



1940s Fashion

The Definitive Sourcebook

Emmanuelle Dirix & Charlotte Fiell

The early Forties might have been years of make-do-and-mending and fashionable inventiveness, but the latter half of the decade saw an explosion of contemporary forward-looking fashions. Like the earlier two volumes in the series, *1940s Fashion: the Definitive Sourcebook* is an extensive survey that brings together previously unpublished photography and beautifully drawn illustrations to provide a comprehensive overview of the period, which significantly saw the introduction of Christian Dior's revolutionary "New Look" in 1947, the austerity fashion of the war years, and the rise of silver-screen glamour and sophistication.

Accompanying the images is an introductory essay outlining the different themes of the period and each chapter of the book is given a concise explanation. Biographies of all the major designers and fashion houses of the time are also included for an in-depth look at who shaped the 1940s fashion world. *1940s Fashion: the Definitive Sourcebook* covers every aspect of female fashions from the period, from lacy evening gowns, tailored skirt-suits and fur jackets to figure-sculpting undergarments, satin negligées and slinky swimwear, offering the most comprehensive appraisal of this age of wartime and post-war glamour.

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Emmanuelle Dirix

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Opposite

Hollywood actress Nancy Porter wears a metallic lamé off-the-shoulder dress. Metallic lamé dresses had been popularized by Claudette Colbert in her 1934 role as Cleopatra. The figure-hugging quality of the material lends itself perfectly to the creation of the Hollywood smouldering heroine image. Paramount Pictures, 1945

Forties Fashion

World War II, Practicality & Post-War Styles

The 1940s can be more or less divided into two equal halves: the first half witnessed World War II, the most brutal international conflict in history, demanding the greatest loss of life of any war to date while the second half saw a return to peace. Even though just over half of the decade was marked by conflict, the entire period was influenced by its actuality or aftermath. Forties fashion proved no exception to this: while the first half of the decade was defined by shortages in materials and very few changes in fashion trends, the second half represented a period of recovery mixed in with an awkward continuity.

While many books on 1940s post-war fashion exist, little has been written about styles prevalent actually during World War II. Most twentieth-century fashion compendiums tend to include very little about the period, falling into generalizations about slacks, masculine tailoring and the greater need for comfort without addressing national fashion production or consumption in the individual countries involved. Instead of looking at the differences, the idea of a homogeneous experience is transposed onto the era. There are parallels to be drawn between most countries affected, but there tend to be marked differences, too. Without examining these, and looking at the particulars of each instance, it is impossible to understand the importance of fashion during and after the War.

One reason why so little has been written about fashion during World War II is somewhat obvious: with such a great loss of life, and such horror experienced by so many, it might appear disrespectful and of secondary importance to discuss fashion. This stance is understandable, but problematic. In ignoring an aspect such as fashion when recounting the story of World War II an

Opposite

Mannequins parading before servicewomen showing the latest Utility fashions and the "731" artificial silk stockings nicknamed "Mr Dalton's stockings", after the President of the Board of Trade, Hugh Dalton. September 1943.





incomplete picture is set out, thus propagating all sorts of myths, in this instance the myth that during times of conflict, fashion stops and no one really cares about their appearance as they have bigger things to worry about. In reality, this could not be further from the truth.

As this book will demonstrate, fashion production became vitally important not only to keep economies going, but in playing a vital part in the war effort: the industry's flexibility meant that it could be called upon to outfit troops going into combat. Fashion consumption also played an important role beyond the economic: the purchasing of readymade garments or fabric not only contributed to keeping economies afloat, it also afforded women a distraction from – and sometimes a reaction against – the horrors and hardships that were now part of their lives. Indeed in many places the psychological benefits linked to the importance of fashion often outweighed the economic. In Germany for example, few fashion garments were produced after 1943, yet magazines promoting unavailable and often imaginary fashions continued to be published. This seemingly contradictory occurrence (the promoting of non-existent fashion) invites us to look further into its role during this period.

A less obvious reason why so little has been written about fashion during World War II has to do with semantics, how we actually define the word "fashion". While in journalistic terms fashion denotes what is in the shops right now, in academic terms it is more specifically defined. As Elizabeth Wilson points out in her seminal book, *Adorned in Dreams: Fashion and Modernity*, "Fashion is dress in which the key feature is rapid and continual changing of styles"¹. This definition leads us to the heart of the problem: with material shortages, austerity regulations and rationing, and with a greatly reduced workforce, in particular in the garment industry to boot, changes – especially up until 1945 – were minor in comparison to previous decades, clothes seemed utilitarian, drab and

functional. Furthermore, functionality is a quality rarely aligned with fashion, and is more often used to describe its very antithesis: workwear. However because the cycle slowed down and changes were often to be found only in the detail rather than the silhouette, doesn't mean that we cannot speak of fashion. Clothing may have become more functional but its decorative qualities were far from lost and even though it became understated and functional, it was still closely linked to the expression of personal and social identity. According to fashion historian Jonathan Walford, "Where hope existed, so did fashion."²

Of course in areas where the situation was extreme, and for those who lived in abject poverty or confinement, unlike practical clothing, fashion was of little concern. Combat had destroyed much of the infrastructure in mainland Europe and many found themselves without adequate places even to live, and if they did, still more had no way of heating their living spaces so warm, functional – rather than primarily stylish – clothing was of vital importance to survive these harsh conditions. In certain areas of Germany, for example, the situation was so extreme by 1944 that safes opened by Allied troops discovered not jewellery or money, but clothing – indicating just how precious a commodity it had become.

