical heterogeneity in a homogeneous textile surface. This taxonomy supports a vision of a fuller potential for devoré-lace as a fashion design fabric. It argues the case for a more considered understanding of the fabric so that it may find a utility outside its visual cliché predicated upon its alluring and translucent qualities.

## Keywords

Holes, lace, taxonomy, devoré, burnout, Deleuze, Guattari

## INTRODUCTION

Devoré is a textile comprising multiple fibres, which are different-in-kind, selected from the universal-set: artificial (including mineral), natural-animal-protein and natural-plant-cellulose. Devoré is a fabric which results from the chemical etching of a devoré-textile by a process that involves the removal of one of its fibres without causing injury to the textile itself<sup>2</sup>, creating a pattern of motifs. Devoré is also an expression of making that employs many processes including: photography, printing and painting. Devoré-lace is a fabric whose materiality is as important as its immateriality where holes play an integral part in its structure<sup>3</sup>. Without holes devoré is not lace, a fabric defined by space<sup>4</sup>, the logic of devoré-lace is inseparable from the logic of its patterns defined by its holes. Deleuze and Guattari describe a duality between the abstract line and the motif, or more subtly when applied to devoré-lace, between the speed at which the fabric integrates and carries its holes and the slowness of the pattern of holes traversed.

It is in devoré-lace's holes that movements take place encapsulating its making and wearing. It extends beyond their content and includes the activities and labour that produce informational and cultural content containing codes and unwitting testimony embedding within; the immateriality of singing, chatting<sup>5</sup>, labour not associated with value<sup>6</sup>, and labour of making<sup>7</sup> 'warm still with the life of forgotten [wo]men who made it'<sup>8</sup>. This exploration of identity can be extended by looking through the devoré-lace to the embedded human-agency that one can infer it contains<sup>9</sup>. Gell suggests that this agency can be explored as the capacity of the object, for example, devoré-lace, to make things happen<sup>10</sup>. By categorising the range of cultural and material elements that figure in devoré-lace, one looks through its materiality to engage with its immateriality.

The language of devoré-lace can be expressed in two forms: nominal and self-informative<sup>11</sup>. Nominal is devoré-laces definition by society, curators, etc. whom create taxonomies based upon its geography, history or technique. Self-informative is devoré-lace's conceptualisation based upon its performance negotiated through the social interaction<sup>12</sup> of designers, makers and clientele. How they act towards, or use, devoré-lace is key to defining the taxonomic language. In fashion, the syntax and semantics of this language cannot be defined independently from devoré-lace clothes and how they transact certain aspects of being in their world<sup>13</sup>. It is the specific materiality of devoré-lace when used in clothing which can be used as an interpretive tool to understand how these clothes are used to mediate between the wearer and the exterior world<sup>14</sup>. Although devoré-lace's identity can be informed by an understanding of its cultural biography with reference to fibre and fabric<sup>15</sup>, it is the aesthetics of the devoré-lace's use in fashion that is more important, 'cloth is the universal free element; it doesn't have to explain itself, it performs'<sup>16</sup>. This performance is reflected in the fluid surfaces of devoré-lace worn, the relationship between its holes and the wearers body that gives an understanding of these surfaces<sup>17</sup>. Finding a set of characteristics that define devoré-lace is the search for, and discovery of, differences that define its taxonomy.

## Brief Aesthetic Time-Line of Devoré as a Fashion Fabric

It was in the 1880s that the first commercial synthetic fibre, artificial-silk, was produced, having a 'silk like aesthetic with superb drape and feel'<sup>18</sup>. This invention enabled the selective etching of textiles, a precursor to both the chemical-lace and devoré-processes that marked the

introduction to the market of 'beautiful and affordable'<sup>19</sup>, imitation-lace<sup>20</sup>. These laces were made by machine embroidery where the background silk material was dissolved leaving a network which 'appears from a short distance strikingly similar to Venetian, Irish, Honiton or Brussel laces'<sup>21</sup>.

