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FASHIONS FROM 1900 TO 1925

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Dorothy Unseth Behling, B.S., M.S.

* * * * *

The Ohio State University
1977

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This dissertation is dedicated to Chuck, Nancy, and Karl.
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CHAPTER I
INTRODUCTION

There is a consensus among some writers of costume and fashion history that a revolution occurred in the early decades of the twentieth century.\(^1\) Along with this consensus there exists another belief; the "new look" in haute couture which occurred between 1908 and 1912 came from the talented person of Paul Poiret, one of the best known of pre-World War I couturiers. The concept of a fashion revolution is contrary to existing theories which indicate that fashion change is an evolutionary process.\(^2\) Young, who studied fashion change over a period of one-hundred-seventy-eight years found that fashion change "appears to follow rather definite laws of modification and development within an almost unchanging pattern of evolution."\(^3\)

Preliminary searches through the historic costume literature revealed an article in Ormond noted that gowns which have been considered revolutionary in the period from 1908 to 1912 were similar

---


\(^3\) Young, p. 18.
to the gowns worn by European women as early as the eighteen-seventies. Such costumes included a gown with an empire silhouette that could be classified as Neo-Directoire, as well as Turkish style pants. Additional research disclosed that an empire silhouette could be seen on actresses from the latter part of the nineteenth century through 1908. Early research efforts indicated that there were strong interconnecting links between the couture world, the art world, and the Parisian theatre; and there were strong influences on the couturier from artist/illustrators during those early decades of the twentieth century.

The early investigations of fashion change raised a number of questions. A detailed examination of French fashions from 1900 to 1925 seemed justified; a year by year study could clarify some of the influences on fashion from the various couturiers as well as influences from other persons and events. In addition, the information from such a study could provide a basis for future related research of this fascinating era.

An Overview of the Period
1900 - 1925

In the years before the first world war women's dresses went through a radical alteration. The dominant Edwardian style, an "S" silhouette with a mono-bosom, a tiny waistline, a high neckline and a train, changed to a straight, loose, Neo-Directoire silhouette.

---


La Belle Époque was a colorful era when money was plentiful, society was being irrevocably altered by the motor car, and more and more women were taking tentative steps in the direction of total independence. Entertainment in Paris centered around the radically changing theatre. These changes had been taking place from the latter part of the nineteenth century, but the appearance of the Ballet Russe in 1909 marked the beginning of even greater transformations. These new theatrical offerings were often quite frankly sensual, designed to titillate Parisian audiences. In addition to theatrical innovations, new creative personalities were surfacing in literature, music, and art. All of the arts were moving in a new expressive direction, often combining into a synthesis of the arts.

Fine art and the decorative arts merged and blended first in the Art Nouveau style, and then Art Deco gradually became the preferred style. The early simplicity of Art Deco design culminated eventually in the excesses seen in the Exposition des Arts Décoratifs of 1925. During the early years of the twentieth century the line between fine art and functional art became less rigid. Fashion designers painted portraits or designed theatre sets with as much enthusiasm as they designed women's gowns, and the easel painters and graphic artists designed costumes for the theatre or illustrated women's fashions. For example, Pablo Picasso, still involved in his Cubistic

---

5 The term La Belle Époque as it is used in this report, refers to the period of time between the coronation of Edward VII and the beginning of World War I.

6 It should be noted that some historians maintain Art Deco was still alive in the nineteen thirties and should be called 'late Art Deco.'
period, designed the curtain, set, and costumes for the Diaghilev ballet "Parade" in 1917; he later designed sets for the "Three Cornered Hat" and "Pulcinella." 7

Along with the Ballet Russe came many talented artists from Russia who produced the new designs and color combinations which were incorporated into the fashion scene. The relationship between the world of the theatre and the fashion world can best be described as a symbiotic relationship. Serge Diaghilev, a Russian of monumental talent, was the creator and promoter of the Ballet Russe. Diaghilev's method of allowing one artist to design the sets, costumes, and backdrop for a production gave a unity to theatrical offerings and created a visual impact on the audience which the nineteenth century theatre was incapable of doing. This practice was copied by other theatrical groups and was a strong influence on the theatrical designs which were created by fashion houses such as the House of Poiret.

Diaghilev began his assault on French culture in the last years of the nineteenth century when he arranged art exhibits. In 1906, Diaghilev arranged an exhibit of Russian art at the Salon d'Automne, and in 1908 he organized concerts where such talented musicians as Rachmaninoff and Rimsky-Korsakov introduced their music to Parisian audiences. The opera "Boris Gudunov" followed the concerts and was such a success that Diaghilev decided French audiences might appreciate the novelty of a ballet. 8 "Les Sylvides" and "Cleopatra" were presented, followed by "The Firebird" and Scherazade;" the latter ballet had

8 Ibid.
a great impact on Parisian society. "The Firebird" and "Scherazade" were collectively known as "Les Orientales" and the designs for the exotic sets and costumes were executed by the great Russian designer Leon Bakst. These oriental productions, particularly "Scherazade," had a major impact on fashion, particularly in the use of color. Cecil Beaton called the new look in fashion a "debased and bastardized orientalism;" however, with the promotion of the "oriental" look by the couturier Paul Poiret, fashionable Parisians succumbed.

The close cultural ties between Russia and France which existed for much of the latter part of the nineteenth century continued during the pre-World War I period. St. Petersburg was the bastion of the Russian aristocracy, an aristocracy who spoke French and considered Paris the mecca of culture and good taste. The exodus of many Russian artists and aristocrats to Paris both before and during the Russian Revolution was not just a matter of chance. Talented Russian artists such as Marc Chagall, who had studied briefly with Leon Bakst, came to Paris to study. The art scene in Paris at that time was far more experimental and sophisticated than that of Russia. In ballet, however, the Russians excelled. Russian ballet was vigorous and innovative.

A pronounced characteristic of fashion from this era was the bold use of color: bright, vibrant, saturated, primary colors which

---


contrasted with the blacks, grays and muted pastel tones of the pre­
ceeding Victorian era. Pinpointing the origin of this bold use of 
color is virtually impossible; it was a gradual process that began in 
the art world of the nineteenth century with the paintings of artists 
such as Paul Gauguin and the Nabis, who used large areas of pure 
color to express themselves. However, it was Matisse and his followers, 
Maurice Vlaminck and Andre' Derain, who shocked the Parisian art 
world of 1905-1906, at the famous Salon d'Automne, with their wildly 
colored paintings. They were branded "Fauves," meaning wild beasts, 
by the French art critic Louis Vauxcelles. The brilliant greens, 
oranges, reds and purples used by the Fauves were repeated in 1909 in 
the costumes and stage sets created by the Russian designer, Bakst.

Other colorists also influenced this pre-World War I period. 
Artists such as the Delauneys were causing a sensation as early as 1914 
with a new use of color in their art. The Delauneys were also known 
for their colorful clothing. Sonia Delauney's designs for fabrics 
and women's fashions, less well known than her paintings, demonstrated 
her versatility as an artist apart from her husband. Appollinaire 
described Robert Delauney's attire at one period as consisting of a 
red cloak with a blue collar, red pants, yellow and black shoes, a 
green vest, a sky blue waist coat, and a small red cravate.12 
Mme. 
Delauney was similarity attired in a violet suit, a violet and green 
belt, and a bodice that was described as being divided into areas of 

11 Hamilton, p. 158.

12 Guillaume Appollinaire, "La Femme Assise," Mercure de France, 
1914, p. 21.
vivid color, which one might assume resembled a patchwork quilt.\textsuperscript{13}

In addition to the ballet, the French theatre delighted audiences with the dancing of Isadore Duncan and Loïe Fuller. Isadore Duncan introduced a new concept of dance, a prelude to the present modern dance. However, Loïe Fuller, an American, was the trail blazer early in the century with a dance in which she used enormous veils upon which colored lights would play. This was part of a new type of entertainment and illustrates the basic change from nineteenth century dramatic productions in which actresses such as Sarah Bernhardt and Rejane starred. Bernhardt and Rejane were still performing in the twentieth century, but they belonged to a different era, a Victorian era of heavy dramatics. Theatrical productions in pre-World War I Paris reflected a very basic change which was occurring in French society. The productions tended to be freer, more colorful, and far less serious than their nineteenth century predecessors.

The events which have been described served to influence a new generation of designers and couturiers whose designs were unlike the ornate creations which came from the nineteenth century couture houses of Doucet and Worth. The designs which came from the houses of Lanvin, Poiret, Beechhoff-David, as well as many other couturiers, pointed to a new direction haute couture would follow. There was a move toward less ornamentation and more freedom for the body, a move toward more functional and useful fashions, and most importantly, a move toward more color and design in fabrics than had previously existed.

\textsuperscript{13}Appollinaire, p. 21.
It should be noted that the historical period which followed La Belle Époque, the period that is commonly referred to as the "Roaring Twenties," was not a phenomenon that suddenly appeared without a progenitor and with nothing to foretell its coming. The early twenties were a natural culmination of the pre-World War I years, and for this reason will be included in the present study.

Writers of articles and books concerned with costume and with the French couturier are victims, like this writer, of the charisma exerted by the era being studied. There are authors such as Battersby,14 White,15 Laver,16 and Latour17 who have studied the fashion scene of this period and have written extensively; however, there remain some aspects of the period and some personages which should be considered in a study of this era. Some couturiers from the period of time included in this research have been neglected while others have been romanticized. If fashion change is an evolutionary rather than a revolutionary process, then the contributions made by single individuals in regard to fashion during the pre-World War I era have been greatly over estimated. A paramount problem with much that has been written about this period is the one of over-simplification.

Paul Poiret is almost invariably the person who is given credit for the changes that took place in women's fashion from 1900 to 1914. Poiret was undoubtedly an important catalytic agent, for he was a superb promoter and a public relations man with a faculty for finding major artistic talents. However, his role as the primary agent of change appears to be over simplified.

It is interesting to review the literature on fashion and note that many writers claim Poiret liberated women from the corset. Yet, Vionnet insisted that she was the one who sent her models out, corsetless and with bare feet, to show the designs she created for the Maison Doucet in 1907. Chanel is another couturière who is credited with revolutionizing the fashion world. Some writers stated that short hair, the bobbed look that was worn by many of the women in the nineteen-twenties, was a Chanel invention; another writer attributed it to Poiret. The literature is replete with such conflicting contentions. Each of the anecdotes that deal with who did what and when, as have been mentioned above, are of interest. However, much has been written about such incidents to the neglect of a comprehensive overview of fashion change during the first quarter of the twentieth century.


The study of fashion can lead to a peculiar understanding of a society or a culture at a certain period in time that would be difficult to acquire in any other way. Such an understanding of a period through an examination of fashion change is particularly significant when one examines haute couture, for it is in this rarified atmosphere that an interface exists between the world of art and the world of fashion. It is this writer's contention that it is usually the artist who identifies social trends and depicts social change in a concrete form long before change has been observed by others. Social change, as exemplified in fashion, is, like all change, seldom abrupt. It is rather the result of a gradual process; the beginning of such change may be detected if one takes the time and trouble to explore the past.

Purpose and Objectives

It was the purpose of this writer to do a comparative investigation of haute couture during the first quarter of the twentieth century in a systematic way and to analyze the changes which occurred. In the belief that this type of analysis will give an accurate picture of twenty five years of fashion and fashion change, the objectives were:

To document the changes which took place in women's fashions from 1900 to 1925.

To identify the artistic and theatrical sources of influence that brought about fashion change from 1900 to 1925.

The following chapters in this dissertation have been organized in the following manner; Chapter II, Review of Literature; Chapter III, Research Methods; Chapter IV, The Late Nineteenth Century to 1907;
CHAPTER II
REVIEW OF LITERATURE

The interdisciplinary nature of this research impinges upon three areas of study: fashion, historic costume, and the arts. The literature in these three areas that is related in any way to the present study is understandably vast. The review of literature included biographies, monographs, general overviews of the early decades of the twentieth century, and historical studies. From the literature reviewed, five books were selected as being particularly pertinent in presenting some aspect of fashion or fashion change during the first quarter of the twentieth century. Two of the books, by Laver and Latour, are comprehensive histories of fashion and included specific chapters related to this research study. The books by Battersby and Robinson are concerned with fashion in the context of the Art Deco


movement. The fifth book that is included in this chapter is a biography of the most prominent couturier of the pre-World War I years, Paul Poiret. The books were published between 1937 and 1976; the recent publications contain more illustrative material than the earlier books and also show an awareness of the contributions made by the many artist/illustrators of that period. There are other publications that touch upon this era and this subject; however, these five books as a group give a broad overview and are important contributions. They contain bibliographies and demonstrate scholarly efforts which many publications that deal with the subject of fashion do not exhibit.

Laver included two chapters in Taste and Fashion entitled "Paul Poiret and the Russian Ballet" and "War and Post-War," in which he described the era being studied. They were, of necessity, broad overviews of fashion change in pre-World War I and post World War I Europe. As the one title suggests, Laver was particularly concerned with the oriental influence of the Ballet Russe on the couturier Paul Poiret, whom he believed was an orientalist from the beginning of his career. Laver also noted that Poiret had a natural genius for publicity. Although the term revolution was never used by Laver in his description of this era, he did state his belief that the "fundamental change in dress in 1910" was of greater importance than "anything that has taken place since," comparing the period to the eighteenth century

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6 Laver, p. 93.
7 Ibid., p. 90.
8 Ibid., p. 89.
Directoire. Laver believed that because the Ballet Russe was successful, Poiret's natural inclination toward orientalism was also successful. In spite of the fact that he was very knowledgeable in the field of art Laver did not discuss the many artist/illustrators who influenced fashion, with the single exception of Lepape whose design of a lampshade-type tunic is included in *Taste and Fashion*. Laver confined his writing to descriptions of fashion and fashion change during an historical period, along with a perceptive social history of each time period.