One final reason why the fashions of the early Forties are rarely discussed is rooted simply in the issue of gender in society. Fashion is primarily seen as an inherently feminine interest, which is why it occupies such an ambiguous place in cultural life. While all of us engage with it to a greater or lesser extent, we are regularly reminded that it is superficial, vacuous and wasteful. This popular discourse hampers both historic and contemporary investigation and debate about the role of fashion in human existence. Its perceived connection with women, femininity and domesticity further compounds the issue. Although credence is rarely given to fashion studies in general, when one attempts to discuss the subject in relation to

times of war, which might historically be viewed as the pinnacle of masculine culture, all bets are off, as it were. In periods of global violent conflict the feminine and the domestic are considered of little importance. This sourcebook aims to rectify this imbalance and offers a visual and contextual overview of fashion during this problematic decade.

Calm Before the Storm?

World War II began within days of the 1939 Parisian Autumn Haute Couture collections. Commercial buyers and private clients observed the fashion parade and saw what the rest of the world would soon be wearing. Upon the outbreak of war Paris was still the undisputed epicentre of the fashion world; styles created by the couturiers were worn globally, either as originals but more often than not as interpretations sold by department stores and ready-to-wear companies. Twice a year customers and commercial buyers would descend on the city to browse, purchase and be inspired by the latest luxury offerings. Within weeks, fashion publications would offer a glimpse of the future of fashion. Autumn 1939 would prove no different, although there were noticeably less international visitors.

Germany's invasion of Poland on September 1, 1939 came as no great surprise. Most European powers had been quietly preparing for war since the late 1930s, nevertheless hoping another major conflict on European soil could be avoided. Two days later, France, Britain, New Zealand and Australia all declared war on Germany; a day on, the British Royal Air Force attacked the German Navy. Less than a week later, Canada entered the conflict and so the battle of the Atlantic had begun. No one was under any illusion about what was to come. So misplaced hope, mixed with a good degree of realism, was reflected in the Autumn collections: daywear was characterized by increasing practicality; tweed suits with defined, boxy, masculine shoulders and narrowly-

tailored waists were a dominating style whereas eveningwear mostly favoured glamorous full-skirted dresses with sweetheart necklines.

The first collections after the declaration of war swung in favour of realism and increasingly practical, warm and versatile fashions were presented, especially for the domestic market. Luxury was still a feature of eveningwear but even this turned pragmatic with long-sleeved gowns to keep out night chills in the event of an unexpected trip to the bomb shelter during an evening out. Luxury eveningwear had been included with the international and in particular the American customer in mind, but whereas numbers had decreased in the autumn, now they were near absent. The sinking of the passenger liner SS *Athenia* by a German U-boat on September 3, 1939 had deterred many customers from travelling to the collections at all.

Practicality, expressed in both silhouette and fabric choices throughout this first wartime collection, was to become the defining feature of fashion during the first half of the decade. Not only was this common sense, in many countries practicality, making do and the abandonment of pre-war luxury became part of the national discourse on survival, Nationalism and victory. Whereas contemporary history has largely ignored the role of fashion during World War II, at the time both government and civilian alike had a vested interest in its production and consumption, role on the home front and propaganda potential. While few governments ignored the matter of fashion and parallels between different nations can be drawn, it is worth examining in closer detail the approach to fashion of four of the key participants in the conflict.

Germany – A National Socialist Vision of Fashion

To fully comprehend Germany's attitude toward fashion in the 1940s it is necessary to look back at the mid-Thirties and in particular the rise of

National Socialism. Once Hitler became Chancellor in 1933, he and his party set out their vision for a "new" and "glorious" Germany. Ideologically, this new order relied on a plan of extensive social, political, military, economic, and cultural reform. Not a single area of life, including fashion, was left untouched by these proposed reforms.

Like most other countries in the 1930s, Germany merely copied or interpreted Parisian Haute Couture styles. Hitler detested the power of Paris in any sphere and he considered Parisian fashions to be part of the "International Jewish Conspiracy", declaring them un-German and ideologically corrupt. Party dislike was so extreme that words with French roots were replaced with Germanic designations: "haute couture" became "Hauptmode" and "chic" was instead "schick"³.

National Socialist ideology rejected the liberated woman who had appeared after World War I, a creature heavily influenced and promoted by French couturiers such as Coco Chanel, Jean Patou and Elsa Schiaparelli, and instead urged women to return to the home. All visual accoutrements of the independent working woman were similarly scorned: fashion, make-up and styled hair were in direct opposition to the way in which the Party perceived the perfect German woman. This Aryan ideal, dismissively dubbed "Gretchen" by her opponents, was youthful, healthy, fit and natural. Blonde hair and blue eyes were indeed an asset but contrary to what so many histories claim, not essential, unlike inner attributes, as the propaganda posters and articles kept stressing. German women should spend less time and money worrying about their appearance and instead concentrate more of their efforts on being good wives and mothers. Their clothes should reflect this commitment to their country and should avoid being overly fashionable. Instead traditional dress – *Trachtenkleidung* – particularly the dirndl, which hailed from Munich (the birthplace of the Nazi Party) was extensively promoted as the proper mode of dress.

