



**Collection No. 2 // Bet Dimes, Bad Times, Bedtime**  
**Presented at Paris Fashion Week Autumn / Winter 2024**

*15-01-2024, Eurostar Rotterdam > Paris*

*Whatever what matters? Aimlessly scrolling through my Instagram feed, I get overflowed by a great sense of awe and sadness. Viewing the latest runway collections, I get a feeling of unworthiness and professional incompetence – in the luggage rail my damaged Samsonite shakes whilst the train drives through Brussels-Midi station. This morning I stuffed my full AW24-25 collection into one single suitcase and now I wonder: How could this ever be enough?*

*With this feeling of unease, I look back at my phone, pulling out a new notification: 'nik\_gundersen, jasperaxelfalck and 124 others liked your photo'. Now also my message pops-up, it is Kjartan congratulating me with my new collection – in a few weeks from now he will receive his piece from my first collection. Again, I feel at ease – I look back at my suitcase with an audible gasp; Yes, it is enough...*

*Then, I stand up from my chair, straighten my back and strut down the narrow 2<sup>nd</sup> class Eurostar isle, with a bouncing beat in my ears I channel all of the supermodels. Really... Raf and Miuccia got nothing on me.*

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The collection "Bet Dimes, Bad Times, Bedtime" is a glimpse into "my" familiar; a sombre grey Maasbommel winter's day where sudden bright patterns and colours herald the coming of the Northern Carnival celebrations [also named Vastenavond, the festive period before lent]. My subtle messaging: "YOU ARE A FOOL – DEAL WITH IT!"

For this collection, I styled myself with wicker baskets, brooms, and other objects made by my father. I come from a family of basked weavers, Maasbommel is a village of basketry – during the carnival celebrations we hoist a wicker basket to commence the celebrations. The collection is a continuation of the rural vs. urban paradox; new shapes based on old ideas and old ideas changed by new insights...

The homophone name "*Bet Dimes, Bad Times, Bedtime*" encapsulates the concerns that have haunted me starting my own brand. *Bet Dimes* highlights the financial strain, *Bad Times* the insecurity and worries, *Bedtime* my way of relativizing these concerns. Very little cannot be solved by a good night of sleep...

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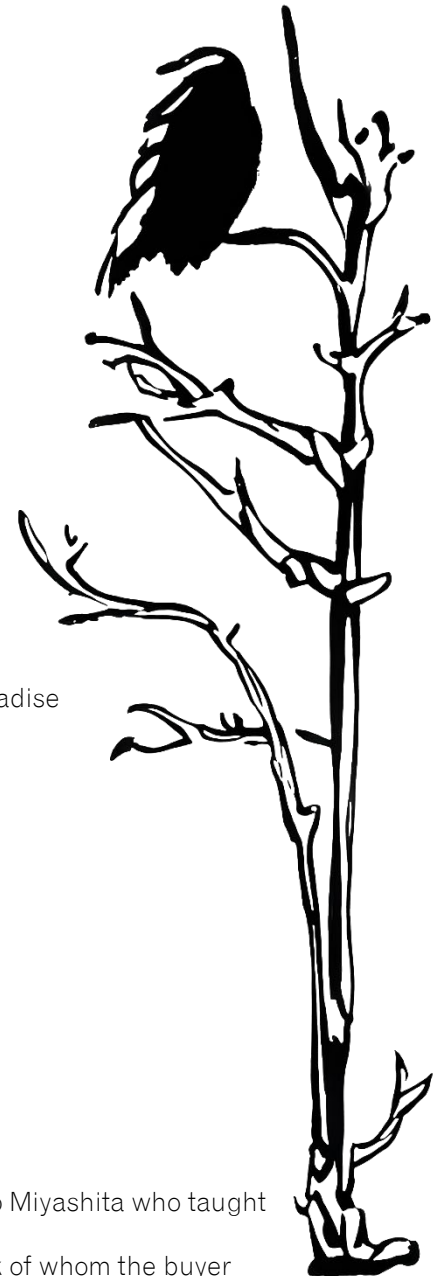
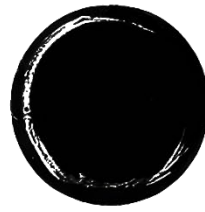
## Shapes:

- T-shirts, pull-overs, and T-shirt dresses without shoulder seams made from 1 pattern piece only. Both plain as well as with embroidered woven patch.
- Short dresses with graphic print in DTG placement print with cape.
- Experimental oversized dress drawn from a square with press button closure on the neckline with DTG graphic print and machine embroidery.
- Linnen kimono shaped jackets with padded band around the neckline as part of the signature ensemble combined with culotte shaped trousers.
- Woolen kimono shaped overcoats with padded band around the neckline with a strap around the waist and new-signature square pockets.
- Padded short kimono jacket with padded band around the neckline, with soft lining. This season with added welt pockets.
- Culotte shaped wide trousers with pleat on center-front and -back and drawstring waistband.
- Trousers with drawstring waistband and welted backpocket both in plain, as well as in all-over print.

BET DIMES,  
BAD TIMES,  
BEDTIME

## Fabrics, Finishings, and Materials:

- Cotton Gabardine
- Stonewashed structured linen
- Biological Smooth Linnen from
- —Cotton French Terry Jersey (bio cotton from cotonea in Germany)
- Coarse structured knitted Jersey
- Woven baby waffle in Cotton
- Washed Corduroy in Cotton-Polyester blend
- Boiled wool
  
- Machine embroidery in shiny viscose yarn in tatami stitch:
  - o *The Raven and the moon*
  - o *The Hare and the Sun*
  
- Printes Cotton gabardine [printed by CottonBee in Poland]:
  - o *All.Check*      Allover print of a handpainted check motif
  - o *All.Multi*      Allover print of a camouflage of a bird of paradise
  
- Placement print by DTG [Direct-to-Garment] print by GROENEWAS Sustainable Textile factory in Nijmegen [NL]
  - o *Mother of Plants; Mother of punk*



## Themes and References:

Farbfilm\_Vergessen // One of my favorite songs by Nina Hagen

10\_years\_2013 // Start study at Fashion department in the Netherlands

10\_years\_2017 // Graduation of Fashion department in the Netherlands

10\_years\_2023 // Launch of eponymous label VAN HALEN, LEROY SIRASIT

*Chikako* // after the production manager of Japan productions of BW Chikako Miyashita who taught me much of what I know about fashion production

*Kasuri* // after the iconic shop and Queer fashion space in Hudson, New York of whom the buyer Jonathan Osofsky inspired me to take this first step