Latour's book, which is a translation from the German edition, was an historic overview of French fashion history similar to Laver's *Taste and Fashion*. She analyzed the era of 1900-1925 in two chapters; the one is called "The Man Who Dressed Elegant Women," and consists of a biographical sketch of Poiret. Latour called the years before World War I the "age of Poiret," and she concluded that buying from the House of Poiret meant that a woman not only acquired a new gown, but also joined a sect. She characterized Poiret as the "King of Fashion," and agreed with Poiret's statement that it was he who introduced color in women's fashions. Latour also described Poiret's relationship with his sister (a fellow couturier), his trips abroad, his elegant fetes, and his eventual decline. Poiret's loss of popularity as a couturier in the twenties was, according to Latour, caused by his refusal to abandon his exotic embroideries and his basically

---

9 Laver, p. 95. 10 Latour, p. 174. 11 Ibid.
One must assume, since Battersby mentions the year 1910, that he was referring to the exhibition of paintings that originated in Germany and was arranged primarily by Kandinsky, but which included artists from across Europe as well as many of the Fauve painters.  

Battersby was not concerned with the couturiers, with the exception of Poiret, for his primary emphasis was on the talented artist/illustrators who designed for the fashion periodicals which proliferated during that period. Battersby provided the reader with some insights into the life of Iribe who illustrated the first of Poiret's books of fashion illustrations which, Battersby concluded, "reflect Poiret's revolutionary ideas concerning fashion . . ."  

Robinson's book, The Golden Age of Style, contains an excellent description of the artist/illustrators and the exquisite fashion periodicals published during the Art Deco period. Related in style and content to Battersby's book, Art Deco Fashion, it provided a more complete analysis and description of the early decades of the twentieth century. The book was divided into historical periods which covered the years between 1901 and 1940 and were identified by such titles as the "Age of Opulence" and "Art Deco." Robinson wrote brief descriptions of Parisian social life and fashion trends during each of the historical periods covered in the book. He also included interesting factual material such as a description of the pochoir process that was used for reproducing illustrations in the expensive and elegant periodicals.

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16 Battersby, p. 50.
of the period. The introduction, written by Barbara Baines, contains some interesting historical art background of this era. It is a scholarly work that has an excellent bibliography and goes a step beyond Battersby's book in depth and breadth of coverage.

White's book deals exclusively with the couturier Poiret, and is thus aptly named. Since many of the writers included in the literature review believed that Paul Poiret was the essence of pre-World War I fashion, this in-depth study of the famous couturier was considered relevant to this review. The biography is lavishly illustrated with photographs of Poiret, his children, and the elegant Madame Poiret dressed in the choicest gowns from the House of Poiret. White was obviously fascinated by the famous couturier and wrote a very thorough and very flattering portrait, beginning with Poiret's birth in 1879 and ending with his death in 1944. A considerable amount of White's information appears to have come from Poiret's autobiography (s) and from Madame Poiret's recollections. What emerges from White's description of the couturier is a picture of a genius who could not adjust to the changing world of the nineteen-twenties.

Each of the five books, or portions of books, that have been discussed has added to our knowledge of haute couture in the early decades

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17 The pochoir process is a printing process that is similar to silk screening. Pochoir means stencil. It is an old method of reproducing colored designs that was modernized by Jean Saude*, who used azinc or a bronze stencil. Sometimes as many as thirty stencils were used for one design. Fashion periodicals such as Journal des Dames et des Modes owe their wonderful color to the pochoir process (Robinson, pp. 22-25).
of the twentieth century. Robinson continued his analysis to the end of the thirties. The five authors agreed on the uniqueness and charisma of the years between 1908 and the autumn of 1914. They also agreed that the pre-World War I era was dominated by Poiret. The word revolution was used by many of the authors in referring to the adaptation of the Neo- Directoire silhouette in women's gowns. Whether Poiret was a genius at design or a superb promotor, or both, was a subject that none of the authors other than White deal with directly. It appeared to be White's belief that Poiret was a genius at design.

In spite of the wide variety of books that were reviewed in this chapter, none of the writers analyzed the specific changes in women's fashion from year to year to determine the origins of changes in silhouette and the influences which came from the designer/illustrators, or the art and theatre world. The books discussed were interesting, informative, and have added to our general knowledge; however, they were all primarily descriptive works.

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18 White, p.28.
CHAPTER III
RESEARCH METHODS

The methods and procedures that were used for this study are described in this chapter. The chapter is divided into two sections to clarify the description of the research process: a) background and resources, and b) procedures.

Background and Resources

Preliminary historical research provided evidence that design influence from a number of artist/illustrators was of major importance for the development of fashions that were seen in the years between 1908 and 1925. In addition, it became evident that fashion influences were coming from people in the theatre. Therefore, it seemed that the best primary sources for the study of haute couture during the first twenty-five years of the twentieth century were French periodicals that were concerned with fashion and the theatre. The imaginative dreams of the designer/illustrators, which were never translated into fabric, were pictured along with gowns from the couture houses which were purchased by women in such cities as Cleveland and New York, as well as Paris and London.

Early preparation for this study involved a number of trips to New York for the purpose of viewing costume exhibits directly
devoted to fashion as well as publications that were concerned with the world of the theatre and the art world, both decorative and fine art. In addition, a periodical with a general news format, *L'Illustration* was included since it often contained news pertaining to fashion. A list of the periodicals used in this research is presented in Table 1.

The choice of periodicals began with an extensive examination of bibliographies and a search through standard library references in order to identify the libraries in the United States which held the necessary volumes. Following this step, the decision as to which periodicals to use was made. Two criteria were used for selecting the periodicals: a) publication between 1900 and 1925, and b) concern with fashion, either directly or indirectly, or a concern with the decorative arts. It was necessary to use a large number of periodicals to achieve continuous coverage over the twenty-five year period, since none of the periodicals were published over the entire period of the study. In some cases the periodicals were published for only a few years. *Harper's Bazaar*, even though it is not a French periodical was included in the study for two reasons: a) the French periodicals that were used as part of the research were not published during World War I, and b) the contributions made by the designer Erte, or Romain de Tirtoff, and Paul Poiret were shown in *Harper's Bazaar*. Erte contributed wonderful avant-garde designs to *Harper's Bazaar* from 1915 until the mid thirties, and the impact of his talent on twentieth century fashion is only beginning to be understood. Poiret wrote frequent articles which featured fashion designs for *Harper's Bazaar* during
### Table 1

**Titles and Dates of the Periodicals and Books Used for Photographs of Fashion Designs**

<table>
<thead>
<tr>
<th>Periodicals and Book Titles</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Art et Decoration</em></td>
<td>1911-1921</td>
</tr>
<tr>
<td><em>Comoedia Illustré</em></td>
<td>1909-1914; 1919-1920</td>
</tr>
<tr>
<td><em>Femina</em></td>
<td>1906</td>
</tr>
<tr>
<td><em>Les Feuillerts d'Art</em></td>
<td>1919-1922</td>
</tr>
<tr>
<td><em>Figaro Illustré</em></td>
<td>1900</td>
</tr>
<tr>
<td><em>Gazette du Bon Genre</em></td>
<td>1920</td>
</tr>
<tr>
<td><em>Gazette du Bon Ton</em></td>
<td>1912-1914; 1920-1925</td>
</tr>
<tr>
<td><em>Harper's Bazaar</em></td>
<td>1913-1915; 1917-1921</td>
</tr>
<tr>
<td><em>L'Illustration des Modes</em></td>
<td>Autumn 1920</td>
</tr>
<tr>
<td><em>Journal des Dames et des Modes</em></td>
<td>1912-1914</td>
</tr>
<tr>
<td><em>Les Modes</em></td>
<td>1902-1910</td>
</tr>
<tr>
<td><em>Punch</em></td>
<td>1879; 1881; 1882</td>
</tr>
<tr>
<td><em>Le Theatre</em></td>
<td>1900-1910</td>
</tr>
<tr>
<td><em>Très Parisienne</em></td>
<td>1918-1920; 1924-1925</td>
</tr>
<tr>
<td><em>Vogue</em></td>
<td>1916</td>
</tr>
</tbody>
</table>

*Farbulach et Fanfuluches/Almanach des Modes presentes, passees et futures pour 1923,* by George Barbier, Paris, Meynial.


*Les Choses de Paul Poiret vues par Georges Lepapes* (Paris, Maquet, 1911).
1913 and 1914. When war was declared Poiret closed his couture house; however, his journalistic efforts continued to appear in that fashion periodical from time to time. The very real problem of separating designs signed by Poiret and claimed by Erte will be discussed later in this study.  

The Periodicals

From 1908 through the mid-nineteen twenties there existed a new art form, fashion illustration. The art work in the new fashion periodicals of that era is a testimony to the very great talents of the people who created the designs and did the illustrations. It began with the publication in 1908 of the book of fashion illustrations by Paul Iribe for the couturier Paul Poiret. The book was entitled Les Robes de Paul Poiret. The book was entitled Les Robes de Paul Poiret. The repercussions from this small book were not immediately apparent; it was not until 1912, after another book of fashion illustrations from the House of Poiret had been published, that fashion illustration truly became a new art form. The names of such artists as Georges Lepape, Georges Barbier, Charles Martin, A.E. Marty, Leon Bakst, and many other talented People began to appear with increasing regularity in periodicals. Their names can be seen not only in the

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20 The 1916 edition of Harper's Bazaar was missing from two of the library systems used for this study. Because of the similarity to Vogue in the years 1915 and 1917, the 1916 volume of that periodical was used instead of Harper's Bazaar.

periodicals devoted to fashion, but also in the art, theatre, literary, and general news publications. Many of these talented men were illustrating the numerous elegant books that were published during this same period.  

It is difficult to convey the impact that comes from examining a wide variety of French periodicals that include the period from 1910 to the autumn of 1914, and observing progressively more and more space allocated to fashion. By the year 1913 all of the periodicals that were examined were filled with news and illustrations of the latest in haute couture, illustrated exquisitely by the artist mentioned.

The era 1912-1925 is without parallel in the proliferation of French fashion periodicals. Many of these publications lasted only a few years. *Journal des Dames et des Modes* was published from 1912 to 1914, and *Les Feuillets d'Art* was published only from 1919 to 1922, and in that short period of time it changed editors and format. *La Gazette du Bon Ton* was the grande dame of the fashion publications and was also the longest lived; the periodical was published from 1912 to 1914, and from 1919 to 1925.

*Journal des Dames et des Modes* and *La Gazette du Bon Ton* had little in common with the older fashion periodicals used in this study, *Les Modes* and *Femina*. *Les Modes* was examined for the years 1902 to 1911, and *Femina* for the years 1905 through 1907.  

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23 Access to *Femina* was possible only for those years.
unique in that it was illustrated with full page photographs of stately
Edwardian ladies, standing against stage backdrops. Many of the pho-
tographs were in color, obtained by hand coloring the pictures. The
impressive illustrations in Les Modes were quite different from the
more pedestrian illustrations in Femina, which usually assembled a
number of illustrations on a page and did not provide a background of
woods and meadows or long stairways and oriental rugs.

Procedures

The Photography

The pictorial method chosen for this study necessitated the use
of a camera, copystand, lights and close-up lenses. Eight-hundred and
twenty-two pictures were taken of fashions and designs, and recorded
on 2"x 2" slides. In a study such as this, the use of photography can
reduce the need for voluminous note taking and free hand sketching.
In addition, the designs could be catalogued and examined closely
without the necessity of relying on memory, notes, or sketches.

The excellent libraries at The Ohio State University provided
some of the periodicals used in this study, and the fine staff of
librarians were able to secure many publications not in the library
system. However, since periodicals are never loaned, it was necessary
to travel to other libraries and museums: the Dayton (Ohio) Public
Library; libraries in Cleveland, including the Cleveland Public
Library; the Freiberger Library at Case Western Reserve; the Western
Reserve Historical Library; and the library at the Cleveland Museum
of Art; libraries in New York City at the Fashion Institute of Technology;
the New York Public Library and the library at the Metropolitan Museum of Art. In addition, the Costume Institute library at the Metropolitan Museum was very helpful for preliminary study on the research topic.

All of the periodicals used for this study are rare and were usually difficult to locate. Many of the volumes were in rare book collections and/or in storage. In addition to the problem of locating the periodicals there was always a problem related to acquiring permission to photograph, securing the physical space necessary to examine large numbers of volumes and to set up equipment.

The periodicals used in this study were examined for illustrations of fashions and for articles which were concerned with the artist/illustrators of the period, or the couturiers. Every issue and every page of the listed periodicals were examined. Art et Decoration and La Renaissance de l'Art Francaise et des Industries de Luxe were particularly valuable for articles about the artist/illustrators.

The selection of illustrations to photograph from the periodicals listed in Table 1, page 22, was dependent upon 2) whether the illustration was a fashion from a couture house, or b) if it was a design from an artist/illustrator such as Barbier. In the case of couture designs an attempt was made to photograph at least one fashion per year; if possible one design in a spring issue of a periodical was copied, and one from an autumn issue. The wide diversity of the periodicals used in the study made it difficult to conform to precise rules of selecting fashions to photograph. Sometimes there were more than two fashions photographed per year, due to periodical format or finding
a trend setting gown. The mode was determined by first examining the volumes for an entire year before deciding which illustrations to photograph. Trend setting designs were fashions that were new and differed significantly from the mode. The researcher let the periodicals examined determine which couture houses to include in this study. If a couturier's designs were not featured in any of the periodicals examined they were not included in the study. Couture houses that were only featured once or twice in a periodical were not included in the research unless they showed a design that was avant-garde. Pictures were taken of daytime and evening dresses; furs, coats, and very heavy suits were avoided. This writer did look for designs that were unusual or that differed from the mode, in an attempt to trace new trends.

Photographs were taken of the majority of the designs in the periodicals examined which were created by the artist/illustrators. The designs varied; sometimes they were advertisements for commercial products or establishments, sometimes they were illustrations for stories or articles, and frequently they were simply fashion designs. Two very early publications were photographed in their entirety: the 1908 edition of Paul Iribe's illustrations for the House of Poiret, and the 1911 edition of Georges Lepape's illustrations, also created for Poiret. Photographs were also taken from other publications such as Punch, which was published in the nineteenth century. Those particular illustrations, in reality cartoons, were used to examine the evolution of a style, and will be discussed further in another chapter.
Information Recorded

As the photographs were taken, information pertaining to the source, date, couturier, designer or illustrator, was recorded on 5"x 8" cards. The slides were numbered consecutively after being processed. The identification number of the slide and the information about each of the pictures was recorded on a Uni-sort card (see Appendix A). This method of recording information provided the means to identify, sort, and study slides which pertained to a specific year (1900-1925), couturier (sixteen, plus an "other" category), periodicals used in the study (twelve plus an "other" category, artist/illustrators (twenty-four plus an "other" category), and miscellaneous (six categories), as shown in Table 2.