Ironically, in the 1930s the German Tyroler style infiltrated high fashion outside of Germany, which saw stylized peaked crown hats, Edelweiss embroidery and re-modelled dirndls promoted in various French and American fashion publications. Indeed Robert Piguet and Mainbocher even presented dirndl-like creations in their Spring 1939 Couture collections. In 1937 Josef Lanz on Madison Avenue outfitted Marlene Dietrich from top to toe in *Tracht*. By then a famous Hollywood star, Dietrich inadvertently sparked a trend for these folk garments and in so doing added weight to the German propaganda campaign for a return to folk costume, which is ironic given that she was an outspoken Nazi opponent.

The fashion for regional and folk elements was not limited to the Alpine style, however. Bohemian and Moravian elements such as smocking and colourful embroidery also found their way onto the pages of *Vogue*, as did Mexican and Central American styles and details, which were a direct result of Franklin D. Roosevelt's "Good Neighbour" policy established in the early 1930s to improve the USA's relationship with Latin America. Inspiration from more "traditional" American dress was also noticeable and came in the form of pioneer and cowboy elements such as embroidered shirts and cowboy boots, while Native-American motifs were common as prints on skirts and dresses. These "native" styles remained fashionable during the 1940s, while the Alpine style was more or less abandoned everywhere outside Germany as its associations, arguably present prior to 1940, were now overtly linked to Nazi ideology⁴. But whereas the Nazi Party regarded this "Black Forest" maiden as the ideal woman, German fashion publications took quite a different view and instead of promoting the wholesome "folk" look, they continued to feature Parisian and American fashions, only occasionally featuring the dirndl and then specifically as a travelling or walking costume. Even Magda Goebbels, wife of Nazi propaganda minister Joseph Goebbels, publicly declared her misgivings

about the Gretchen archetype that the Party was so eager to impose.

Fashion was equally criticized for promoting an unhealthy lifestyle. The Parisian beauty ideal was accused of encouraging women into dieting, and the slender, languid bias-cut clad female it promoted was described as ill-looking and ideologically impoverished. While Nazi culture emphasized fitness, actively promoting sports for women, it also believed that being too thin, especially as a result of dieting, would affect a woman's fertility and threaten the race's future. A stouter figure was promoted and so "in Nazi propaganda it was not fashionably petite women but large women with big hips, the perfect birth machines, who were viewed as this feminine ideal."⁵

This emphasis on health and fitness was not unique to Germany. In most European countries sports had been popularized in the 1920s and grew in importance and participation in the 1930s. Concerns as to the nation's health became increasingly apparent as the prospect of another violent conflict with Europe grew ever more likely during the course of the decade. Increasing numbers of people, particularly the young, were encouraged to exercise regularly. While in some countries this campaign had more overt nationalist overtones than others, few did not observe an increased emphasis on the promotion of sports during the decade.

Thirties Germany was one of the countries where exercise was closely linked to a discourse on Nationalism. Physical education in schools, but also the organization of various youth clubs emphasizing healthy outdoor exercise, did little to hide their motives: young people represented the future and if Germans were to realize their potential as the "Uber Race", its youth should be healthy. Sport was seen as a good antidote to less savoury activities that could lead youngsters astray. The Nazis were obsessed with perceived decadence and a lack of discipline, attributing misplaced freedom to Germany's downfall and defeat in World War I. The

country's children were now actively encouraged to enlist in a variety of youth organizations which emphasized and promoted fitness, self sacrifice and obedience. Of course the most infamous of these was the *Hitler Jugend*.

Come rain or shine, the Hitler Youth took its members hiking, rock climbing and camping to toughen them up. Their uniforms, strict discipline and military marching were an indication that this rigorous and regimented "playtime" was in fact grooming a generation of racially pure, fit and ideologically sound young men and women. To be ideologically sound did not just mean renouncing modern fashions, it represented an abandonment of modern beauty culture and ideals altogether. But the Nazis did not stop at merely attacking dress, for hair and make-up were also subject to scrutiny. Any form of "face-paint" was now considered degenerate and false; women with true and pure souls should have no need to hide behind such masks. Eyeshadow, lipstick, rouge and powders of all kinds were viewed as coercing women into complying with a fashion ideal that was un-German in nature. Hair should be natural, not dyed or permed, and certainly not cut short; women should resemble women, not young boys. Whereas shorter hair for women had been fashionable since the 1920s, the vogue for bleaching was very much a Thirties phenomenon, linked to an improvement in hair dye and more importantly, the allure and power of the Hollywood starlet. Indeed icons of the silver screen such as Jean Harlow were walking, talking billboards for the "bottle blonde" look considered impure by Hitler and his Party.