In the 1900s the expressive possibilities of voided-velvet were discovered by the Cubists, utilising the textiles visual language which involved 'breaking down the various planes and depiction of ... dynamism translated into ... designs ... with radically new patterns and motifs using the effects of shape and lighting that could be produced by uncut and cut pile'<sup>22</sup>. The techniques of artificial-silk and voided-velvet combined to form the genesis of devoré-velvet, visually similar but with different aesthetics and identities: voided-velvet's solid-hanging and opaqueness against devoré-velvet's fluid-hanging and translucency. However, fashion was slow to embrace devoré-velvet and it was not until the early-1920s that Mariano Fortuny, exploring its haptic properties, made 'a luxurious and desirable fashion fabric'<sup>23</sup> into a coat for his Delphos dress with motifs inspired by Cretan art<sup>24</sup>.

Following this successful adoption of devoré-velvet into fashion, chemical companies began experimenting with new printing methods making it possible to obtain a wide range of decorative effects through the fine etching of the velvet pile<sup>25</sup>. In the mid-1920s, the Art Deco movement found the velvety nature of the devoré-fabric most enticing, supporting abstract and geometrical motifs<sup>26</sup>. These devoré-velvet fabrics, part-transparent and part-opaque, became ideal for fashions interpretation of 'the ambiguous charm of the female fatale and the uninhabited woman of the Roaring Twenties'<sup>27</sup>.

A range of new devoré-fabrics became available in the late-1920s with 'transparent patterning and a fluidity of drape that could be worn to enhance the female body'<sup>28</sup>. Lucien Lelong made a devoré-velvet coat 'with long and short pile in a bright modernist colour scheme with swirls reminiscent of paintings by Italian futurist artists'<sup>29</sup>, and an evening dress 'of cream devoré-velvet with a floral design'<sup>30</sup>.

After a sustained period of no real fashion interest in devoré, the early-1950s saw the House of Worth make a silk devoré-velvet coat with 'a devoré ground of black silk satin give[ing] rise to luxurious velvet motifs'<sup>31</sup>.

The market though had to wait until the late-1960s for new ranges of devoré-clothing. First, British pop singer Lulu was married in a Thea Porter empire-line 'demure but flirty' wedding-dress in devoré-velvet<sup>32</sup>, then Barbara Hulanicki's Biba introduced affordable devoré-dresses. The mass-production of cheap devoré-fabrics meant it had no attraction to haute couture fashion designers; such was the currency of devoré that the fine-artist Robin Giddings adopted it to produce art-wear jackets<sup>33</sup>. It was not until the late-1980s when John Galiano, using a combination of his own fabric researchers and commercial printers, made high-end fabrics to produced a devoré collection of 'special clothes that one will never throw out – clothes that cry out to be caressed ... that evokes luxury, security and history in

a modern context'<sup>34</sup>. Galiano maintained his affection to devoré-velvet in following collections, saying 'devoré has history behind it, yet its so absolutely modern ... it is lush without being heavy or droopy ... with its hint of transparency, it is sensual without being overtly see-through. You don't look at devoré and think Twenties and Thirties'<sup>35</sup>. Jasper Conran followed by using devoré 'because I like it'<sup>36</sup>. Fashion journalist Marion Hume said, 'fifty years ago the acid bath technique led to fabulous fabric creations for the few. Now devoré will star in the high street too'<sup>37</sup>. Ready-to-wear fashion dresses became available using cheaper fabrics made in Asia; as Next designer Stephanie Cooper said 'devoré is going to be so important that we went as far as India for it'<sup>38</sup>.

The early-1990s saw a second peak of use of devoré in fashion by designers like John Richmond, Krizia, Martine Sitbon, Nicole Farhi, Lucille Lewin, and Yves Saint Laurent. Simon Callow used devoré costumes in 'My Fair Lady', 'on which the pattern of sweeping ferns are burnt'<sup>39</sup>. Helen Storey and Georgina van Etzdorf produced devoré-velvet designs. So popular was devoré-velvet that Vogue (UK)'s Mimi Spencer declared 1993 as the 'Year of Devoré'<sup>40</sup>.