Analysis

The slides were examined for each of the twenty-five years included in the study and the information was recorded on charts, a separate chart for each of the twenty-five years. The information recorded on the chart for each picture included a slide number; name of the designer and/or couture house; the periodical from which it came; description of the neckline, the hemline, the sleeves, description of the silhouette, the color (if that could be determined); and a tentative determination as to whether the fashion differed from the mode. Table 3 is an example of the chart for the year 1905.

The information contained in the twenty-five yearly charts was condensed and a total fashion picture was recorded on a master chart. There were two master charts, one for the couturiers, and one for
Table 2

Categories Used for Classifying Data and the Code for Retrieval of Pertinent Slides

<table>
<thead>
<tr>
<th>Code and Categories</th>
<th>Code and Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERIODICALS</td>
<td>YEARS</td>
</tr>
<tr>
<td>1. <em>Journal des Dames et des Modes</em></td>
<td>30. 1900</td>
</tr>
<tr>
<td>2. <em>Harper's Bazaar (Vogue)</em></td>
<td>31. 1901</td>
</tr>
<tr>
<td>3. <em>Gazette du Bon Ton</em></td>
<td>32. 1902</td>
</tr>
<tr>
<td>4. <em>Les Modes</em></td>
<td>33. 1904</td>
</tr>
<tr>
<td>5. <em>Très Parisienne</em></td>
<td>34. 1905</td>
</tr>
<tr>
<td>6. <em>Gebrauschographik</em></td>
<td>35. 1906</td>
</tr>
<tr>
<td>7. <em>La Renaissance de l'Art Francaise et des Industries de Luxe</em></td>
<td>36. 1907</td>
</tr>
<tr>
<td>8. <em>Les Feuillet de l'Art</em></td>
<td>37. 1908</td>
</tr>
<tr>
<td>9. <em>Comoedia Illustre</em></td>
<td>38. 1909</td>
</tr>
<tr>
<td>10. <em>Art et Decoration</em></td>
<td>39. 1910</td>
</tr>
<tr>
<td>11. <em>L'Art Decoratif</em></td>
<td>40. 1911</td>
</tr>
<tr>
<td>12. <em>Figaro Illustre</em></td>
<td>41. 1912</td>
</tr>
<tr>
<td>13. Others: (Punch, <em>L'Illustration</em>, des Modes, Le Theatre)</td>
<td>42. 1913</td>
</tr>
<tr>
<td>14. Poiret</td>
<td>43. 1914</td>
</tr>
<tr>
<td>15. Lanvin</td>
<td>44. 1915</td>
</tr>
<tr>
<td>16. Doucet</td>
<td>45. 1916</td>
</tr>
<tr>
<td>17. Doeuillet</td>
<td>46. 1917</td>
</tr>
<tr>
<td>18. Paquin</td>
<td>47. 1918</td>
</tr>
<tr>
<td>19. Worth</td>
<td>48. 1919</td>
</tr>
<tr>
<td>20. Chanel</td>
<td>49. 1920</td>
</tr>
<tr>
<td>21. Callot Soeurs</td>
<td>50. 1921</td>
</tr>
<tr>
<td>22. Redfern</td>
<td>51. 1922</td>
</tr>
<tr>
<td>23. Jenny</td>
<td>52. 1923</td>
</tr>
<tr>
<td>24. Drecoll</td>
<td>53. 1924</td>
</tr>
<tr>
<td>25. Beer</td>
<td>54. 1925</td>
</tr>
<tr>
<td>26. Premet</td>
<td>55. 1926</td>
</tr>
<tr>
<td>27. Cheruit</td>
<td>56. 1927</td>
</tr>
<tr>
<td>28. Boue&quot; Soeurs/Beechoff-David</td>
<td>57. 1928</td>
</tr>
<tr>
<td>29. Others</td>
<td>58. 1929</td>
</tr>
<tr>
<td>ARTIST/ILLUSTRATORS</td>
<td></td>
</tr>
<tr>
<td>56. Iribe</td>
<td>57. Bakst</td>
</tr>
<tr>
<td>58. Lepape</td>
<td>59. Erte'</td>
</tr>
<tr>
<td>60. Drian</td>
<td>61. A.E. Marty</td>
</tr>
<tr>
<td>62. C. Martin</td>
<td>63.</td>
</tr>
</tbody>
</table>
Table 3
Example of Chart Used in Slide Analysis - 1905

<table>
<thead>
<tr>
<th>Slide &amp; Designer Couture House</th>
<th>Periodical</th>
<th>Neckline</th>
<th>Style Features</th>
<th>Silhouette Color (a)</th>
<th>Trend (a) Setting?</th>
</tr>
</thead>
<tbody>
<tr>
<td>700  Rouff</td>
<td>Les Modes</td>
<td>Decolletage</td>
<td>Train</td>
<td>Short</td>
<td>&quot;S&quot; White No</td>
</tr>
<tr>
<td>701  Panem</td>
<td>Les Modes</td>
<td>Decolletage</td>
<td>Small train</td>
<td>Elbow</td>
<td>&quot;S&quot; White No</td>
</tr>
<tr>
<td>702  Callot Soeurs</td>
<td>Les Modes</td>
<td>High neck</td>
<td>Small train</td>
<td>Elbow</td>
<td>&quot;S&quot; White No</td>
</tr>
<tr>
<td>703  Drecoll</td>
<td>Les Modes</td>
<td>High neck</td>
<td>Train</td>
<td>Long</td>
<td>&quot;S&quot; Lt. Blue No</td>
</tr>
<tr>
<td>704  Redfern</td>
<td>Les Modes</td>
<td>Decolletage</td>
<td>Train</td>
<td>Short</td>
<td>&quot;S&quot; Yellow No</td>
</tr>
<tr>
<td>705  Martial &amp; Armand</td>
<td>Les Modes</td>
<td>High neck</td>
<td>Train</td>
<td>Elbow</td>
<td>&quot;S&quot; (b) No</td>
</tr>
<tr>
<td>706  Doeuilier</td>
<td>Les Modes</td>
<td>High neck</td>
<td>Train</td>
<td>Elbow</td>
<td>&quot;S&quot; (b) No</td>
</tr>
<tr>
<td>707  Bocchhoff-David</td>
<td>Les Modes</td>
<td>High neck</td>
<td>Train</td>
<td>Three-Quarter Empire</td>
<td>(b) Yes</td>
</tr>
<tr>
<td>708  Paquin</td>
<td>Les Modes</td>
<td>High neck</td>
<td>Train</td>
<td>Short</td>
<td>&quot;S&quot; Lt. Blue No</td>
</tr>
<tr>
<td>709  Panem</td>
<td>Les Modes</td>
<td>Decolletage</td>
<td>Small train</td>
<td>Three-Quarter</td>
<td>&quot;S&quot; Rose No</td>
</tr>
</tbody>
</table>

(a) A fashion design was tentatively identified as a trend setter if it differed from the mode.

(b) The illustration was in black and white.
the artist/illustrators (see Table 4 in Appendix B for the master chart of the couturiers). By using this method of recording the results from the analysis of the eight-hundred and twenty-two slides it was possible to see the entire twenty-five year and to identify trends and/or influential designs and their sources.

Thirty-three couture houses were included in the analysis and are listed in Table 5. The twenty-nine artists that were included in the study are listed in Table 6. The plates which appear in Appendix C were made from the 2"x2" slides that were used in the analysis and they were chosen to illustrate the research findings.
Table 5

French Couture Houses Included in the Study

<table>
<thead>
<tr>
<th>Name of Couture House</th>
<th>Name of Couture House</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doeuillet</td>
<td>Jenny</td>
</tr>
<tr>
<td>Paquin</td>
<td>Bouët Soeurs</td>
</tr>
<tr>
<td>Redfern</td>
<td>Poiret</td>
</tr>
<tr>
<td>Doucet</td>
<td>Parry</td>
</tr>
<tr>
<td>Martial &amp; Armand</td>
<td>Ida Margueritte</td>
</tr>
<tr>
<td>Rouff</td>
<td>Premet</td>
</tr>
<tr>
<td>Worth</td>
<td>Berthe Hermance</td>
</tr>
<tr>
<td>Drecoll</td>
<td>Chanel</td>
</tr>
<tr>
<td>Callot Soeurs</td>
<td>Maison de Blanc</td>
</tr>
<tr>
<td>Beechoff-David</td>
<td>Molyneux</td>
</tr>
<tr>
<td>Beer</td>
<td>Vionnet</td>
</tr>
<tr>
<td>Cheruit</td>
<td>Patou</td>
</tr>
<tr>
<td>Panem</td>
<td>Lucien Lelong</td>
</tr>
<tr>
<td>Lanvin</td>
<td>Brandt</td>
</tr>
<tr>
<td>Margaine Lacroix</td>
<td>Phillipe &amp; Gaston</td>
</tr>
</tbody>
</table>

*Couture Houses are listed in the order they were identified in the periodicals.*
Table 6
Artist/Illustrators Included in the Study

<table>
<thead>
<tr>
<th>Name of Artist/Illustrator</th>
<th>Name of Artist/Illustrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>P. Iribe</td>
<td>Erte'</td>
</tr>
<tr>
<td>G. Barbier</td>
<td>Benito</td>
</tr>
<tr>
<td>A. Drian</td>
<td>L. Florenz</td>
</tr>
<tr>
<td>A.E. Marty</td>
<td>M. Romne</td>
</tr>
<tr>
<td>J. Gose</td>
<td>A. Domin</td>
</tr>
<tr>
<td>C. Martin</td>
<td>R. Bonfils</td>
</tr>
<tr>
<td>G. Lepape</td>
<td>M. Simon</td>
</tr>
<tr>
<td>J. van Brock</td>
<td>Mousme*</td>
</tr>
<tr>
<td>U. Brunelleschi</td>
<td>Michelle</td>
</tr>
<tr>
<td>Fabius</td>
<td>J. Donergue</td>
</tr>
<tr>
<td>V. Lheur</td>
<td>B. de Monvel</td>
</tr>
<tr>
<td>J. Zamora</td>
<td>M. Pichon</td>
</tr>
<tr>
<td>P. Brissaud</td>
<td>Diane</td>
</tr>
</tbody>
</table>

*Artist/Illustrators are listed in the order they were identified in the periodicals.
CHAPTER IV

THE EVOLUTION OF A SILHOUETTE FROM THE LATE NINETEENTH CENTURY TO 1908

In this chapter fashion changes which occurred from the last quarter of the nineteenth century to the first decade of the twentieth are presented. In addition, fashion influences which came from both the couture houses and the theatre during the first seven years of this century will be discussed. The basic silhouette at the end of the nineteenth century, which could still be found in Paris in 1909, was the "S" shape with a 'mono-bosom, a high neck, and a train. However, this was not the only silhouette to be seen. The Neo-Directoire style that became popular in the pre-World War I years was seen in the books of fashion illustrations that were created for the House of Poiret by both Iribe and Lepape. In addition, the Neo-Directoire style can be traced back to the Aesthetic Movement of the 1870's and 1880's, as Ormond noted.

The basis for the presentation in the following chapter is from an analysis of the contents of the French fashion periodicals and books


2 Georges Lepape, Les Choses de Paul Poiret vues par Georges Lepape (Paris, Naquet, 1911).

listed in Table 1, page 22. Du Maurier's cartoons in Punch were an excellent source of information for this research study and Ormond must be given credit for recognizing the importance of this source.

The Aesthetic Movement was not an organized movement, but was a curious social anomaly. Laver described it best when he said it was art spilling over into fashionable life. The movement appears to have begun with Rossetti and the Pre-Raphaelite movement, although it was more closely tied to William Morris' belief that fine and applied art should not be separated. The Aesthetic Movement began as an English phenomenon; however, the steady stream of artists moving back and forth across the channel during the last quarter of the nineteenth century explains why it did not remain confined to England.

All volumes of Punch were examined for the years 1878 to 1883 in order to locate Du Maurier's cartoons. The Aesthetes were a favorite subject for the talented cartoonist. Three of his Aesthetic cartoon characters were Maudle, Mrs. Cimabue Brown and Postlethwaite (who was commonly acknowledged to be a charicature of Oscar Wilde). Du Maurier satirized the Aesthetic Movement and poked fun at the soulful searchings for the ideal and the beautiful among the many unpublished poets, unknown painters, and individuals on the fringes of the art world.

The dress of both men and women involved in the Aesthetic Movement during the eighteen seventies and eighties differed from the mode of the day. The men's costume consisted of flowing ties, capes, velvet

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jackets, and knee breeches in which a "well turned leg" could be exposed. Plate I is a wonderful cartoon by Du Maurier and shows a woman dressed in an aesthetic type of gown with Neo-Directoire lines. Women in the Aesthetic Movement wore loose fitting, high-waisted or sometimes no-waisted gowns, and according to Vernon Lee, some of them also wore a Turkish style trouser-skirt. Vernon Lee (a pseudonym for Violet Paget) described in her letters the dress of the Aesthetes whom she had met socially. Lee wrote of "... the funny little aesthetic party" given by some obscure painter, and, she continued, "Mr. Holiday's studio which is somehow made like a portable bath... full of weird people, women in cotton frocks of faded hue, made wide at the hips and tight at the feet like Turkish trousers." No pictures could be found of a woman who wore a Turkish style trouser in the 1880's.

Punch was a rich storehouse for fashion research. Another cartoon from 1879 is startlingly similar to a 1911 illustration of Lepape's that is in the book of fashion illustrations which he created for the House of Poiret. Plate II shows a figure of a woman in an aesthetic type of gown. Her gown, and even her posture, with both arms raised

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6 All Plates will appear in Appendix C.

7 Punch, June, 1879, p. 270.

8 This writer is indebted to Ormond for the initial reference to Vernon Lee's letters.


11 Punch, November 1, 1879, p. 198.
in farewell are like Lepape's illustration that is shown in Plate III. A time period of thirty-two years separates the two illustrations.