However much the Nazi regime promoted the pure, natural and healthy "Black Forest" maiden and however much they denounced fashion, the female population of Germany failed to abandon it altogether. Magazines continued to feature Parisian styles, the sale of make-up did not decrease and that of peroxide in fact soared. Even Eva Braun's blonde hair came straight from the bottle. Beyond the health of the nation and the promotion of



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- 25603 Dirndl aus geblütem und einfarbigem Leinen. Helle Schürze, weiße Bluse. Schnittgröße 44.
- 25604 Dirndl aus buntgestreifter Krefonne, Halskrause und Ärmelchen aus Batist, Leinenschürze. Schnittgr. 44.
- 25605 Trachtenmantel aus Loden. Randblenden in abweichender Farbe. Schnittgr. 44.
- 25606 Jugendliches Dirndl aus Waschgeweben: gelümmter Rock, verschnürtes Leibchen mit farblich abweichenden Blenden, dunkle Schürze. Spitzenrüschen zieren die Batistbluse. Schnittgr. 44.
- 25607 Ein praktisches Dirndl aus kariert Krefonne. Blenden in der zarten Farbe der fälgigen Schürze dienen als Aufputz. Schnittgröße 44.

authentic German culture, however, Hitler had another clear motive in the fight against fashion: anti-Semitism.

Hitler's obsession with, but also his exploitation of the idea of, fashion as part of the International Jewish Conspiracy was evident from the outset. As early as 1934, essays began to appear in National Socialist propaganda material, warning German women to stay away from the degenerate Parisian/Jewish fashions. The main line of attack was to declare these modes of dress and adornment as fake, un-German and artificial. Some writers went so far as to suggest that "foreign" (read Jewish) fashion not only caused physical but also emotional damage to German women and this in turn reduced their capacity to reproduce. Instead the German woman should be authentic and, as aforementioned, abandon fashions produced by the International Jewish Conspiracy returning instead to *Tracht*. To fulfil this duty properly she was required to buy only German-produced goods, as buying anything foreign, including fashion, made her an opponent of the regime. The "Buy German" campaigns, mounted to remind the German woman of her consumer duty, were not only intended to convey the Party ideology; they exploited the ideology to strengthen Germany's economy.

The "Buy German" campaigns worked in two ways: on the one hand they actively promoted the superiority of German goods over all others and conversely, they did everything they could to discredit and slander Jewish products. Wild claims about these Jewish products littered the press; the inclusion of evidence from so-called experts in the field would give credence to what were ultimately endless anti-Semitic diatribes. For example, the head of the orthopaedic shoemakers trade association blamed Jews for seeing the foot as an instrument to make money, rather than a vital part of the body. His claims suggested that as a result of this Jewish conspiracy, between 60 and 70 per cent of Germans suffered from "foot sickness".

The "Buy German" campaign had some

significant flaws, the most obvious one being the lack of raw fibres produced inside the country; Germany was, for example, heavily dependent on wool imports. To "solve" these problems the country had invested heavily in the development and production of artificial fibres, which were duly promoted as the "patriotic thing to buy". While poorer women had relied on manmade fibres such as rayon since the 1920s as a means to mimic luxury, better-off clients considered these synthetic materials very much a poor man's version to be avoided at all costs. Once again propaganda material stepped in to urge German women to set aside their prejudices in favour of the greater good of the country. In Germany, as in most countries, women made the majority of household and fashion purchases, both for themselves and their families, so targeting them with messages about consumer responsibility was an obvious route to follow. In causing them to believe they had the power to make or break the German economy the government attempted to flatter women into complying with Party directives.

In 1933 the Nazi leadership began campaigning to boycott Jewish goods and, shortly after their first sanctioned boycott, *die Arbeitsgemeinschaft deutsch-arischer Fabrikanten der Bekleidungsindustrie*, known as Adefa (the association of German-Aryan Clothing Manufacturers) was created and immediately attracted some 200 members from the industry. It charged itself with two tasks: to promote German goods in particular through the condemnation of Jewish goods, and to purge the entire fashion and textile industries of Jewish influence. Also in 1933 the Deutsches Modeamt (the German Fashion Bureau) was renamed Deutsches Mode-Institut (the German Fashion Institute), its main aim being to promote German fashion free from foreign influence⁶. Magda Goebbels was appointed its first honorary president but was soon dismissed by her own husband after she declared her intent to make German women stylish and intelligent, the very

Opposite

Selection of *Tracht*-inspired outfits, including several dirndl-like dresses. Both in the illustration (farmyard animals and hikers) and the accompanying text, the magazine imparts the message that these "costumes" were for the countryside and holidays in the mountains only, regardless of the fact that Nazi ideology wished to see women in this type of style at all times. *Iris Magazine*, Leipzig, summer 1942

antithesis of Gretchen, her views being considered entirely incompatible with Nazi ideology.