In the mid-1990s Conran developed devoré-costumes for *Sleeping Beauty*, 'it's an old twenties technique called devoré, it gives a much better result than applique'<sup>41</sup>. Charles and Patricia Lester produced a devoré-velvet jacket, a 'sumptuous Renaissance textile'<sup>42 43</sup>. In the late-1990s, *Voyage*<sup>44</sup> and von Etzdorf continued this trend, with 'luxurious, deeply coloured velvet dressing gowns and a range of clothing and accessories which feature her vibrant prints and devoré-textiles'<sup>45 46</sup>. The desire for devoré continued with English Eccentrics Helen David's Bohemian collection with 'lively, eclectic printed textiles ... the devoré-velvet features heraldic lions and unicorns'<sup>47 48</sup>; Christian Dior's full-length devoré-velvet dress for Nicole Kidman<sup>49</sup>; Krizia's 'devoré el resille'<sup>50</sup> wool robe; and, Rifat Özbek's devoré-velvet grunge range exclusively presented at *Ebony's Fashion Fair* bringing haute couture to the black middle-class<sup>51</sup>. This vogue for devoré-fabrics developed into a home-made industry making devoré-fabrics main-stream<sup>52</sup>.

Fashions attraction to devoré-velvet continued in the 2000s seeing it become a commodity fashion, for example, the New Alternative country style<sup>53</sup> and Marks & Spencer's launch of a new collection featuring Twiggy<sup>54</sup>, which included a 'sophisticated'<sup>55</sup> devoré-dress. In couture, Valentino produced his Gown and Country collection displaying devoré slashes that run down the backs of simple cocktail dresses of 'polished glamour one associates with his rich cosmopolitan clientele'<sup>56</sup>. Carolina Herrera produced 'black devoré skirts with a burnt-out floral pattern that made the fabric look worn off in spots, in much the same way the velvet is worn off a much-used sofa'<sup>57</sup>. The early-2010s saw David Koma present his devoré-velvet dresses with motifs based upon the Polynesian tattoos<sup>58</sup> and William Tempest (Saint Laurent) 'giant clam shell devoré-velvet dress'<sup>59</sup> for singer Rihanna, and his *Siren's Song*

collection ‘inspired by the work of Pre-Raphaelite artists and features dresses made in a nude devoré-print’<sup>60</sup>. Tempest’s collection inspired a high street launch of devoré-dresses including: Whistles ‘richness, detail and sumptuous fabrics [in] this season must have - devoré’<sup>61</sup>, Akris’ collection of ‘devoré cape dresses that ... added sheer as an element in the mix ... suggestion of space, dynamics of structure, essentially architecture’<sup>62</sup> and Pringle’s collection with their ‘signature Argyle motif played out in raised devoré-patterns’<sup>63</sup>. 2014/15 saw a third peek in the use of devoré-fabrics with no fewer than ten couture designers releasing devoré based designs: Miguel Alex using ‘delicate fabrics made of organza and wool devoré’<sup>64</sup>, Umit Kutluk’s ‘voluptuous’<sup>65</sup> black devoré dresses; Nina Ricci’s coats fabricated in raised devoré and appliquéd needlepoint; House of Rochas’ yellow devoré dresses ‘light, luminosity, pale pink, lemon, gold blush and pistachio for devoré flowers and frills, velvet and lame’<sup>66</sup> ‘shimmer ... luminosity’<sup>67</sup>; Michael van der Ham’s dresses ‘in his signature collages of devoré, silk, lace and organza ... sumptuous’<sup>68</sup>; Donna Karan’s ‘very sheer’<sup>69</sup> devoré-dress with motifs of skyscrapers etched into the fabric positioned to protect the modesty of the wearer; Valentino’s *Awaking Bohemia* ‘devoré-velvet and tulle dress with a pattern shooting up from hem to bodice’<sup>70</sup>; Conran continued his commitment to the fabric in his winter devoré coats ‘of richness’<sup>71</sup>; Versace’s dresses of ‘fluid hippy styles ... seventies tattered hems but in hand-crafted lace and devoré-velvet’<sup>72</sup>, and, Givenchy’s ruffle devoré panel dress with its ‘subtle references to grunge’<sup>73</sup>. 2016/17 has so far seen Erdem Moralioglu’s ‘parade of faded glamour, Edwardian bias-cut velvet devoré styles’<sup>74</sup>, the internet retailer Bombshell producing a ruffle-cuff dress in ‘sumptuous devoré-velvet’<sup>75</sup>, as well as many designers producing devoré-accessories like scarves.