Evidence of the popularity of the empire silhouette among people in the arts during the latter years of the nineteenth century can be seen in the clothing worn by the great actress Sarah Bernhardt. An 1890 photograph in one of Bernhardt's many biographies shows her in a gown with empire lines, and it is similar to those seen in the years 1910 to 1912. Bernhardt can also be seen in pants suits during this same period; it was reported that she helped to design them. Various authors have suggested that Mme. Bernhardt preferred to design her own clothing rather than submit to the ministrations of a couturier; however, specific evidence was not found to substantiate those statements.

There was some interaction between Bernhardt and Poiret in regard to costumes. White reported and pictured the theatrical costumes that Poiret designed for Bernhardt to wear in L'Aiglon during the time that he was employed by Doucet. The relationship between the great actress and the relatively unknown young designer was stormy, and remarks made by Poiret during a rehearsal of Bernhardt's ultimately caused him to be fired by Doucet. However, Poiret also wrote another account concerning his being fired by Doucet; the reasons that were given in this

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13 Ibid.


Between the years 1902 and 1908 a definite trend toward an empire silhouette began to emerge from many of the couture houses. Some of the gowns were neither an "S" silhouette nor a true empire, but were rather a transition between the two styles. As early as 1905, Les Modes featured a gown which came from the House of Beechoff-David that had a long jacket with empire lines. By 1906 Beer was showing a full skirted gown with a high waisted empire silhouette. A gown from the House of Poiret, which was featured in Femina that same year displayed a silhouette that was a transition between an "S" and an empire; it appeared to be a "jumper" style. In 1907, Les Modes featured a trousseau designed by the House of Drecoll for Princess Marie Bonaparte. The gown, which was featured on the cover of the September 1907 issue, had the simple lines of the empire silhouette, a small train, and short puffed sleeves. The House of Doucet showed the most consistent trend toward an empire silhouette from 1902 to 1908 (see Table 4, Appendix B). Plate V is a photograph of a 1907 gown from Doucet. Although the gown is partially covered by a coat, the empire lines are quite evident. Not all of the couture houses were showing gowns with the Neo-Directoire look, but this was the basic trend observed in gowns from the couture houses of Doucet, Beechoff-David, the House of Drecoll, and also of Beer.

20 Les Modes, 1905. The condition of the periodical made it impossible to determine the month or page number. This problem was encountered with many of the periodicals used for the study. When page numbers or months are not listed it is because they were not available.


23 Les Modes, September, 1907. 24 Ibid., November, 1907.
In summary, the examination of the sixty-four slides that were taken of fashions depicted in cartoons from Punch, 1879 to 1882, and in fashion and theatre periodicals from 1900 to 1908, revealed that the empire silhouette was a continuing trend. The gowns of women associated with the Aesthetic Movement were in the Neo-Directoire style, as was a gown pictured on the actress Sarah Bernhardt a decade later in the century. Although it appeared to be the women associated with the arts who first wore fashions with an empire silhouette, by 1902 the couture houses were featuring gowns in fashion periodicals which began to show the change in the basic silhouette. By 1907, a number of couturiers were creating gowns with a "new look". The couturier whose gowns were most often observed to be less Edwardian "S" shape and more Neo-Directoire during the early years of the twentieth century, was Doucet. The one illustration in a periodical that was seen during this period from the House of Poiret showed a gown with a transition silhouette. It was neither an "S" shape nor was it an empire silhouette. Gowns from the couturiers Drecoll and Beer were at least as avant-garde in 1906 as the one Poiret design that was found in the periodicals that were examined.
CHAPTER V

FASHION 1908-1912 AND THE INFLUENCE OF THE COLORISTS

The year 1908 marked the advent of an era of color in haute couture. With the exception of ethnic or peasant costume, "ladies" had been dressed in black, white, gray or pastels throughout the Victorian era, as well as the Edwardian period. From the last decades of the nineteenth century, art movements which were taking place in France, England, and the rest of the continent had been increasingly concerned with the use of color alone as a legitimate expressive technique. It was almost inevitable that with the alliance that existed between fashion and art, color should move into the couture house.

It appears that the first brightly colored gowns seen in the twentieth century were pictured in the book that Paul Iribe, a young relatively unknown artist, illustrated for Paul Poiret. The book of illustrations was published in October 1908 in a limited edition of 250 copies. It is a small book with no text and it contains only nine pages of fashion illustrations. Iribe's illustrations were a new

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1 The basis for generalizations about the color or women's gowns in these time periods is examination of periodicals and examination of surviving fashions.

2 There were, of course, brightly colored trimmings on gowns designed before this time.

concept in fashion illustrations both in his style of figure drawing, which often show a strong affinity with the art of Toulouse-Lautrec, and in his use of color. Iribe used large areas of color for many of the illustrations, and the colors stand out against the stark black and white backgrounds. The charming figures which were pictured in Les Robes de Paul Poiret (see Plate VI) were quite unlike the illustrations in Les Modes (Plate V) or the bland illustrations in the periodical Femina.

The question as to who actually designed the fashions shown in Les Robes de Paul Poiret arose soon after the book was published. Poiret discussed the accusations directed toward him in his autobiography; he noted that shortly after Iribe's illustrations were published, a Parisian journal suggested that the designs were the work of Iribe.  

The author of the article also suggested that the designs had been done in collaboration with the artist Marie Laurencin. Poiret wrote that he had asked Iribe to respond to the journal article and to assure the author that the designs were not his, but Iribe did not comply.  Although the article which Poiret mentioned in his autobiography was not located, examination of some reproductions of Laurencin's paintings indicated that she did paint the facial features of her subjects very much like those seen on Iribe's models. After studying designs that Iribe executed for Paquin in 1912, as well as other designs, it seems quite likely that Iribe's contribution to Les Robes de Paul Poiret was more than simply illustrating gowns that already existed. Two of Iribe's

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5 Ibid.
6 Ibid.
designs from Paquin that were published in the February 1912 issue of Comoedia Illustre are pictured in Plate VII and Plate VIII. The photographs of the red and gold gown, and the sophisticated use of brown, black, and white in the second gown, illustrate Iribe's talents as a colorist. The silhouette of the red gown in Plate VI is very similar to that of the gown in Plate VII, and in addition, the red color of the gown and the jacket are alike.

Paquin, in contrast to Poiret, appears to have been quite open in the hiring of artists to design for her, and she gave them equal billing. Several times the designs of Bakst and Barbier were seen along with their names next to Paquins in the periodicals examined for this study.

Iribe's abilities as a designer can be seen even more clearly in the unusual and exotic costume pictured in Plate IX. The dark, yet glowing background of the illustration, and the unique insect-like costume displays some of the scope of Iribe's design talent. After 1908 Iribe's designs can be found in advertisements in periodicals such as Journal des Dames et des Modes and he also designed other things not connected with haute couture. His exquisite designs for broaches, necklaces, and diadems were featured in an article by Carsix in which he discussed Iribe's talents at designing jewelry. Carsix stated that the designs were a step beyond Lalique and Cartier. It is interesting that Cocteau wrote about Iribe designing jewelry for Lalique.

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7 Journal des Dames et des Modes, December 1912; see also Harper's Bazaar, July, 1915, p. 35.
8 Comoedia Illustre; December 15, 1912.
According to Cocteau, the famous knotted snakes seen in Lalique's jewelry were an Iribe design; the idea for the design came from the snakes Iribe liked to carry about with him.\textsuperscript{10} According to Erte, Iribe worked for Poiret after 1908 and was one of the two "moving spirits" behind the Atelier Martine, which was Poiret's interior design business.\textsuperscript{11}

Unlike the other artists whose designs adorned the pages of the fashion periodicals from 1902 to 1914 and again after World War I, Iribe's designs disappeared from French periodicals in 1914. Battersby reported that Iribe moved to the United States in 1914 and remained there until 1930.\textsuperscript{12} One of Chanel's biographers wrote that when Iribe returned to France, he became editorial writer and chief illustrator of \textit{Le Tremoîn}, a Chanel subsidiary which she financed.\textsuperscript{13}

It would be a mistake to assume that all of the couture houses began to show brightly colored gowns at the end of the first decade of this century, or that they all came out with a Neo-Directoire silhouette. Some couturiers, such as Lanvin who favored light colors or white, never were caught up in the pre-World War I color movement.

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Jeanne Lanvin is a paradox, for she was a famous couturière who had a strong influence on fashion and yet very little has been written about her. She is invariably a part of the historical overviews of the early decades of the twentieth century and her designs during the years covered by this study were not only numerous but were also trend setters. Like Poiret, Lanvin was involved in interior design. In 1922 the periodical Les Feuilllets d'Art contained illustrations of the new Theatre Daunon which was partially decorated by Lanvin.14

Lanvin's designs first appeared in the fashion periodicals that were examined for this research study in April 1908.15 Two of her gowns were shown in Les Modes during that year. Although the first gown was a mixture of Edwardian "S" silhouette and a Neo-Directoire style, the second gown (see Plate X) had an empire silhouette. The latter gown, seen on the left side of Plate X, had an overskirt.16 In October 1909, Les Modes featured a photograph of a Lanvin design with an empire silhouette, no train, and an overskirt (see Plate XI).17 The gown was very similar to the fashions from the House of Poiret which were featured the following year in L'Illustration (see Plate XII).18

A number of fashion innovations were observed on gowns from the House of Lanvin, such as the "boat" neckline which was seen on a designs of Lanvin's in 1909. She was also the first couturier whose designs appeared in the periodicals that were examined, who

14 Les Feuilllets d'Art, June-July, 1922.
15 Les Modes, April, 1908.
16 Les Modes, November, 1908.
17 Les Modes, June, 1909.
18 L'Illustration, July 9, 1910, p. 21.
19 Les Modes, July, 1909.
showed a simple gown with a softly gathered skirt and a natural waistline (see Plate XIII).\textsuperscript{20} This very feminine style was also featured in 1909 and 1910 by others including Beechoff-David (see Plate XIV).\textsuperscript{21}

In 1908, the gown with an "S" silhouette, a high neck, a train, and three quarter or elbow length sleeves was featured by most of the couture houses (see Table 4, Appendix B). By 1909, the Neo-Directoire silhouette and the "S" shape were almost equally popular and several couturiers were showing gowns with the natural look similar to designs in Plate XIII and XIV. It is not known if Lanvin originated the natural silhouette, but it was first observed on her model.

The Neo-Directoire style by the year 1910 was almost twice as popular as the "S" shape, based on a survey of the gowns observed in this study. However, the Edwardian "S", or a modification of that silhouette, was shown by Paquin as late as 1911.

The year 1909 marked the debut in Paris of the Ballet Russe. Among the most innovative aspects of the ballet were the costumes and sets designed by Leon Bakst. His imaginative, colorful creations for the ballet were not limited to oriental themes; however, the two ballets named "Les Orientales" had a major influence on fashion. Fashion historians seldom fail to note the influence of Bakst on women's fashions during this period and also note his influence on the social life of Paris.\textsuperscript{22} The ballet "Scherazade" inspired many

\textsuperscript{20} Les Modes, June, 1909.  \textsuperscript{21} Les Modes, March, 1910.

exotic parties other than the publicized fêtes produced by Poiret.

It is difficult to evaluate the total impact of the costume designs from the ballets "The Firebird" and "Scherazade" on haute couture for Persian influences were already present in Paris. Examination of periodicals concerned with the theatre, such as *Comoedia Illustré* for the years 1909-1910, revealed numerous theatrical productions with a Persian or Turkish theme. The periodical *Le Théâtre* contained illustrations of costumes and stage settings with a Persian flavor in 1908. It is necessary to exert some care in describing "oriental" or "Persian" influences on haute couture for they are not the same. The influence of Japanese prints on French art was evident in the nineteen-eighties, and this influence can be seen in the fashion design of such artists as George Barbier. However, the Japanese influence was not the same thing as the Persian or Turkish influence which was evident in such fashion items as feathered turbans and harem pants.

Harem pants were newsworthy by 1911 and Poiret has been credited with their creation. The periodical *L'Illustration* featured the avant-garde pants or "jupe cullotes" from the House of Poiret in February 1911 (see Plate XV). It is unfortunate that they were not shown in color as were the harem pants that Bakst created for "Scherazade," one version of which can be examined in Plate XVI. The brilliant colors of this exotic costume leave no doubts about the ability of Bakst to use color. Latour reported that the originator

24 *L'Illustration*, February 18, 1911.
25 *Comoedia Illustré*, June 15, 1910, p. 520.
of the harem pants was Lepape, and that the first couturier to show them was Drecoll. Unfortunately, Latour did not report the source of this information.

Laver reported that harem skirts were a bizarre fashion item in 1911 and that only the most daring women wore them, but that the hobble skirt was worn by almost every woman. The harem pants that were observed in the periodicals used in this study were seen for a very brief period of time. The first evidence of a hobble skirt came from the May 1910 issue of Les Modes and was a design from the House of Doeuillet (see Plate XVII). The combination of the hobble skirt (an innovation) with the basic "3" silhouette seems incongruous; however, this was not a unique meeting of the Edwardian and Neo-Directoire styles. Many instances like this can be seen in the fashion periodicals as late as 1910 and 1911.

Poiret's second book of fashion illustrations was published in 1911 and was illustrated by Georges Lepape. Like Iribe and Bakst, Lepape was a marvelous colorist, perhaps the finest colorist of all the artist/illustrators included in the study. In addition, he was a fine artist and his talent as a portrait painter was well known. Les Choses de Paul Poiret vues par Georges Lepape was published the same year that Poiret opened the Atelier Martine, in 1911. Poiret related in his autobiography that he told Lepape that illustrating for Poiret would be a


great opportunity to become famous. This was a prophetic remark. Poiret had a remarkable gift for recognizing artistic talent and making use of it. However, he was not always unduly concerned about taking credit for designs that were created by persons other than himself.