In 1934 Adefa mounted a touring exhibition of 200 fashion items to show the German people that the monopoly of non-Aryans in the apparel industry was broken. The truth, however, was less straightforward. Within Germany there was less support for Adefa's Aryanization programme than propaganda would have implied. Over three million Germans were employed in the garment industry and the forced closure or takeover of Jewish-owned factories put many jobs at risk, especially as often they did not fare so well in German hands. Equally, while propaganda emphasized the degenerate and foreign nature of Jewish design and linked it to shoddy workmanship, many Germans showed they believed the opposite in remaining faithful to the Jewish companies and stores they had patronized for decades. Even some of the wives of high-placed Nazi officials continued to shop with well-known Jewish designers. Realizing they were fighting a losing battle in trying to convince consumers to stop shopping at Jewish establishments or buying foreign goods, the propaganda now emphasized more strongly that Germany needed to encourage its own "home-grown" fashion design. Regardless of the new angle people continued to shop as they always did. By 1937 efforts to eliminate Jews from the industry intensified and now all Adefa-member shops were obliged to display signs in the window informing the public that all goods made on the premises were *Ware aus arischer hand* (made by Aryan hands). The slogan accompanying this intensified campaign was a clear message of things to come: "To cleanse for all time". By 1938 Adefa had over 600 members from the textile, leather, fur and fashion industries. All proudly displayed signs in their shop windows stating that the goods on the premises had been "made by Aryan hands", a slogan replicated on garment labels.

Kristallnacht, or the Night of Broken Glass of 9 November, 1938, which saw both SA paramilitary

and civilians attack Jewish shops and synagogues resulted in the "Ordinance on exclusion of Jews from German Economic Life", which compelled them to sell their businesses and helped to complete Adefa aims. Magda Goebbels remarked, "Elegance will now disappear from Berlin, along with the Jews." By the time Hitler invaded Poland on 1 September, 1939, the German apparel and textile industry had been completely Aryanized. With such a loss of experienced business operators and shortages suffered as a result of a curbing of imports, the German fashion industry was already in trouble before the War had even begun.

German fashion was now located in Berlin, the place that Hitler hoped would be the future world fashion hub once his military aims had been fulfilled. The Berlin designer salons staged annual fashion shows; however these were not intended for domestic clients but for neutral, later occupied and allied countries as fashion exports were seen as a way in which much-needed cash could be introduced into the German economy.

With the fall of France in June 1940, seeing the potential for Berlin to supersede Paris as the centre of luxury, Joseph Goebbels stepped up his propaganda campaign and backed the creation of a new all-German fashion publication, *Die Mode*, which was only permitted to discuss and promote home-grown fashion. Together with *Die Dame* and *Elegante Welt* magazines, it presented clothing solely intended for export (although some of the models were seen on Nazi officials' wives), so while German women could read about these fashions, they could not obtain them. Between 1941 and the spring of 1943, the publications grew ever thinner, many pages stamped with the word "unavailable". While most fashion magazines disappeared in late 1943 as they were deemed "non-essential" by the war industry, a very small number continued to be published and their content took on a much more realistic view, focusing on how women could patch up old garments, make clothes warmer and restyle men's dress to help cope with the shortage of

female attire.

Rationing of certain foodstuffs had begun years before the War started but general clothes rationing was not introduced until November 1939. The clothing ration card was considered confusing by most Germans, nonetheless it became a model for the British ration card scheme. The points allocated to each person could be used in stages and some articles, such as leather shoes, required the prospective owner to make an official declaration that he or she did not own more than one viable pair, while other items such as winter coats had to be turned in before a new one could be obtained. Germany was the only country where clients were charged more coupon points for larger sizes, which was ironic given the pre-war propaganda promoting the stout German maiden.

Since most materials and workforces were diverted to the war effort, civilian clothing was scarce and soon the shops were empty. The situation only grew worse as time went on and fewer points were issued each subsequent year of the War. As in most countries, German women were reminded that *Aus Alt mach Neu*, thus to make new out of old. By 1943, however, shortages were so acute and the situation so dire that even propaganda became more realistic in tone, acknowledging the shortages and hardship yet still finding a way to spin this favourably by declaring, "Better to wear patched clothing for a few years than to run around in rags for a few centuries." In late 1943 clothing cards were discontinued, a sure sign that all stock was depleted.

From 1941 onwards the Third Reich established an "alternative" clothing production system: labour camps. The ghettos in Poland were providing German troops with clothing in exchange for food and coal. Even more extreme were the tactics employed in concentration camps. Upon arrival, new inmates' possessions were confiscated, sorted and allocated for redistribution to German bomb victims and soldiers. SS Guards and the wives and daughters of Nazi officers would shamelessly pick



Above

"Mode und Kunst" fashion show with mannequin on the catwalk, showcasing the latest postwar designs. Photographed by Elfriede Neumann of Gadegast, Germany, 1949

out the finest items for themselves. In Auschwitz the wife of the camp commandant set up a sewing studio, where inmates restyled clothes for herself and her friends. While officials' wives were still able to concern themselves with fashion, for most ordinary Germans it had not been of any consequence for a long time – the need for survival meant that many women did everything they could to dress themselves and their children in whatever they could get their hands on, through legal or illegal means. Even though the few remaining fashion publications continued to present imaginary German fashion, which was and never would be made, the reality was that for most women fashion had ceased to exist.

Great Britain – From Utility Chic to Make Do & Mend

For most other countries involved in the conflict the situation was comparable to Germany's, though few suffered similar material shortages. In Britain the situation was at times equally precarious, as not only had it been involved in the conflict from the outset, unlike America who joined in late 1941, but the fact that the country was an island meant that it was also heavily reliant on imports. Once the battle for the Atlantic began, the Merchant Navy found itself in increasingly dangerous situations.