### DEVELOPING A TAXONOMY-OF-HOLES

Unfortunately, there exists no unified philosophy of holes that can be used in the development of a taxonomy-of-holes in devoré-lace. Ideas range from holes not existing at all<sup>76</sup>; holes that exist but are neither material or immaterial<sup>77 78 79 80</sup>; holes that exist but are immaterial<sup>81</sup>; and holes that exist and are material<sup>82 83 84 85</sup>.

Devoré-lace produces a contrast between the silence of its holes and the loudness of its fibres. The holes in devoré-lace are currently perceived as an emptiness, a space between fibre, because we have learned them to be this way. In Locke’s empirical theory<sup>86</sup>, all knowledge comes through experience, suggesting one sees holes only through their existence being learned haptically; much of what we perceived as holes is learnt and not discovered. In Gestalt theory, a hole is not an actual object but the production of balance and perception forces<sup>87</sup>: in devoré-lace we see the fabric and not the holes<sup>88</sup>. Berkeley’s theories<sup>89</sup> are an extension of Locke which suggest that extensions in two-dimensional space are learned. He challenges us to question the status quo of holes being immaterial. Deleuze and Guattari perceive holes not as negative, nor an absence but

a particle, having the characteristics of vitality, indifference, continuation, fusion, organisation and duration. For them, a hole is not binary, present ~ not-present, real ~ not-real: it is a multiplicity of combinations not just between hole and the textile but also between environment and the wearer. Holes have many ‘forms that we recognise, measure, compare, and change’<sup>90</sup>. The holes in devoré-lace can be motifs of pure and empty form, but they can also visualise the unexpected, unwelcome, and unanticipated.

In addition, there is no straightforward connection between the various classifications of holes and devoré-lace as a complex inference process is necessary as most designers and makers have little or no knowledge of hole-theory when constructing their holed fabrics and clothes. But their hole-representations demonstrate that they share certain principals of visual organisation within specific hole-theories. For example, an analysis of holed-sculpture reveals three hole classes:

- Concavity<sup>91 92</sup>: White, a shallow hole rounding inwards<sup>93</sup>, an entry<sup>94</sup>. A hole whose diameter is far greater than its depth. A volume created by the act of carving<sup>95</sup>.
- Hollow<sup>96</sup>: Black<sup>97</sup>, a hole whose depth is far greater than its diameter. A deep space in or within<sup>98</sup>, created by the act of boring. Potential energy<sup>99</sup>.
- Piercing: Holes that break-through to the other side, a liberation, an opening-through that lets in light, giving a view to the other-side<sup>100</sup> providing access to the spaces beyond<sup>101</sup>. Form and spatial depth created by taking material away<sup>102</sup>, a manifestation of absence rather than presence<sup>103</sup>.

However, these classifications are not suitable for a taxonomy-of-holes because, for example, when does a concavity become a hollow?

In order to define a syntax and semantics for a taxonomy-of-holes in devoré-lace throughout all its temporal periods and across all its genre, it becomes necessary to focus upon its objects of discourse: makers, designers, wearers, and consumers. However, the visual-language of holes is difficult to define in a textual-language<sup>104</sup> as they address orthogonal concerns. Non-oral languages lead to the construction of some syntax and semantic assumptions about visual-language. The visual-syntax covers the formal elements whose rules define its correct usage; that is to say how to use such visual concepts as composition, perspective, framing, focus, colour, form, shape, tone, space, etc. The visual-semantics, however, are more complex to define as they are not only given meaning by makers and consumers, but meaning is also dependant upon where ones’ temporal viewpoint is taken in history.