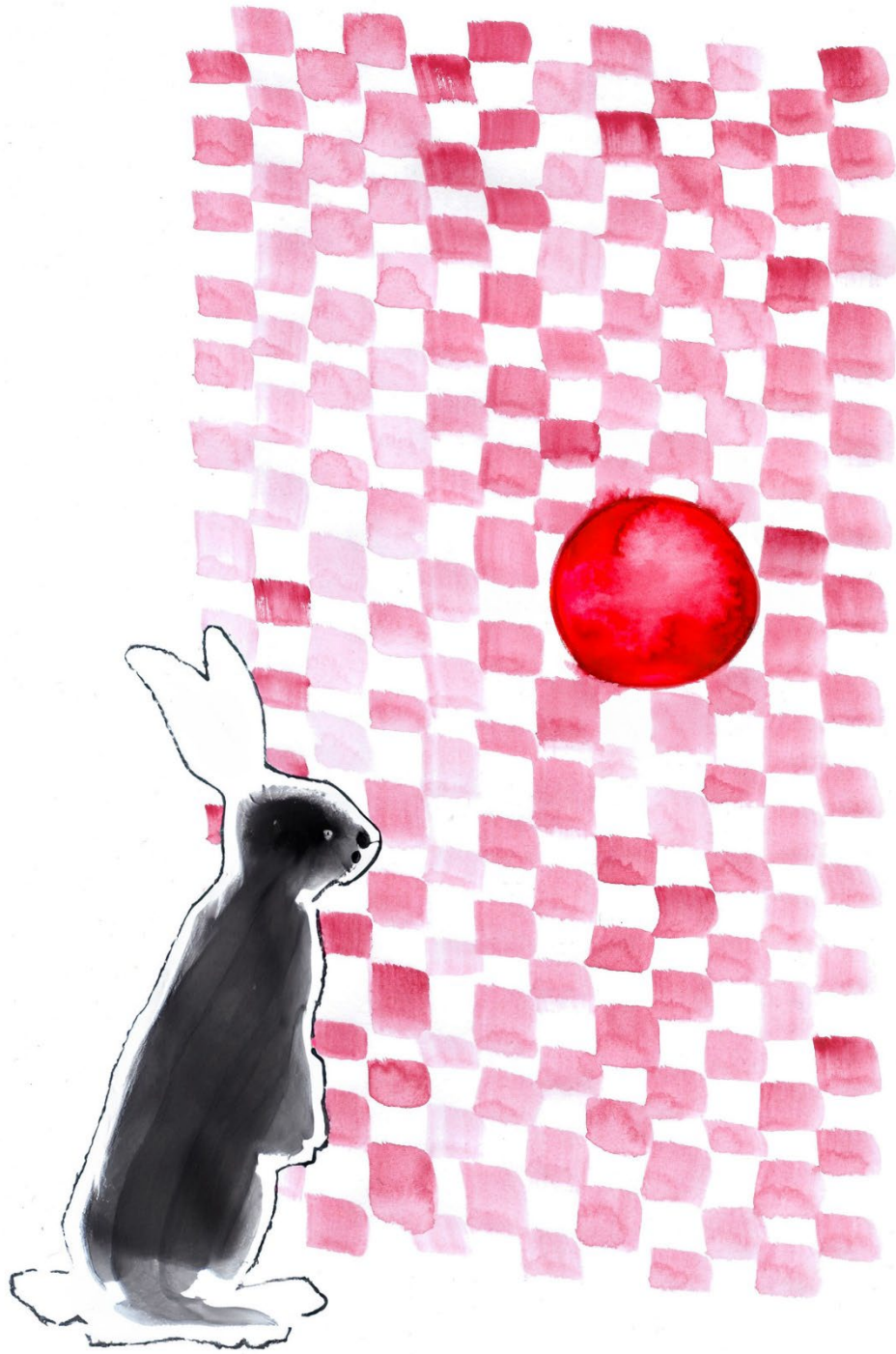
*Takeji* // after Iconic Japanese Fashion Journalist Takeji Hirakawa who gave me the question: "What is the NEW?"

*Luna* // my dog, who joined our family in 2013 when I moved out of my ancestral house to study fashion. Luna is the same age as my fashion career – I cherish her every day I see her.

Normaal\_Radikaal // 'Normally Radical' a mindset of systemic deconstruction of the ego of fashion

## Essential playlist:

- *Och was ik maar bij moeder thuis gebleven* by Frans Boermans and Thur Luxembourg (1959)
- *Land at Rainbows End* by Boudewijn de Groot (Album: *Wonderkind aan het Strand*, 1996)
- *Bad Moon Rising* by Creedence Clearwater Revival (Album: *Greenriver*, 1969)
- *Living and Living Well* by George Strait (Album: *The road less travelled*, 2002)



Special thanks to:

Regina van der Veld and team Confectory [Geleen] for their continuous support.  
Christian Brand and OBJEKT for our continuous collaboration and perspective.  
Philipp Merx for your assistance during the previous SS24 Showroom.  
Alexandre Garbati and family for being my trust and support.

A lot of gratitude to my first clients for believing in this project:  
Seikatsu-Geijutsu [Morioka], Nik Gundersen, Stephanie Wouterse,  
Leti Numani, Kjartan Snorrason, et. all.