Like many other countries Britain anticipated conflict and had been stockpiling essential goods by negotiating surplus shipping contracts. Even though rationing started in 1939, initially this was only of goods in short supply. Indeed prior to the fall of France rationing of civilian supplies was minimal, but these soon dwindled and what there was required effective management. In January 1940 food was the first resource to be rationed to ensure a fair share for all, as well as a healthy, balanced albeit dull diet. For civilian clothing the problem of shortages was tackled threefold: as with food, rationing was introduced, as were Austerity measures and finally, the Utility Scheme

JAEGER

Utility



Above

Advertisement showing three Utility blouses from Jaeger, 1945

was implemented to control quality and production. The combination of these shaped British fashion throughout the War and into the 1950s.

The first restriction to be introduced was clothing rationing. From June 1, 1941, as with food, clothing now had to be purchased with a combination of coupons and money. Different types of garment and material commanded a different number of coupons depending on quality and on how much fabric and labour went into the finished product. Luxury items such as hats, furs and lace were heavily taxed and considered inessential, thus left off the coupon system.

The same number of coupons was allocated to all, the idea being that this would result in an equal share. In reality those with more money were naturally able to afford better quality. In fact some women were simply too poor to use their clothing coupons altogether as the little money they had was reserved exclusively to feed the family. Second-hand clothing was left out of the rationing system and for many it became the only way to clothe themselves. For those with the time and sewing skills, using coupons for fabric proved a far more economical way to dress.

The 1920s had seen rapid growth in home dressmaking owing to the simplification of garment structure. Women with little or even no experience could now tackle a dress project with relative ease and produce simple garments. Women's magazines, aimed at the lower middle and upper working classes, featured droves of advertisements for dressmaking courses organized by a variety of private and public institutions. However another consequence of the simplified silhouette was easier, higher-volume production of ready-to-wear clothing. This trend continued in the 1930s as ready-to-wear companies grew and improved alongside a burgeoning market. As the off-the-peg industry matured, it was able to offer an increasingly wider and more affordable range of well-made, fashionable garments, resulting in a decrease in home dressmaking.

While many women living on tight budgets still relied on home dressmaking and were thus fully able to fashion their own garments, in the 1940s many were not so skilled, and local women's groups and magazines were on hand to instruct them in how to make the most of their coupons. It was illegal to purchase clothes from abroad, nor was it permitted to order garments through foreign relatives. Nevertheless a black market trade in both clothes and coupons was soon thriving, with poorer women in particular able to exchange their clothing coupons (which would go unused, anyway) for food or money.

Rationing was effective but as the War drew on issues not only of production but also of distribution and most importantly quality control came to the fore. With prices of garments and fabric rising, it was once again the poorer women who would suffer most; their money would only allow for cheap-quality fabric and garments that would fall apart after a short time. This seemed doubly unfair since they had started with less than more wealthy women, who often had stockpiles of clothing. The issue of quality control was thus a great worry to the Board of Trade, who set out to overcome the problem with their pioneering Utility Scheme.

The main aim was to bridge the gap in price and quality between cheap and expensive clothing. This was achieved by limiting the range of fabrics and clothing models produced to a select few, which were made of good-quality fabric that wore and cleaned well. The Utility Apparel Order was launched in February 1942 and to encourage business to take part, incentives such as receiving higher quotas of materials, and the promise that no workers would be withdrawn from factories producing 75 per cent or more Utility garments, were offered to factory owners. These proved successful and in 1942 around 50 per cent of all garments produced came under the Utility Scheme; by 1945, this had increased to 85 per cent.

Utility did not just control quality, it also controlled price; but although Utility garments

were cheaper, tax-exempt and better quality, public reaction was not entirely positive. The name of the scheme, which was used across a wide range of manufacturing industries, had much to answer for – “Utility” denotes the opposite of fashion, and immediately conjures up associations of workwear, uniforms and drab colours. There's no denying fashion produced under the scheme may not have been so exciting as pre-war garb, but it did in fact increase in quality and much of its design made the best out of a bad situation, trying to compromise as little as possible on style.

In an attempt to appease disgruntled customers and to raise the profile of the scheme, the Board of Trade commissioned the Incorporated Society of London Fashion Designers to come up with Utility approved designs. The Inc. Soc., as it became known, had been founded after Alison Settle, editor of British *Vogue*, suggested forming an organization that would unite London designers, not unlike the *Chambre Syndicale de la Haute Couture* in Paris. In uniting these designers and collaborating with British textile and garment manufacturers London could establish itself as a fashion centre in its own right. The list of designers who joined was impressive: Norman Hartnell, Digby Morton, Victor Stiebel, Elspeth Champcommunal of Worth, Hardy Amies, Edward Molyneux and Charles Creed, the latter two having returned from working as couturiers in Paris in 1940. Thirty-two of the designs they came up with were put into production, and when British *Vogue* praised their restrained elegance in its October issue, public opinion began to change in Utility's favour.