A key question in the development of the taxonomy-of-holes in devoré-lace is knowing the point at which all holes become equal; the Kingdom of holes, the top level in its taxonomic hierarchy. Deleuze and Guattari suggest, when faced with such a problem, one should abstract concepts and ideas until they reach the point of the molecular, that is

the point at which any further abstraction would result in the loss of their identity. Then by a process of concretisation, as these concepts and ideas develop in complexity, identify differences-in-kind that define groups or classes. Fortunately, there are existing taxonomies-of-lines, for example, Klee<sup>105</sup>, Kandinsky<sup>106</sup>, and Mondrian<sup>107</sup>, that start from the molecular, i.e. the point or dot, that can be used in developing a taxonomy-of-holes. In these taxonomies one finds that the linearity of the line becomes the planarity of the circle, represent the two-dimensional holes that are found in devoré-lace; and the volume of the sphere, representing the transform these planarity holes into volumetric form found in the clothes made from the devoré-lace.

The development of a taxonomy-of-holes emerging from taxonomies-of-lines requires:

- The embracement of the full range of holes of devoré-lace. As Ingold admits, its ‘the very nature of lines [and holes] that they always seem to wriggle free of any classification one might seek to impose upon them ... it is not hard to think of instances that do not fit’<sup>108</sup>.
- A deterritorialisation from a taxonomy-of-devoré<sup>109</sup> based upon the chemical-technology of textile fibres which lacks an aesthetic categorisation.
- A deterritorialisation from a taxonomy-of-lace based upon pattern-centric visual imagery, which has ‘very little relationship with the lace itself [requiring] more engagement with the visual qualities inherent in lace such as holes, looping or moving threads’<sup>110</sup>.

## THE TAXONOMY-OF-HOLES

The appropriation of Deleuze and Guattari’s philosophy of lines, that is to say not an interpretation but a re-contextualisation of their ideas, allows the development of a solid framework for this new taxonomy-of-holes. Their ideas about taxonomies are governed by five rules. Firstly, its language should not be a code as it would be impossible to apply this to all its incarnations. Secondly, its semantics need to be pragmatic as they cannot be defined independently of the artefacts they presuppose. Thirdly, its classes come in pairs. Fourthly, in the context of making, it is impossible to maintain a distinction either between competence and performance or knowledge and process. Lastly, it requires reference to visual categorisation method system using both physical and cognitive images in which its material and immaterial characteristics are grouped according to their differences-in-kind, e.g. material or immaterial, and not difference-in-degree, e.g. large or small.

Using these rules, it is possible to build a five-layer taxonomy-of-holes from the transformation of existing taxonomies-of-lines.

### **Layer 1: Hole-Classes (Point & Line, Surface & Volume)**

Klee’s taxonomy introduces the transformation of the static dot into linear dynamics, the line being successive dot progression creating fluid Active, Medial, and Passive lines.

The Active walks and moves freely. The Passive creates texture. The Medial, in the process of being created, replaces the linear by planarity. Thus dots become-line and lines become-surface, demonstrating the dynamistic nature of lines to bring dimensions into being. Kandinsky’s taxonomy starts with the Point, and develops it into Straight and Plain angular lines, the latter of which encloses space. However, he goes further in the development of the line to include the Technic. The Technic takes the line into material form. He gives the example of the Eiffel Tower in Paris as being constructed entirely of Technic lines, demonstrating the transformational nature of lines to bring the matter into the being. Mondrian’s taxonomy describes only two lines, the Vertical and Horizontal, as being sufficient to create the transversal demonstrating that a set of hole classes need not be complex. Thus at the Class hierarchical level, Klee, Kandinsky and Mondrian can be seen to articulate four categories of holes:

- Point: Zero-dimensional holes.
- Line: One-dimensional holes.
- Surface: Two-dimensional holes.
- Volume: Three-dimensional holes.

In devoré-lace, one can perceive all four classes of holes.