The level of sophistication in Lepape's use of color is illustrated in Plate XVIII. In the illustration a red chair is placed next to a model who is wearing a brilliant green cape and a purple gown which has a tiny print that repeats the colors of the green cape and the red chair. The designs of the gowns in Lepape's illustrations are often of secondary importance to his use of color. An artistic disinterest in the fine details of a gown is found in many of Lepape's illustrations and designs which he did for La Gazette du Bon Ton. Sometimes the silhouette of a fashion is hardly discernable; and it is the color that is important (see Plate Plate XIX). Invariably Lepape's illustrations made the gowns from the major couturiers look avant-garde and very beautiful. Lepape illustrated and designed for Poiret in 1911 and 1912 both for the publication La Gazette du Bon Ton, and for the House of Poiret. Eventually Lepape illustrated fashions for most of the major couturiers who were featured in the publication La Gazette du Bon Ton. There were few publications that were involved with fashion in the second and third decades of the twentieth century that did not feature some of Lepape's designs or


29 Les Choses de Paul Poiret vue par Georges Lepape (Paris: Naquet, 1911).

30 La Gazette du Bon Ton, No. 2, 1912.
illustrations. Even Lanvin, whose designs were usually simple with basic lines and white or pastel colors, showed fashions during the twenties which were illustrated by Lepape. When this happened her gowns took on a new dimension.

After examining many illustrations of Lepape’s designs it appears that he was influenced to a degree by the designs of Bakst; both men used the pure colors of the primaries and juxtaposed red and orange, red and purple, or blue and green. The colors shock the eye that is accustomed to less startling combinations. Bakst’s designs were influenced by his Russian background, and the colors seen in his designs are representative of the Russian peasant costume. This same riot of color can be seen in the textile and clothing designs of the Russian artist (Terk) Delauney. The strong Russian influence on the art movement of the period being studied cannot be over emphasized; Kandinsky’s influential work with color, while it was primarily done while he was in Germany, nevertheless was part of the Parisian art milieu. Perhaps the most important aspect of Bakst’s designs was not their immediate effect on the French couturier, but rather the effect they had a few years later on the colors seen in the illustrations of such periodicals as La Gazette du Bon Ton.

31 Bakst’s designs were immediately brought to mind when viewing the peasant costumes which were part of the exhibit The Glory of Russian Costume (Spring, 1977) at the Costume Institute in the Metropolitan Museum.

In summary the year 1908 marked the advent of color in pre-World War I haute couture with the publication of the book *Les Robes de Paul Poiret* which contained the illustrations of Paul Iribe. The book also displayed the empire silhouette which is called "Neo-Directoire" in this dissertation. Iribe was a young designer whose illustrations and designs were featured in the periodical *Comoedia Illustrée* as well as in other French publications. Examination of Iribe’s designs, plus Poiret’s account of the interaction between himself and Iribe, gave strong indications that Iribe did more than just copy Poiret’s designs.

By the year 1908, Lanvin’s designs were being shown in the periodical *Les Modes*. Lanvin was showing an empire silhouette in 1908, and by 1909 her gowns were similar to those featured in *L’Illustration* in 1910, which came from the House of Poiret. There was a third silhouette which was shown by several couture houses in 1909 and 1910, a gown with a natural waist and a softly gathered skirt. The gown was first seen on a Lanvin model in 1909.

The influence of the Russian designer Bakst on haute couture included both short lived innovations, such as harem pants, and the great influence he had on color. Another artist who influenced color in pre-World War I fashion was Georges Lepape who illustrated the second book of fashions for Poiret. Lepape’s superb use of color in fashion illustrations transformed the designs of every couturier whose gowns he illustrated.
CHAPTER VI

FASHION 1912-1914 AND THE ARTIST/ILLUSTRATORS

During the period from 1912 to the autumn of 1914 there was a new element introduced into the world of haute couture; the fashion periodicals that were as much art as they were fashion. This chapter included a discussion of a) the new fashion periodicals of pre-World War I, b) the illustrators of those periodicals, and c) the effect of the illustrators on haute couture. The change in the basic silhouette of women's gowns is also discussed in this chapter, as well as the artists Erte' and Zamora who designed for the House of Poiret.

Bright colors continued to be seen in haute couture collections throughout 1912, 1913, and 1914. The emphasis on color not only came from the designs of Bakst, Iribe, and George Lepape but also came from a group of artists who illustrated La Gazette du Bon Ton and Journal des Dames et des Modes. Both of these periodicals were published for the first time in 1912. In her book, Always in Vogue, Edna Woolman Chase reported that it was Lucien Vogel who engaged the talented group of artists who illustrated fashions and also designed gowns for La Gazette du Bon Ton, and that this periodical was intended
as a showcase for the talents of these young artists. The group of men who began designing for Bon Ton in 1912 had studied together at L'Ecole des Beaux Arts, and the original group consisted of Bernard Boutet de Monvel, Pierre Brissaud, Georges Lepape and Paul Iribe, according to Mrs. Chase. Apparently, Vogel had to convince them of the benefits which could come from an involvement with a fashion periodical, for Chase reported that it was "difficult to talk the artists into doing direct copies; however, they were also promised they could do some original designs, and it was hoped the couturier would copy them."

Many other artists besides Monvel, Brissaud, Lepape and Iribe illustrated and designed fashions for the elegant periodicals of the period being studied. Some of them will be discussed briefly in connection with a particular couturier whose designs they illustrated, or for their contribution to an important design.

There is one designer who was so influential that he ranks with Iribe, Lepape and Bakst. George Barbier was a prolific artist who illustrated and designed for most of the major fashion periodicals. In addition to fashion design and illustration, he also designed costumes and sets for plays, the cinema, the ballet and the Folies Bergères.

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2 Ibid.
3 Ibid., p. 117.
Barbier, like many of the other artists who designed and illustrated for *La Gazette du Bon Ton*, also illustrated books. This was a period when numerous exquisitely illustrated and bound books were published. The artwork was often by the same artists whose designs were in *La Gazette du Bon Ton*. Barbier's paintings were first viewed by the art world in an exposition in 1911 at the gallery Boutet de Monvel. Beauplan called Barbier a "decorateur par excellence," which is a great compliment. The term *decorateur* has been applied to such great talents as Paul Gauguin and it refers to style. Beauplan also stated that both Poiret and Paquin used Barbier's designs. Barbier's designs were more delicate than the designs of Iribe or Lepape and they showed a definite Japanese influence. Valotaire discussed Barbier's background and he stated that although the artist was not fond of classical art he was drawn to the figure painting seen on ancient Greek vases. The vase paintings have much in common with Japanese art. Barbier's designs seem frozen in time when juxtaposed with the highly agitated designs of Bakst. Miomandre believed that Barbier's artistic influences came from not only Greek vases, but also from Japanese prints, Persian miniatures and the exotic designs created

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7 Ibid. 8 Ibid.

Plate XX shows a woman in a white gown with an orange design which repeats the pattern of the kelp in a nearby tank, and it demonstrates the commonality of Barbier's art with vase paintings and Japanese prints. The repeat of the pattern, the dark background, and the quietness of the isolated figure are all part of Barbier's unique style.

The word elegant comes to mind when examining Barbier's early designs for *Journal des Dames et des Modes*, but there is also a strong erotic element in much of Barbier's art which is not evident in his fashion designs. Some of Barbier's work is signed with his pseudonym, E. William Larry or William Larry. Erte discussed Barbier in his autobiography and described him as one of the great designers of the period; unfortunately, he died very young.

The fashion picture in the years before World War I was strongly influenced by the many artist/illustrators who have been identified. The designs of the couturiers and the numerous talented artist/illustrators join and blend on the pages of the fashion periodicals. In the two years before World War I, a strange and delightful mixture of silhouettes composed the fashion picture. In women's fashions such improbable shapes as hobble skirts were losing their popularity.

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11 *Journal des Dames et des Modes*, June 20, 1912.
13 Ibid.
and were being replaced by the equally improbable lampshade tunic. White gave Poiret complete credit for the creation of the lampshade tunic in his biography of that famous couturier.\textsuperscript{14} White described the famous '1002d Night' party that was given by Poiret during which he released his wife from a cage wearing "harem pantaloons beneath a short hoop skirt that swayed like the corolla of a poppy as she moved."\textsuperscript{15} "The day after the party, women were asking for copies of it, and Poiret developed it into the lampshade tunic."\textsuperscript{16}

An examination of the fashion periodicals of 1912 showed that the lampshade tunic did not burst forth in a moment of creativity in 1913. The lampshade silhouette was seen in the designs published in \textit{La Gazette du Bon Ton} which came from the House of Worth, Cheruit, Poiret, and also in a Barbier design. It was possible to see the evolutionary process that this particular design went through by examining some of these fashions. Plate XXI illustrates the gown featured in 1912 by the House of Worth that was illustrated by Pierre Brissaud.\textsuperscript{17} The same basic shape which exemplifies the lampshade silhouette can be seen in this jacket and skirt combination. Brissaud, who painted this design also illustrated for most of the major couturiers and for several years did almost all of Lanvin's illustrations in \textit{La Gazette du Bon Ton}. He was one of the artist/illustrators who did


\textsuperscript{15} Ibid.

\textsuperscript{16} Ibid.

\textsuperscript{17} \textit{Gazette du Bon Ton}, No. 2, 1912.
Erte's style and an examination of several pages of drawings of costumes from "Le Minaret" (see Plate XXIII for one page of the designs) indicate that Erte must have designed a large percentage of the costumes for that production. However, the question of who designed the original costumes is more complicated than this, for Erte reported that José de Zamora, a young Spanish designer, was responsible for some of the costumes in "Le Minaret." Zamora also worked for Poiret at that time. Support for this statement can be obtained in La Gazette du Bon Ton. In that periodical there are three of José de Zamora's designs for "Le Minaret." One of the designs is a costume for a male, another is a one piece harem costume, and the third is a costume with a skirt which features a series of lampshade-like tiers (see Plate XXIV). The same costume is shown on the cover of Comoedia Illustre (see Plate XXV). No changes were made in the latter illustration from the original design that Zamora did for La Gazette du Bon Ton except for eliminating the pants. Erte reported that Zamora went back to Spain shortly after executing these designs, although he eventually returned to Paris and designed costumes for the theatre.

Some of the most original and influential designs from this period were those created by the designer Erte and will be discussed in the

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23 Comoedia Illustre, April, 1913.
24 Erte, p. 93.
25 La Gazette du Bon Ton, March, 1913.
26 Erte, p. 93.
next chapter. His designs had a great influence on twentieth century fashion, but only in the past few years have they become known to large numbers of people. Several books have recently been published concerning Erte and his designs.

An analysis of the fashions shown in the periodicals used in this research indicated that often the most avant-garde fashion designs came from the artist/illustrators, and some of them appeared to be consistently ahead of the mode, while others were, at the most, only a year ahead. The artist A.E. Marty was one of the most prolific illustrators of the period being examined and his designs were in most of the major periodicals in France as well as in the United States. The designs of Marty's that were analyzed were seldom trend setting, with few exceptions. One of the exceptions can be seen in Plate XXVI. The gown that is pictured has a Grecian silhouette, and it is unusual for 1912 in that much more of the body is exposed than is usually seen during that era. The most avant-garde design seen during this period was designed by an artist named Fabius and is pictured in Plate XXVII. The skirt has a harlequin design and is knee length; it would have been quite at home in the nineteen sixties. These last two examples illustrate that some of the fashions seen in the periodicals were not just a year or two ahead of the mode, but were a type of Jules Vern creation that would not be worn by women for many years. Often the most trend setting designs were found in

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27 Comoedia Illustrée, January 1, 1912, p. 223.
the advertisements in *La Gazette du Bon Ton* or in the charming illustrations scattered throughout the periodical. Often the illustrations were not signed. One of the most avant-garde designs from 1912 was an illustration created by Charles Martin, one of the best known of the artist/illustrators (see Plate XXVIII). In Martin's design the woman in the foreground is pictured in what appears to our contemporary eyes to be a sweater and pants, although it is more likely a tunic type of top and a hobble skirt. Nevertheless, the silhouette is very close to those seen in the nineteen-twenties.

Harem pants and hobble skirts were not the only skirt styles seen prior to World War I. The basic silhouette of women's gowns changed a number of times in the years before the war, and this erratic behavior was nowhere more apparent than in the shape of the skirts. In 1913, the silhouette which featured a tiered skirt was fashionable. The skirts were designed with three to five tiers. The fashion houses of Dooillet, Paquin, Doucet, Worth and Jenny were showing this style (see Table 4, Appendix B). The years 1913-1914 marked the beginning and the end of the Tango craze which required fuller skirts. Although it is impossible to separate cause and effect, obviously it was difficult to move quickly enough in the hobble skirts of 1911 and 1912 to be able to dance the Tango. Throughout this period most of the couturiers were designing skirts that touched the floor, and Paquin and Poiret added trains to their floor length skirts. By 1914

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29 *La Gazette du Bon Ton*, No. 2, 1912.

30 *Comoedia Illustré*, August 5, 1913; see also *La Gazette du Bon Ton*, June, 1913.
Lanvin and Worth had both shortened the skirts on their models so that the ankles were exposed.\(^{31}\)

Because of the amount of material that has been written concerning the revolutionary influence of Paul Poiret on women's fashions, and the often repeated phrase that he was the couturier who freed women from the cumbersome clothing that women wore at the beginning of the twentieth century, or that he rescued women from the constraints of the corset, Plate XXIX has been included.\(^{32}\) The illustration is from Harper's Bazaar and shows a page of 1914 spring fashions from the House of Poiret. The decorative details of the costumes show Erte's influence; in addition, a feature of Poiret's fashions that is seldom absent is seen, that is, an "excess" or "overdone" quality. The striking differences in Poiret's and Lanvin's designs are evident when compared. Plate XXX is an illustration from Harper's Bazaar and pictures a page of Lanvin gowns that were featured two months after the fashions created by Poiret.\(^{33}\) The simplicity of the gowns from Lanvin give the impression that they are decades ahead of Poiret's creations in styling.

The statement was made earlier in this chapter that Poiret was not loathe to take credit for all of the designs that came out under the name of his fashion house. This is nowhere more apparent than in

\(^{31}\) Harper's Bazaar, June, 1914, p. 15; see also Comoedia Illustrè, June 20, 1914.

\(^{32}\) Harper's Bazaar, May, 1914, p. 42.