Another positive aspect of the Utility Scheme was the re-organization and indeed the rationalization of the garment industry. Prior to the War it had been very fragmented; some would even go so far as to call it chaotic, with dozens of different factories making similar goods, and most factories producing a wide variety of items. Utility reformed this system and instead designated certain factories to specialize in specific

goods. This not only facilitated the allocation of materials and quality control, it also allowed for more streamlined production and distribution of goods. The system was so effective that by the start of 1943, 80 per cent of Utility goods were manufactured in 10 per cent of factories involved in clothing production.

Austerity directives issued at roughly the same time as the start of the Utility Scheme were a contributing factor to the latter's success. While centralizing quality control and production solved many problems, it did not address increasing material shortages. Stockpiles built up before the War were rapidly running out, and the import of goods mainly focused on foodstuffs; although much material was being sent over from America and Canada, the battle for the Atlantic thwarted a good deal of the Merchant Navy's work.

To make the most of the little there was, the Austerity directives under strict rules that applied to all clothing manufacture tried to rationalize stock levels through standardized design. Guidelines on the amount of fabric allowed for each type of garment were issued to all manufacturers and failure to adhere to these would result in a reduction or a stop altogether on materials being allocated. Austerity was ultimately introduced to remove all non-essential elements from garments and thus save on time and money in the manufacturing process. In practical terms this not only meant the allocation of a limited amount of fabric per garment type but also a limitation on pockets, buttons, seams, pleats and ruching. There was a total ban on embroidery and lacework but also turn-ups on men's trousers, the use of zippers, leather and metal buttons and metal jewellery. The list was extensive and the guidelines carefully put together by various sub-committees of the Board of Trade, which aimed to reduce non-essential material use and mindless waste. Bespoke work such as beading, and non-essential items like millinery, fur garments and accessories were permitted as these were considered luxuries

Opposite

Model posing on a Bloomsbury rooftop in London wearing a two-tone dress by Atrima, made under Utility regulations, costing seven coupons. Ministry of Information, 1943





and thus only limited to the wealthy who paid hefty taxes to procure them. Austerity measures therefore had a great impact on the look of garments throughout the War as the restrictions had to be taken into consideration from the design stage right through to production. In practical terms this meant that for the duration of the War, silhouettes remained more or less the same: skirts were straight, with hemlines just below the knee, jackets had broad shoulders but nipped-in waists, and dresses were often closely fitted to the body to avoid yardage waste.

Austerity also impacted on textile design. Many dyes were unavailable as they were designated for war use, hence the palette was limited and this resulted in few fashion changes in terms of colour. Actual designs were also influenced by the measures, the vogue for dainty floral and figurative patterns was encouraged as designs with small repeats were easier to match up and hence generated less wastage in garment production.

Both schemes did much to ease the pressure on the government, but by the summer of 1942 even Utility and Austerity were no longer enough to keep the population in new clothing and instead of issuing higher coupon rations (which would not materialize in new goods), the Board of Trade launched its "Mend and Make-Do to Avoid Buying New" campaign. This emphasized that women who made do with their old clothes were contributing to some part of an airplane, a gun, a battleship or a tank. The employment of national pride but more importantly, the attachment of guilt to consumption, showed just how desperate matters had become. But Britain's women did not respond favourably: many were already mending as best they could, and this latest campaign was the proverbial straw that broke the camel's back. Mass Observation, an organization used to gauge public opinion on war-related matters, noted widespread discontent.

Hoping for a better response, the following year the Board of Trade enlisted the help of the Women's Voluntary Service to promote the more

neatly named "Make Do and Mend" booklet, which used Mr & Mrs Sew to inform women of many practical and fun ways to reuse old garments and materials while offering handy hints on how to clean and maintain existing clothing so that it would serve longer.

The British fashion press did their bit to support the campaign by featuring articles on how Scarlett O'Hara in *Gone with the Wind* had made a dress out of old curtains and how women could create fashion items out of unexpected materials: shoes from cork and raffia, lingerie out of lace curtains, hats from pretty much anything and jewellery out of bottle caps, wine corks and thread spools.

This push for domestic production and creativity was not unique to Britain; similar articles and suggestions were featured in every country at war. France in particular saw a mass of material published on how to make the most outlandish hats and bags out of anything from tree bark to old Christmas decorations. Whereas making do and the re-modelling of old clothing had previously been a source of shame and a marker of poverty, during the War it became an emblem of patriotism and pride. A fashion for unravelling old knitted articles and re-using the wool was encouraged and companies who would "straighten" previously used wools were doing good business.

Home sewing also saw a resurgence of interest across the Atlantic in America – the pattern industry witnessed huge increases in sales. Although sewing machine manufacturers were requisitioned for war work and no new machines were produced for the civilian market after June 1942, the Singer Sewing Machine Company got around this by offering machines for rental and gave priority rentals to women who enrolled in Singer sewing classes. Clearly, capitalism was not going to let war restrictions stand in the way of doing good business.