### **Layer 2: Hole-Orders (Supple & Rigid)**

At the Order hierarchical level Deleuze and Guattari describe two different-in-kind lines which can transform into hole-orders:

- Supple: These holes are micro-molecular and vectorial, that is, they comprise both speed and direction. Existing in smooth-space, which is associated with close-up vision and the haptic, these holes interlace signs and territories. In devoré-lace, smooth-space is where the fabric designer creates and where individual holes can be recognised<sup>111</sup>.
- Rigid: These holes are macro-molar and dimensional, that is, they occupy space. Existing in striated-space, which is associated with distance vision and the optical, these holes organise their hole-linings to communicate and resonate as a whole. Devoré-lace fabric is seen in striated-space where the dynamic patterns of a collection of holes can be recognised.

Clothes made from devoré-lace fabrics perform the interaction between these two hole-orders.

### **Layer 3: Hole-Families (Articulated & Segmented, Strata & Territory)**

At the Family hierarchical level Deleuze and Guattari describe how Supple and Rigid lines can transform into hole-families.

Supple holes can be perceived in devoré-lace in two forms:

- Articulated: Where individual holes join to form larger complex holes.
- Segmented: Where holes cut across individual hole-linings creating perimeters without edges, thresholds between fibre and space.

Rigid holes can be perceived in devoré-lace in two forms:

- Strata: Where holes are arranged in distinct layers.
- Territory: Where holes are arranged in distinct zones or areas.

**Layer 4: Hole-Genera (in- & on-, through- & of-)**

Ingold’s taxonomy<sup>112</sup> appears to operate at this layer of a taxonomy-of-holes. Ingold attempts to accommodate all lines into four genera: Threads, being a filament of some kind; Traces, being an enduring mark left by a continuous movement; Cut/Creases created not by adding or subtracting material but by ruptures in a surface; and, Ghostly that have no tangible quality. As Ingold’s groupings are pragmatic, a direct transformation into hole-genera is difficult. However, the practice of devoré-making brings one to the thought that one does not look *at* devoré-lace, but looks *through* and *around* it, revealing shapes which take form: *on* traversing its pattern of holes, *in* individual holes, and gaining movement *through* the thresholds *of* its holes. This leads to a translation of Ingold’s genera more suited to categorising devoré-lace’s holes:

- in-Hole: An opening in a surface that requires spatial depth but does not pierce through to the other side. These holes have many forms, for example, a cut of various depths. In making devoré-lace, as layers of devoré-textile are removed new surfaces are exposed, with reference to time<sup>113</sup> and process<sup>114</sup>.
- on-Hole: An opening on a surface. An area, a discontinuity in the broadest sense. For example, an irregularity in a regular pattern such as a blank in the chemical printing of devoré-textile can be perceived as a hole<sup>115</sup>.
- through-Hole: An opening through a surface. A piercing that has opened-up, connecting one-side to the other<sup>116</sup>. The devoré-textile completely eaten into.
- of-Hole: A disassociation from the hole’s host, for example, the devoré-shadows and the space around; the body of the wearer.

**Layer 5: Hole-Species (Abstraction, Allegory, Cliché, Haptic, Idiom, Metaphor, Rhetoric, Symbol)**

To release a richness of diversity of holes that can be made in devoré-lace a Species layer of taxonomy is required. There are exemplars of embracing a more subjective layer to a taxonomy. For example, in challenging Newton’s objective view of the species of colour<sup>117</sup> as a physical problem, Goethe<sup>118</sup> sought to characterize how colours affect us. This affords a more useful and expressive approach to embrace an additional subjective dimension to the classification of devoré-lace’s holes. The making of devoré-lace suggests eight subjective areas which respond to very different visual messages that can be used in the definition of the Species categories of the taxonomy-of-holes. However, the boundaries between them are porous and will reflect the pragmatism of message and making.

- Abstraction: A removal of unwanted detail or noise from hole-motifs so that visual meaning is not confused or diluted, relying on symbolism and key images to convey

meaning<sup>119</sup>. For example, devoré-lace can be seen as an infinite Sea-of-Holes<sup>120</sup> with no start and no end.