\(^{33}\) Harper's Bazaar, July, 1914, p. 65.
some of the columns he wrote for *Harper's Bazaar* in 1914. Plate XXXI illustrates the first page of a column that Poiret wrote for that periodical; \(^{34}\) an examination of the designs within it clearly indicate that the drawings may be Erte's creations. This one column is not an isolated example, for the April 1914 issue of *Harper's Bazaar* contains another article of Poiret's with drawings that also appear to be Erte's designs. \(^{35}\) Erte discussed this in his autobiography and stated that he was not aware Poiret had used his fashion sketches in the American periodical until he looked through some back issues of *Harper's Bazaar* and saw them. \(^{36}\) Erte said that he did not harbor any animosity toward Poiret and noted that this use of fashion sketches was fairly standard practice among fashion designers.

In summary, during the period from 1912 to the autumn of 1914 a new element which had a strong influence on haute couture was added to the fashion scene, the exquisitely illustrated fashion periodicals. The earliest periodicals and the most influential were *La Gazette du Bon Ton* and *Journal des Dames et des Modes*. The illustrators of the periodicals were talented young artists such as B. Boutet de Monvel, Pierre Brissaud, Georges Lepape, and Paul Iribe. One of the most talented and prolific artist/illustrators was the young George Barbier. The artists who illustrated and created designs for these periodicals were the source of many avant-garde designs.

\(^{34}\) *Harper's Bazaar*, March, 1914, p. 40.

\(^{35}\) Ibid., April, 1914, p. 24.

\(^{36}\) Erte*, p. 37.
The basic silhouette of the lampshade tunic which has been credited to Poiret was seen in designs from a number of couture houses in 1912. The ultimate shape of the lampshade tunic was achieved by wires in the hem. Such a costume was shown in the theatrical production "Le Minaret" in 1913. The designs for that show were apparently created by two designers from the House of Poiret, the talented Erte and Jose Zamora.

Skirt silhouettes went through a number of changes during the pre-war years, from harem pants and hobble skirts to tiered skirts. The hemlines were predominately floor length, with a few couturiers showing gowns in which the ankles were exposed.

Although Poiret is often credited with freeing women from the constraints of clothing, the fashions created by Lanvin appeared to be less constraining and less "bulky." The pages of Harper's Bazaar carried photographs of gowns from the House of Poiret in 1914 as well as articles and illustrations that Poiret contributed, some of which contained fashion sketches created by Erte.
CHAPTER VII
FASHION 1914-1920: THE WAR YEARS AND THE AFTERMATH

Fashion is by definition an elusive change process which never stops. The declaration of war in France in late summer of 1914 changed the world of haute couture certainly, but it did not halt the inevitable evolution of new styles in clothing. In this chapter, the styles which emerged during the war years and the outside influences on haute couture will be discussed, particularly the designs of Erte.

Most of the French couture houses did not close their doors in 1914, and some of them, like Chanel, were successful for the following four years in spite of problems with advertising and the inability to export fashions. There seems to have been an effort by the French government to keep this important industry alive. The most talked about couturier in the pre-war years, Paul Poiret, closed his business and joined the army. According to an article in Harper's Bazaar in 1915, Poiret was not an altogether willing recruit.

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was never completely out of the public eye during the war for he submitted occasional columns to that American periodical, and in October 1916, Vogue featured twenty new fashions with the Poiret label.  

In this chapter the primary focus is on the influence of Erte's designs on fashion. In the last chapter the designs that he created for "Le Minaret" were discussed, as well as designs featured in Poiret's column in Harper's Bazaar. Erte was not part of the group of artists who illustrated and designed for La Gazette du Bon Ton and Journal des Dames et des Modes. He appears to have been one of the most creative talents associated with the world of haute couture. Researchers and writers are fortunate that his designs were featured in Harper's Bazaar during the years of the war.  

The discontinuation of the fashion periodicals during the war was one of the most significant loses for the couturier. When this happened the couture business lost an important means of communication, as well as a major source of new creative ideas. The almanacs and fashion periodicals that were published during those years were not continuous, and could not replace such sophisticated and charming publications as La Gazette du Bon Ton or Journal des Dames et des Modes.  

In 1915, four years after Erte arrived in Paris from his native Russia, he began a twenty-two year relationship with Harper's Bazaar

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4Vogue, October 1916, p. 21.
Erte', or Romain de Tirtoff, came to Paris in 1911 and began studying art at l'École des Beaux Arts, Académie Julian. He did not remain at the art school for he had left St. Petersburg in order to become a fashion designer. In his autobiography, Erte' noted that he was a designer in a small couture house and that he was fired because his employer believed he was without talent. Erte' then found a job at Poiret's fashion house and remained there until the couture house was closed in the autumn of 1914 when Poiret left to enter the army. From 1914 until 1936 Erte' designed for Harper's Bazaar. He also designed for Bergdorff Goodman, the theatre, the opera, the Ziegfeld Follies and the Folies Bergère. Erte' not only designed fashions and costumes for the theatre, but he also created designs for chairs, vases, and screens, as well as creating colorful exciting designs for the covers of Harper's Bazaar.

Erte' s ability to continually create pages of intricate line drawings of original fashions each month for Harper's Bazaar was truly phenomenal. The word sumptuous seems particularly applicable to the designs, for in the descriptions which accompany each of them, Erte' would often specify that the gown should be adorned with luxurious furs, velvets, and embroideries of silver and gold. However, with the exception of the covers and an occasional advertisement, Harper's Bazaar was printed in black and white. It is fortunate that the color schemes the Erte' envisioned for his designs were described.

The published designs in black and white are a great loss, for Erte' is a superb colorist in the Russian tradition of Bakst and Delauney. It is not surprising that Erte' mentioned his regard for the work of that great colorist Kandinsky in his autobiography.6

It is interesting to speculate on what haute couture would have been like during the first quarter of the twentieth century without the Russian artists, Bakst and Erte'. The covers Erte' designed for Harper's Bazaar illustrate his use of color, such as the bold handling of the primaries, and one can observe a commonality with the designs of Bakst. The descriptions that accompanied his designs explained the colors in rainbow-like terms and helped one envision the effect on the pictured gowns. Often the descriptions were of black and white gowns, or brown and white, or beige gowns. The black and white fashions were almost always enlivened with an accent of yellow, or orange, or perhaps a brilliant green. It may be that Chanel, whose designs began to appear in Harper's Bazaar in 1916, and who created many gowns in black and white, was influenced to some degree by Erte'.

By 1915 the skirt lengths on the gowns from the couturiers Worth, Beer, Cheruit, Paquin, the Callot Soeurs, Redfern, Doucet, Jenny, and Martial and Armand, ranged from midcalf to just above the ankles (see Table 4, Appendix B). Erte' was the only designer whose skirt lengths were completely out of the mode. In his designs only the models feet showed. Erte' was, however, one year ahead of the couturiers, for in 1916 the majority of them dropped their skirts so just

6Erte', p. 93.
the feet showed.

The hemlines were not the only part of the fashion silhouette that began to show change. In the summer of 1915 Harper's Bazaar featured Barbier's designs. The gowns had full, tiered skirts, and they accurately predicted the silhouette that emerged the following year and again in the twenties. Three designs of Bakst's appeared in the July issue, but while they were quite unique, he featured a straight tiered skirt, they appeared to be derivative, a holdover from the styles of 1913. The full skirted style that was beginning to emerge is often referred to as the Louis Seize look because of the resemblance to women's fashions during the reign of Louis the Sixteenth. By 1916 the skirts were very full and featured paniers, or sometimes the skirt fabric was gathered at the waist on each side so that it jutted out over the hips.

By 1915 Erte's influence on haute couture was just beginning to be seen in the designs that were pictured in Harper's Bazaar. The handkerchief hemline was first noticed on his designs and could be seen on gowns by Redfern and Doucet in 1915. Vionnet is usually given credit for originating the handkerchief hemline; however, Erte was showing this fashion innovation many years before it appeared on Vionnet's models.

Other innovations by Erte were often purely ornamental and quite unique. He used intricate lacings, decorative buttons, sometimes rows of them which were non-functional, and ornamental belts and tabs that

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8 Ibid., July, 1915, p. 35. 9 Ibid., October, 1915.
crisscrossed in unusual ways. Plate XXXII pictures three gowns by Paquin and Redfern and the influence of Erte' can be observed in the handkerchief hemline and the detail.\(^\text{10}\)

Another important style contribution from Erte' was a new silhouette in an evening gown. Much of its charm was due to the fact that the gown was held up by tiny cords over the shoulders, usually called by the descriptive term "spaghetti straps." This design was very popular at the end of the war years and continued to be popular into the decade of the twenties.

The list of Erte''s design contributions is long. The very high collar that extends to the ears was a much copied fashion innovation in 1916. Erte' appears to have been one of the first designers to feature a dropped waistline during this era, and also to completely eliminate the waistline. In many of his designs, even as early as 1915, the waistlines were dropped to the level of the hip (Plate XXXIII).\(^\text{11}\)

There were essentially two fashion silhouettes that were popular during the years 1916 and 1917. The Louis Seize silhouette with a full skirt, puffs of fabric over the hips, and a normal waistline, dominated the fashion scene of 1916. There were only very slight variations of this basic style. By 1917 other silhouettes began to vie for first place. One was a relatively straight gown with a dropped waistline, which looked very much like the designs Erte' showed in 1915. Chanel featured a design in 1917 with straight lines and a boat neckline, but the waistline was in a normal position (see Plate XXXIV).\(^\text{12}\)

\(^{10}\)Harper's Bazaar, October, 1915, p. 68.  \(^{11}\)Ibid., March, 1915.
\(^{12}\)Ibid., April, 1917, p. 56.
The boat neckline, which Lanvin showed on some of her models back in 1909, became very popular in 1917 and 1918.

It was a surprise to discover that in 1917 designs by the couturière Lanvin reflected the strongest influence from Erte" (see Plate 13, XXXIV). The illustration shows Erte''s influence in the very high collar, the burnoose-like manteau, and the tasseled train. Trains, or double trains, were a feature often seen on Erte''s gowns. This was the first time since Lanvin's designs began to appear in Les Modes in 1908 that a strong influence from another designer was evident in fashions from the House of Lanvin.

By 1918, the last year of the war, the Louis Seize look had disappeared, and the couturiers whose fashions appeared in Harper's Bazaar began to show gowns with straight lines. Premet was the only couturier in 1918 who was showing anything other than a straight skirt or a sack (see Table 4, Appendix B). His design in the April issue of Harper's Bazaar featured a tiered skirt. The only couture house showing a dropped waistline was the House of Worth. The fashions illustrated in the 1918 issues of Harper's Bazaar indicate that Worth was leading the couturiers by featuring the waistline that would become popular in the twenties. Hemlines during that year hovered around the ankle, with the exception of the usually conservative House of Paquin, who was featuring gowns with hemlines just below the knee. "V" necks had become very popular by 1913.

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13 Ibid., April, 1917, p. 66.  
14 Ibid., October, 1918, p. 56.  
15 Ibid., October, 1918, p. 68.
a tiered skirt and a natural waistline that was midcalf in length. Paquin showed a gown with the appearance of a jumper, a natural waistline and a hemline that was knee length. Jenny featured a hip length jacket over a dress with a natural waistline. The necklines of the gowns that were examined showed a wide diversity; there were shallow "V's", deep "V's", boat and scoop necklines. In addition, there were gowns with "spaghetti" straps. If there was a general trend it was to the sack dress with a natural waistline (see Table 4, Appendix B), and the "V" neckline was seen more than any of the other styles. Most of the hemlines were about midcalf, with the exception of knee length skirts favored by Paquin. The only sign of a fashion innovation was a design by Charles Martin that was many years ahead of its time (see Plate XXXV). The design shows a nautical influence and appears to be a pair of rather full pants and a shirt. It was the type of costume that would not be seen on large numbers of women until the nineteen-thirties.

In summary, the declaration of war in France during the late summer of 1914 changed haute couture; however, fashion is a process that continues on despite wars or social upheavals. Because the French periodicals were not published during the war, Harper's Bazaar was used to examine changes in haute couture during those years.

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17 Ibid., April, 1919, p. 60. 18 Ibid., August, 1919, pp. 66-67.
19 Ibid., April, 1919, p. 61.
20 Les Feuillets d'Art, August, 1919, Annee 2.
Erte\textsuperscript{e} designed for \textit{Harper's Bazaar} from 1915 to 1936 and his prolific outpouring of designs included many things other than women's gowns. His colorful designs for the covers of \textit{Harper's Bazaar} demonstrate his superb handling of color; fortunately, he described the colors he envisioned for the black and white designs shown in \textit{Harper's Bazaar}. From 1915 to 1920 haute couture was strongly influenced by the designs of Erte\textsuperscript{e}. He showed a dropped waistline on gowns in 1915, long before Chanel's designs demonstrated that silhouette. Erte\textsuperscript{e} also showed designs of gowns with "spaghetti" straps that same year. Other style details which were first seen on designs by Erte\textsuperscript{e} were high collars which touched the ears and handkerchief hemlines.

The fashion silhouette went through a number of dramatic changes during the war years. The Louis Seize look was popular in 1916; almost every couturier was featuring gowns with full skirts that puffed over the hips. By 1917, the silhouette assumed straight lines, but the waistlines were in a natural position; however, by 1918 the House of Worth featured gowns with a dropped waistline that was very similar to the silhouette of the twenties. That particular style was not seen on gowns created by any other couturier featured in the 1918 \textit{Harper's Bazaar}. The gowns that were examined for the year 1919 were an eclectic mixture, with a slight favoritism toward the sack dress and "V" necklines. The most avant-garde fashion seen in 1919 was a design by Charles Martin that consisted of a pair of rather full pants and a shirt, a look that would not become popular until the nineteen-thirties.
CHAPTER VIII

FASHION IN THE TWENTIES: 1920-1925

Major changes that took place in haute couture during the first half of the decade of the nineteen-twenties, and the influences on fashion from artist/illustrators as well as events from outside the world of fashion are discussed in this chapter. However, the five year period between 1920 and 1925 is a difficult era to examine and discuss other than at a purely descriptive level. Influences on the couturier during that period were not as readily evident as they were before the decade of the twenties; the complex forces that influenced Parisian society also made an impact on fashion. Therefore, the major emphasis in this chapter is to describe the fashion changes that occurred in each of the first five years of the decade.

There were many changes that took place which added to the complexity of this era. Such phenomena as the growth in the number of couture houses and the growth in the total number of fashion periodicals, although most of them were not as arty or original as the periodicals that came into being prior to World War I, had a great influence on the world of fashion. A phenomenon which may have had an effect on the changing fashion scene, based on an analysis of the slides taken for this study, was the decrease in the original designs which came
from the artist/illustrators; original designs as well as illustrations had filled the pages of the fashion periodicals in 1912-1914, and were a source of new designs for the couture houses. Perhaps the artist/illustrators believed they no longer needed a showcase to display their talents. There may be some relationship between the decrease in original designs and the time period of an art movement. Art Deco was beginning to draw to a close; the original Art Deco designs underwent a change after the mid-twenties and assumed a much simpler or more functional form. By 1920 La Gazette du Bon Ton had resumed publication and was relatively unchanged from its pre-World War I image. The artists who had created the illustrations in 1912-1914 continued, for the most part, to illustrate charming designs for the revived Bon Ton.

1920

The year 1920 was much like 1919 for the fashion observer. There was a wide diversity of styles which reached back to pre-World War I. The fashions still displayed a strong influence from Erte; as can be seen in the high collars which came up under the ears, as well as the double train on evening gowns, and the popular "spaghetti" straps.

The hemlines hovered somewhere between midcalf and just below the knee in 1920, with the exception of Worth's designs which were unusually short; they barely covered the knee, and in some instances appeared to be above the knee.¹

The most popular skirt silhouette was a bell shape, with a

¹La Gazette du Bon Ton, May, 1920. Special Folder.
designed for the fashion periodicals showed hemlines just below the knee in their illustrations.

Erte's influence remained throughout 1921 and could be seen primarily in the evening gowns with the ever popular "spaghetti" straps that were shown by many of the couturiers. Worth, Beer, and Lanvin showed that style in 1921. There was a preponderance of normal waistslines featured in the gowns; however, approximately one-third of the designs that were examined were constructed with a lowered or non-existent waistline. The House of Worth appeared to be setting the mode again; Plate XXXVII shows a gown that Barbier illustrated and it features a straight tubular silhouette. Surprisingly, Chanel featured a normal waistline in the gowns she showed in 1921, and one of her designs displayed a fullness at the hipline that was created by large rather flat flounces. It may have been a progenitor of the full hipped look that Laver discussed in *Taste and Fashion*.

1922

The first design by Madeleine Vionnet was observed in *La Gazette du Bon Ton*, 1922, and was illustrated by Thayant. It is shown in Plate XXXVIII. Thayant created a unique illustration, and

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the fragmented style he used is similar to that of the Futurists, particularly the style of the artist Carrà. Vionnet's design in *Bon Ton* was the most trend setting design seen in 1922 from either couturier or artist/illustrator. Her designs in the following two years were not as avant garde as the gown that was shown in 1922.

By 1922 all of the couturiers that were included in the periodicals examined for this study were showing gowns with a dropped waistline, or no waistline at all. However, the gowns were not always a tubular shape; many gowns had dropped waistlines and tiered or ruffled skirts (see Table 4, Appendix B).

With the exception of Vionnet, Lanvin was the most trend setting couturier in 1922. Her designs featured an ankle length gown with a tube silhouette, marked by a lowered waistline which cuts across the gown in a bold diagonal slash (see Plate IXL).  

**1923**

Not all the couture houses showed the full skirt with hip emphasis in 1923. The couturier whose designs came closest to Laver's description of the popular silhouette was Paul Poiret, and his version of the full skirt can be seen in Plate XL. The gown was illustrated by A.E. Marty who did most of the illustrations for Poiret that were observed at that time; style details included a dropped waistline and a skirt made up of six layers of pink ruffles.

Lanvin's designs for 1923 were very similar in appearance to

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9 *La Gazette du Bon Ton*, No. 8, 1922.

Poiret's designs which have been described. Her couture house showed a wide variety of silhouettes during that year. Lanvin was not the only couturier who showed a wide range of styles in 1923; the majority of designs that were seen in periodicals such as *Bon Ton* looked as if they were planned by a master of indecisiveness. Such indecisiveness as that which was seen in the fashions of 1923 seemed to be a reflection of the mood of the times. Did women want a ruffled feminine silhouette or did they desire the gradually evolving silhouette, the straight short tube, which called for a slim boyish figure? Perhaps too, it was the men who were feeling the indecisiveness.

The gown that came closest to what would be the mode in 1924 and 1925 is a design by Barbier which was printed in his fashion almanac entitled *Falbalas et Fanfreluch*. Barbier's designs were often ahead of the mode; he usually anticipated new trends by a year or two. In this case, the silhouette he created was a straight tube with a short skirt, no sleeves, and no waistline. This was a style that would be popular later.

1924-1925

The common stereotype that exists of a 1920's gown was very slow in arriving, as has been shown. It was not until 1924 that the straight, tight tunic with a dropped waist, or no waist, and the hemline at the knee, was common. However, this was certainly not the only style that was seen in the fashion periodicals. *Très Parisienne*, which showed few avant-garde designs, featured that silhouette almost exclusively, with the exception of some designs of lounging pajamas.
One of the interesting illustrations in *La Gazette du Bon Ton* from 1924 was a gown from the House of Poiret (see Plate XLI) that has a straight tubular silhouette and a boat neckline.\(^\text{11}\) This was the year that Poiret's fashion house was purchased by a stock company and he became the head of the board of directors.\(^\text{12}\) The appearance of his fashions in the periodicals that were examined for the study had gradually diminished from 1920 to 1924.

There were a number of couturiers featured in the periodical *Très Parisienne* who had not been featured in the other fashion periodicals examined. They were Patou, Lucien Lelong, Brandt, and Poiret's sister Nicole Groult. This additional group of couturiers had established the "new look" in almost all of the designs that were pictured in *Très Parisienne*. Although it was a charming periodical, it did not have the great artist/illustrators creating illustrations and designs as did *La Gazette du Bon Ton*. There was a uniformity to the fashions featured in *Très Parisienne*. Plate XLII shows an illustration from *Très Parisienne* created by Lelong.\(^\text{13}\) The pink and brown is pretty but lacks the color and originality of the design in Plate XLIII which was taken from a 1923 *Bon Ton*.\(^\text{14}\) The three figures in the short tiered skirts with dropped waistlines is such a stylized a design that the observer must conclude it was as much Lepape's design as it was Lanvin's.

\(^{11}\) *La Gazette du Bon Ton*, April, 1924.


\(^{13}\) *Très Parisienne*, Numero 4, 1925.

\(^{14}\) *La Gazette du Bon Ton*, August, 1923.
The last of the 1924 issues of *La Gazette du Bon Ton* were published together with the 1925 editions, and at that time the periodical ceased to exist. A unique influence on haute couture came from *La Gazette du Bon Ton* and for that reason was an invaluable source for research into the period the study covered. It seemed quite fitting that this research ended the same year that *Bon Ton* did.

In summary, the major changes that took place in haute couture and the influences from outside the couture house between 1920 and 1925 were discussed in this chapter. Because strong influences on haute couture were not evident during this period of time the discussion was primarily descriptive. The growth in the number of couture houses and fashion periodicals added to the complexity of the period. The decrease in the number of original designs by the artist/illustrators in the fashion periodicals may have had an effect on the couturiers.

The year 1920 was much like 1919, with a broad range of styles shown. The influence of Erte' was still evident. Worth's designs featured much shorter hemlines than any of the other couturier designs that were examined.

In 1921, couturiers moved hemlines down. A preponderance of natural waistlines was observed most frequently, although about one-third of the designs examined featured waistlines that were lowered. The fashions examined that were Chanel's designs did not have a lowered waistline in 1921.

Vionnet's designs were first seen in the periodicals examined for this study in 1922, and featured a long straight tube with a ruffle
down the front of the skirt and a "V" neckline. Full skirts were frequently seen during 1923, amid a wide variety of silhouettes. Fashion was in a state of flux in that year, and it was not until 1924, that there was a preponderance of the typical stereotyped nineteen-twenties gown; this was a straight tube that reached below the knees and had a dropped waistline, no sleeves, and a "V" neckline. The style pervaded most fashion periodicals by 1925; however, La Gazette du Bon Ton kept its unique character and featured highly original designs until it ceased publication in 1925.
CHAPTER IX
SUMMARY AND CONCLUSIONS

The change which occurred in women's fashions in the early years of the twentieth century when the basic silhouette changed from an Edwardian "S" to an empire style has been pointed out and referred to as revolutionary by some writers concerned with fashion and historic costume. Preliminary research efforts indicated that the change which took place was evolutionary rather than revolutionary. Early research also indicated that changes which took place in women's fashions prior to World War I were strongly influenced by individuals in the theatre and in the art world. There was evidence that a detailed investigation of fashion change during the first quarter of the century was needed to identify where the influences on fashion originated and to help dispel some of the myths which have existed.

The purpose in this research was to do comparative investigation of haute couture in the first quarter of the twentieth century in a systematic way and to analyze the fashion changes which occurred. The objectives were as follows:

To document the changes which took place in women's fashions from 1900 to 1925.

To identify the artistic and theatrical sources of influence that brought about fashion change from 1900 to 1925.

The primary sources used in the study were French fashion periodicals and publications concerned with the theatre and the arts. In addition, a periodical with a general news format was used. Two criteria were used to select the periodicals: a) publication between 1900 and 1925, and b) concern with fashion, directly or indirectly, or a concern with the decorative arts. Many periodicals were necessary to obtain continuous information over the twenty-five year period of this study. *Harper's Bazaar* was the only periodical used that was not a French publication. It was used primarily because it covered haute couture during the war years when the French publications were not available, and also because it contained the designs of the talented artist Erte and columns written by Paul Poiret.

Slides were taken of the fashions pictured in the periodicals that were examined. A total of eight-hundred and twenty-two photographs were taken and examined. The pictures were of fashions designed by couturiers and by the talented artist/illustrators who illustrated and designed for many of the periodicals used in the study. Photographs were also taken of other publications concerned with fashion, such as the books of fashion illustrations commissioned by Paul Poiret in 1908 and 1911, as well as the nineteenth century periodical *Punch*. The latter publication contained cartoons which showed the fashions of the group of people in the Aesthetic Movement.

The photographs were analyzed after the information about each one was recorded on Uni-sort cards. The information obtained from
the analysis was recorded on large master charts (see Table 4, Appendix B).

Although the years of 1900 to 1925 were identified as the period for the analysis, pertinent information prior to 1900 was sought in order to understand the changes which occurred. The periodical Punch revealed that the empire or Neo-Directoire silhouette was worn by women in the Aesthetic Movement in the 1870's and 1880's, long before the styles became popular in 1910 and 1911. The empire silhouette was also seen on women in the theatre during the latter years of the nineteenth century and continued in the early years of the twentieth century. The gradual change from an Edwardian "S" to the Neo-Directoire look in haute couture began in 1905 and by 1908 both Lanvin and Doucet were showing a true empire silhouette. A summary of the fashion changes and influential designers/artists is given in the following paragraphs.

An event of great significance took place in 1908 when a book of fashion illustrations was published which was entitled Les Robes de Paul Poiret. The illustrations were done by Paul Iribe, a young unknown artist. Iribe was a fine artist/designer and an excellent colorist who, it is believed, did more than just illustrate Poiret's gowns. The era of color began with Iribe's fashion illustrations. Other artist/designers who brought color into haute couture were the Russian designer Leon Bakst, who designed for the Ballet Russe, and the talented Georges Lepape who illustrated a second book of fashions for Poiret. The close connection between art and couture during the Art Deco period dictated the incorporation of color into
designs from the couture houses. The three artists, Iribe, Lepape, and Bakst, were instrumental in bringing color into pre-World War I fashion.

In 1912, two fashion periodicals which had a significant effect on haute couture began publication, _La Gazette du Bon Ton_ and _Journal des Dames et des Modes_. A number of very talented artists began to design fashions and to illustrate couture designs for the periodicals. George Barbier was an important and influential artist who designed for most of the fashion publications and for many of the couturiers. In addition to Barbier, there were other talented artist/illustrators such as Pierre Brissaud and A.E. Marty. The much publicized lampshade tunic, a design which has been credited to Poiret who showed it in 1913, was seen in a number of illustrations of fashions from other couture houses in 1912. During the period of time from 1912 to the beginning of World War I skirt silhouettes went through a number of changes; from harem pants to hobble skirts and then to the tiered silhouette. Although Poiret has been credited with freeing women from cumbersome clothing in the pre-war years, his fashions pictured in _Harper's Bazaar_ appear bulky when juxtaposed with gowns by Lanvin.

The beginning of World War I brought about the closing of some of the couture houses, including the House of Poiret; however, many of the couturiers remained open throughout the years of the war. French fashion periodicals discontinued publication, which created a shortage of places for new designs to be displayed. Fortunately, _Harper's Bazaar_ continued to publish the fashions which somehow managed to come from the French couture houses that remained open;
therefore, the analysis of fashion designs between the autumn of
1914 and 1919 was confined to that periodical. For that reason alone
*Harper's Bazaar* was important; however, the opportunity was pro-
vided for Erte's fashion designs to be shown every month from 1915
through the twenties. Erte's influence on twentieth century fashion
has not been fully appreciated. Couture fashions that were examined
in *Harper's Bazaar* for the period of World War I and for a few years
afterward, showed a strong design influence from Erte. He was the
first designer included in this study to feature a dropped waistline,
a handkerchief hemline, the high collar, and the gowns with the
narrow straps over the shoulder popularly known as "spaghetti" straps.
Many of his fashion contributions were still popular in 1922.

Strong influences on haute couture were not evident between 1920-
1925. Therefore, the analysis of this period was primarily descrip-
tive. The decrease in original fashion designs in the fashion per-
iodicals by the artist/illustrators of that era may have had some
effect on the couture houses. Haute couture fashions went through a
transition period in the early twenties and were very similar to the
fashions shown in 1919. Silhouettes varied from gowns with full
ruffled skirts to a straight tube, and the hemlines varied in length.
Erte's influence was still evident in 1920 and 1921. Vionnet's
designs were first seen in 1922, and the one featured in *La Gazette
du Bon Ton* that year was a long tube with a "V" neckline. The ster-
neotypical twenties gown, with a tube silhouette and a dropped or non-
existant waistline, did not become the mode until 1924 and 1925.
Kneelength hemlines were not evident until 1925, at which time this
length became standard for most of the couture houses.
In conclusion, the specific objectives which were developed to serve as a guide in the study are presented and discussed in the following paragraphs. As a result of the investigation, an analytical framework was developed and is presented.