- Allegory: A presentation of an encryption expression of difficult or uncomfortable ideas through hole-patterns that would be hard to address in an oral or textual language. For example, devoré-lace can embrace the stories that embrace the language of its making and provide a way of expressing historical context of exploitation and the identity of the unknown maker<sup>121</sup>.
- Cliché<sup>122</sup>: A visual stereotyping so that the mind auto-responds to ideas that has become fixed by being widely held. For example, devoré-lace’s net, its holes within holes, like the Poinçonneur des Lilas whom makes little holes within holes all day for no particular purpose<sup>123</sup>.
- Haptic: A utilization of all senses to present sensory-images to the mind to explore the extrinsic and intrinsic properties of holes. For example, the clothes wearer presenting glimpses of their body through the devoré-lace as in the peritext of The Very Hungry Caterpillar<sup>124</sup>.
- Idiom: Employing figurative meanings to respond to the minds deeply held beliefs. These idioms can take a set of specified or traditional accepted symbolic holed-motifs. Devoré-lace examples include: Charles and Patricia Lester’s jackets using renaissance motifs and Helen David’s dresses featuring heraldic lions and unicorns<sup>125</sup>, both recalling a classic historical period.
- Metaphor: Using cross-domain projections to convey perhaps a less visually pleasing idea, to think of holes through the use of imagination. For example, the semantics of the sea has an affinity with devoré-lace: fume, waves, crests, white, the waves not solid but producing a shoreline, a threshold, folds in sea creating lace upon their surface<sup>126</sup>.
- Rhetoric: Presenting the mind with those images that are persuasive because they respond to the minds prejudicial viewpoints. For example, the visual rhetoric of devoré-lace is in actuality that of devoré-velvet and not the richness of its other fabric forms.
- Symbol: Visual codes embedded within the hole-patterns that communicate directly with the unconscious mind which create intelligibility. For example, making Dürer like folds<sup>127</sup> and layers in the devoré-lace to communicate ideas from the fabric and dressmaker.

**Summary**

The hierarchal taxonomy-of-holes in devoré-lace is summarised in the table below.

CLASS	Point	Line	Surface	Volume
ORDER	Supple		Rigid	
FAMILY	Articulation	Segmentation	Strata	Territory
GENUS	<i>in</i> -Hole	<i>on</i> -Hole	<i>through</i> -Hole	<i>of</i> -Hole
SPECIES	Abstraction	Allegory	Cliché	Haptic
	Idiom	Metaphor	Rhetoric	Symbol

## CONCLUSIONS

The aesthetic history of devoré within the context of the fashion has shown that in actuality it was the history of devoré-velvet, ignoring the rich diversity of other devoré-textiles and devoré-processing techniques. Each incarnation of a new fashion item makes reference to a cliché of rich and luxurious clothes and textiles of the past. To put devoré-lace into the context of fashion is to make it a visual cliché and loses the laces original meaning. One sees fashions use of devoré as 'being only new grouping of clichés, new arrangement of accustomed memories ... give the little shock or thrill of surprise, it does not disturb the emotional self or force one to see something new'<sup>128</sup>.

The embracing of this taxonomy-of-holes gives new understandings of structure and identity in devoré-lace finding a utility outside its visual cliché predicated upon the alluring and translucent qualities of devoré-velvet. This taxonomy supports a vision of a fuller potential for devoré-lace as a fashion design fabric whose performance is reflected in the complexity of a multitude of devoré-textile fibres and their resultant surfaces, and how, through holes, its materiality and immateriality address each other.

This taxonomy embraces the fact that a hole is not just an absence, but rather a complex haptic and optical heterogeneity in a homogeneous textile surface. Devoré-lace need not be a binary velvet structure with either a presence or absence of a textile pile but rather a more complex haptic fabric. This understanding affords a designer's engagement with the complete process of devoré and the creation of its holes, thus enabling the making of devoré-fabric patterns whose holed-motifs encapsulate meaning and their location controlled exactly as to where they fall on the wearers body. This engagement should result in rich and expressive holed devoré-fabrics affording the making of clothes that are more thoughtful and expressive.

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