Objective 1. To document the changes which took place in women's fashions from 1900 to 1925.

Pictures from French fashion periodicals and publications concerning the theatre and arts were analyzed for the twenty-five year period. Both the mode and innovative trends were recorded for each year, according to the designer (see Table 4, Appendix B). Specific style details and the silhouettes were identified to determine whether the fashion change was evolutionary or revolutionary and to provide a year-by-year record of French fashion.

Some of the identified fashions were consistent with previous studies, such as the hobble skirts which were popular in 1911 and 1912, and the Louis Seize style which was popular in 1916. However, additional information about fashion change and historic costume was identified and some conclusions were drawn. Based on the analyses, the researcher concluded that Jeanne Lanvin and Doucet appeared to have been the most original and to have created the most avant-garde fashions of the couturiers included in this analysis. Their gowns were classified as trend setters more frequently than those of Paul Poiret. Poiret has been the most widely discussed couturier from the era included in the study, and therefore was an important part of this research effort. The researcher believed that his role in the fashion scene of the period has been over-simplified. Poiret's biggest contribution to haute couture, based on the analysis that was done for
the present study, appears to have been his genius for recognizing artistic talent and using it to promote the House of Poiret. He was a genius at promotion. Iribe, Lepape, Erte', plus other artists who have not been discussed in this study, were discovered by Poiret and he promoted their art work. Poiret's name appeared on their art. Erte' excused Poiret's use of his designs as something that couturiers often did. Since Poiret had such talented people working for him, perhaps his action was more obvious than it would have been with some other couturier. Poiret's greatest talent, which both Erte' and Laver mentioned in their books, was his ability to promote his own fashions. Both Iribe's and Lepape's books of illustrations for Poiret in 1908 and 1911 were published in periods when Poiret was trying to promote his new couture house or his interior design business.

Objective 2. To identify the artistic and theatrical sources of influence that brought about fashion change from 1900 to 1925.

The artistic and theatrical sources of influence that helped to bring about changes in fashion were the basis for the development of an analytical framework. The results of the research study are included in the analytical framework as depicted in Figure 1. The twentieth century fashion silhouette was an evolutionary type of change which was introduced in the nineteenth century. The framework also included the influential individuals and their contributions. Thus, the framework shows Iribe's influence in respect to color in 1908. Leon Bakst continued the creative use of color and influenced fashion with his designs for the Ballet Russe in 1909.
and 1911. Lepape appeared to have been not only the finest colorist of all the artist/illustrators, but he also influenced the silhouette. From 1912 to World War I, Barbier, as well as other artist/illustrators had a noticeable influence on fashion, primarily on the silhouette; artists such as Charles Martin and Fabius, who created avant garde illustrations for La Gazette du Bon Ton and Journal des Dames et des Modes were two of the most innovative artists included in this study. Erte's influence on fashion, which began in 1913 with the designs for Le Minaret, continued throughout the early twenties. His influence on the gowns of the twenties can be seen in the lowered waistlines; however, Erte did not design such boyish silhouettes as the tube shaped gowns popular by 1924. All of the artists who designed and illustrated for the fashion periodicals were important to early twentieth century fashion. However, the study indicated that it was Iribe, Bakst, Lepape, Barbier, and of course Erte, who had, according to the periodicals examined, the strongest influence on fashion change between 1908 and 1921.

In this study the relationship between haute couture and art has been emphasized and discussed at some length. The Art Deco movement produced a cultural milieu that enabled talented and well trained artists to design and illustrate fashion without having their artistic talents suspect. Too often fashion has been considered a frivolous subject, not worthy of the talents of the serious artist.

A concluding paragraph must concern itself with the period of time between 1922 and 1925 and the lack of perceived fashion influences. It is here where we depart from the analysis and must do some
Erte 1913-1921 (silhouette & color)

Barbier & other Artist/illustrators 1912-1914 (silhouette)

Lepape 1911 (color & silhouette)

Bakst 1909 (color)

Iribe 1908 (color)

Aesthetic Movement 1870 - 1880 (silhouette)
Theatrical Personalities 1890-1908 (silhouette)

Figure 1

An Analytical Framework Describing Influences on Fashion 1900 - 1925
conjecturing. The statement was made that the art movements and haute couture were closely related; if this is true for the Art Deco period than it may be true for other periods as well. The end of the second decade of the twentieth century and the early years of the nineteen-twenties marked the beginning of a new art movement which was essentially anti-art. A movement such as Dadaism, which began long before the decade of the twenties, did not influence fashion immediately; the changes it brought about in couture lagged behind by several years. Unlike Art Deco, art movements such as Dadaism or Surrealism did not influence haute couture with such things as color or with a plethora of talented young artists willing and capable of creating exciting new fashion designs. It seems possible that the anti-art of the twenties was too cerebral in nature, in comparison with the decorative art movement that preceded it, to be able to effect fashion in a positive way. The anti-art movement could only effect haute couture in a negative manner with a move away from the colorful and decorative aspects fashion had assumed prior to, and following, World War I.

Although fashion change is a process which cannot always be predicted, much less controlled, fashion is unquestionably an evolutionary process. The persistent researcher should be able to trace the evolution of any important silhouette. The period studied may have been unique in regard to the influence of an art movement upon fashion. However, there may be other eras when a similar phenomenon has occurred. Thus, other periods of fashion history need to be reexamined to gain further insight into the forces which influence fashion change.
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Books


APPENDIX A

- Unisort Card
APPENDIX B

Master Chart of Couturiers
Table 4

Master Chart Containing the Analysis of Couturier Designs for the Years 1900-1925

<table>
<thead>
<tr>
<th>Year</th>
<th>Docuillet</th>
<th>Paquin</th>
<th>Redfern</th>
<th>Doucet</th>
</tr>
</thead>
<tbody>
<tr>
<td>1900</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>1901</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>1906</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1907</td>
<td>High neckline. Train. Short sleeves. &quot;S&quot; shape</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Couturières with only one entry for the twenty-five year period were deleted.
*Entries marked with a * show a trend-setting design.
<table>
<thead>
<tr>
<th>Year</th>
<th>Martial &amp; Armand</th>
<th>Rouff</th>
<th>Worth</th>
<th>Drecoll</th>
</tr>
</thead>
<tbody>
<tr>
<td>1900</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1901</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>1907</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Callot Soeurs</td>
<td>Beechoff-David</td>
<td>Beer</td>
<td>Cheruit</td>
</tr>
<tr>
<td>------</td>
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<td>------</td>
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</tr>
<tr>
<td>1900</td>
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<td>1901</td>
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<td>1902</td>
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<tr>
<td>1903</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Unknown 1</td>
<td>Unknown 2</td>
<td>Lanvin</td>
<td>Jenny</td>
</tr>
<tr>
<td>------</td>
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<td>1901</td>
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<td>1903</td>
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<tr>
<td>1906</td>
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</tr>
<tr>
<td>1907</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1908</td>
<td>* High neckline. No train. Long sleeves. Empire with an overskirt.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Martial &amp; Armand</td>
<td>Worth</td>
<td>Drecoll</td>
<td>Callot Soeurs</td>
</tr>
<tr>
<td>------</td>
<td>------------------</td>
<td>-------</td>
<td>---------</td>
<td>---------------</td>
</tr>
<tr>
<td>1913</td>
<td>Natural neckline. Short sleeves. Empire. Tiered skirt.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Perechoff-David</td>
<td>Beer</td>
<td>Cheruit</td>
<td>Lanvin</td>
</tr>
<tr>
<td>------</td>
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<td>------</td>
<td>---------</td>
<td>--------</td>
</tr>
<tr>
<td>1913</td>
<td></td>
<td>Normal neckline. Floor length. Tunic dress &amp; coat.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1915</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Jenny</td>
<td>Poiret</td>
<td>Premet</td>
<td>Chanel</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>Year</td>
<td>Doeuillet</td>
<td>Paquin</td>
<td>Doucet</td>
<td>Martial &amp; Armand</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>--------</td>
<td>--------</td>
<td>------------------</td>
</tr>
<tr>
<td>1921</td>
<td>Showed a wide variety of silhouettes. No predominant style.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1922</td>
<td></td>
<td></td>
<td>'Spagetti&quot; straps, Ankle length. Straight skirt with slit up front. Dropped waistline.</td>
<td></td>
</tr>
<tr>
<td>1923</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1924</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1925</td>
<td></td>
<td></td>
<td></td>
<td>Predominately &quot;V&quot; necklines, also boat &amp; high. Hemline just below knee. Tube silhouette. No waistline.</td>
</tr>
<tr>
<td>Year</td>
<td>Worth</td>
<td>Lanvin</td>
<td>Jenny</td>
<td></td>
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</tr>
<tr>
<td>Year</td>
<td>Poirot</td>
<td>Premet</td>
<td>Chanel</td>
<td>Vionnet</td>
</tr>
<tr>
<td>------</td>
<td>-----------------------------</td>
<td>-------------------------------</td>
<td>-----------------------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>1918</td>
<td>Boat neckline &amp; &quot;V&quot;</td>
<td>Boat neckline &amp; &quot;V&quot;</td>
<td>Scoop neckline &amp; &quot;V&quot;</td>
<td>Scoop neckline &amp; &quot;V&quot;</td>
</tr>
<tr>
<td></td>
<td>tunic &amp; sack silhouette</td>
<td>tunic &amp; sack silhouette</td>
<td>Normal waistline, both</td>
<td>Slightly raised waistline.</td>
</tr>
<tr>
<td>1919</td>
<td>&quot;V&quot; neckline &amp; high,</td>
<td>&quot;V&quot; neckline &amp; high,</td>
<td>&quot;V&quot; neckline, Hemline</td>
<td>&quot;V&quot; neckline, Hemline</td>
</tr>
<tr>
<td></td>
<td>also boat &amp; square.</td>
<td>also boat &amp; square.</td>
<td>midcalf.</td>
<td>midcalf.</td>
</tr>
<tr>
<td></td>
<td>Hemline below knee to</td>
<td>Hemline below knee to</td>
<td>Waistline.</td>
<td>Waistline.</td>
</tr>
<tr>
<td>1921</td>
<td>&quot;V&quot; neckline &amp; high.</td>
<td>&quot;V&quot; neckline &amp; high.</td>
<td>&quot;V&quot; necklace &amp; &quot;spaghetti&quot;.</td>
<td>&quot;V&quot; necklace &amp; &quot;spaghetti&quot;.</td>
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<tr>
<td></td>
<td>also boat &amp; square.</td>
<td>also boat &amp; square.</td>
<td>Hemline ankle length.</td>
<td>Hemline ankle length.</td>
</tr>
<tr>
<td></td>
<td>Hemline below knee to</td>
<td>Hemline below knee to</td>
<td>No waistline &amp; dropped</td>
<td>No waistline &amp; dropped</td>
</tr>
<tr>
<td></td>
<td>Bell skirts.</td>
<td>Bell skirts.</td>
<td>Slightly raised waistline.</td>
<td>Slightly raised waistline.</td>
</tr>
<tr>
<td></td>
<td>Ankle length hemline.</td>
<td>Ankle length hemline.</td>
<td>Hemline at ankle.</td>
<td>Hemline at ankle.</td>
</tr>
<tr>
<td></td>
<td>No waistline &amp; dropped</td>
<td>No waistline &amp; dropped</td>
<td>Tube silhouette.</td>
<td>Tube silhouette.</td>
</tr>
<tr>
<td></td>
<td>Draped skirt.</td>
<td>Draped skirt.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>above ankles. Tunic.</td>
<td>above ankles. Tunic.</td>
<td>below knee.</td>
<td>below knee.</td>
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<tr>
<td></td>
<td>No waistline &amp; normal</td>
<td>No waistline &amp; normal</td>
<td>Tunic to hip.</td>
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</tr>
<tr>
<td></td>
<td>hip.</td>
<td>hip.</td>
<td></td>
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</tbody>
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APPENDIX C

Plates
PLATE REFERENCES

PLATE

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PLATE

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XLII. *Trés Parisienne*. Numero 4, 1925.

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REFINEMENTS OF MODERN SPEECH.

Scene—A Drawing-room in "Passionate Brompton."

Paulie athletes (suddenly, and in deepest tones, to Snellad, who has just been introduced to take or in to Dinner). "Are you Interested?"
PLATE II

ARIADNE IN NAXOS; OR, VERY LIKE A WAIL.

An allegorical tableau, representing aristocratic melancholy.
PLATE VII
"CALYPSO"
D'APRES UNE AQUARELLE ORIGINALE
PLATE XI

Dans ce genre, les pieds varient ; les uns sont ajustés avec le dos en arrière ; Directoire ; d'autres, au contraire, sont rallongés. L'unique élévation de la jambe de cette dernière est dégagée et clairement en avant. Ce qui est bien expliqué est qu'en bas, la jambe est d'une extrême finesse, vert olive, qui n'est pas mentionnée pour le noir, également en vogue à cette époque. On préfère celui-ci, en toute chose, la lumièrce faible de fourrure : c'est souvent le cas.

Comme grand écrin de longues blessures, on a cacheté de soie, de soie de fourrure, avec les sabots de la tête, de la queue, de la poitrine, en général, une sorte principale et sous les pieds de miel, avec des peintures, et selon qu'il y a, il y a toujours harmonie.

Les chevaux sont en pleine force, une apparence de robe.
SERAISS-JE EN AVANCE?
Musée Le Bâtard de Paol Phane
ENTRE CHIEN ET LOUPS
Robe de ville de Worth
PLATE XXIV
PLATE XXVI
L'ÉVENTAIL D'OR

Éventail et Bracelets
PLATE XXXVII

I. A VOIE LACTÉE

LA VOIE LACTÉE
L'ENFANT A LA GRENADE
ROBE, ET MANTEAU D'ENFANT
DE JEANNE LANVIN
PLATE XL

LA DERNIÈRE SÉANCE
OU
LA CRITIQUE EST AISEE
APRÈS LE DINNER DANS LE PARC
PLATE XLIII