Opposite

Actress Joan Leslie, in a simple crepe day dress, poses with an evening gown made entirely out of real cultivated pearls. In 1942 the pearl dress was estimated to be the most expensive dress in the world. This promotional image was created to publicize the auction of the pearls, the proceeds of which would be used for the welfare of US servicemen. Acme Newspictures Inc., 1942

USA – The Rise of American Design

Like most other countries, America had been extremely reliant on Parisian design to “inspire” its fashion industry prior to the outbreak of war. While the US was at the forefront of production, in particular ready-to-wear, it lagged behind in terms of a national identity in fashion design, as it had never had any need to develop a “home-grown” design culture. The majority of American designers worked for department stores and ready-to-wear manufacturers, and were never credited by name since the company or store name was the only one that appeared on the garment label. This anonymity contributed to an over-reliance on Paris for fashion guidance as the names of Parisian couturiers were up there with the Hollywood greats; “an official Chanel copy” shifted goods whereas “Mary whom nobody had ever heard of” did not.

By the autumn of 1940, however, Paris was cut off from most of the rest of the world and America, like London and Berlin, spotted a chance to become the new world leader in all things fashionable. It most certainly had production infrastructure and organization on its side and until the attack on Pearl Harbor on December 7, 1941 would suffer little reduction in fabric imports from Asia. However, as there had been no previous need to develop national fashion design, the Americans were caught somewhat off-guard and while American *Vogue* and *Harper's Bazaar* did their best to feign excitement over what US designers would be showing in their autumn collections, in reality magazine editors found it hard to mask their disappointment over these somewhat safe interpretations of previous Parisian Spring collections. While the magazines now began crediting US designers by name, it was clear that there was as yet no such thing as an American style. From various corners efforts were made to try and establish New York as the new Paris: exhibitions, editorial features and extended fashion lines at Saks Fifth Avenue all tried to do their bit in support of this aim. New York's attempts did not go

unchallenged, though; California and in particular, Los Angeles, also vied for the fashion crown.

Los Angeles had a well-established garment industry and in the Thirties had begun exercising some influence on world fashions through the silver-screen creations of Hollywood. While these had never seriously rivalled Paris, most importantly because often they remained interpretations of Parisian Couture, studio designers such as Adrian had achieved a certain level of fame and respect as fashion innovators. Los Angeles was therefore one step ahead of New York as it already had a design reputation, however minor, and indeed the presence of the rich and famous in the city meant that many American designers had chosen to open exclusive couture shops in the city. Equally, New York department stores had branches in LA and stocked local designer collections.

While the first all-American collections received a lukewarm reception, by 1942 American design had come on in leaps and bounds. Claire McCardell and Hattie Carnegie were fast becoming household names and Adrian had set up a design house under his own name. The fashions they proposed were a mixture of smart casual daywear consisting of lots of separates inspired by the campus look, and stylish eveningwear influenced by luxurious floor-length Hollywood gowns. Ready-to-wear companies such as Sears Roebuck interpreted the styles, and while from 1942 onwards more pages were given over to practical and work wear, fashionable suits and dresses remained a constant of their range.

The US entered the War in December 1941 after the attack on Pearl Harbor. Within months the American government had introduced rationing and price controls on garments. By the following spring, the War Production Board had issued a series of directives for the apparel industry similar to the British Austerity rules. As in Britain, these regulations froze the fashionable silhouette and in reality changes were now only to be discerned in the details. Instead of introducing a coupon

Opposite

Actress Betty Rhodes models a welding uniform in a promotional photograph for the 1942 film, *Priorities on Parade*. The plot line centred on a group of entertainers who secure jobs in a wartime aircraft plant. This comical musical sent out a clear message of patriotism and self-sacrifice for the greater good, with the performers turning down roles on Broadway in favour of defence work. Paramount Pictures, 1942





system, like Britain and Germany, the US put the responsibility onto manufacturers, threatening large fines if they failed to adhere to the restrictions on yardage use and garment finishing.

America had significant advantages over the rest of Europe in that it produced cotton and wool; silk and rubber, however, were in short supply after 1941, as were dyes, which were limited since the chemicals were needed for the war effort. So even though as in many other countries fashion changed very little for the duration of the War, there were no public cries for novelty, either from customers or fashion editors, as everyone understood that the designers were working under heavy limitations. In simply accepting things as they were, people were doing their bit for the war effort.

Hollywood stars, the aspirational role models, made their own contribution to the war effort not only by visiting troops but by simply being photographed while participating in war work, dressed in slacks and simple work clothing. Everyone had to do their bit and they all were in it together – for publicity shoots, anyway. Fashion shoots for high-end publications but also for ready-to-wear catalogues often featured airfields and factories as backdrops, celebrating women's war work and also reminding them that taking on a man's job did not mean they had to give up or compromise on beauty; even the most manly of tasks could be performed while looking one's best.

The issue of women going into war work was one that caused concern and debate in most countries. In Germany, Gretchen was only encouraged to do so in 1943 and was reminded in propaganda that this was to be a temporary phase and that she would be reinstated in the kitchen in next to no time. From the outset, the Allied nations on the other hand asked women to play an active role in the economy and industrial production. In 1942 Britain called up all single women and widows aged between 25 and 30 for war work; many had in fact already joined voluntary organizations or taken up war work before this

call-up. In factories women were required to wear overalls or slacks and while eminently comfortable, these were not considered fashionable. Several camps voiced their concern that women were becoming too masculine, which is probably why the wearing of make-up while on duty was never banned, and in some cases females were even actively encouraged to do so. Lipstick was particularly popular, now available in shades of "Auxiliary" and "Victory" red, and in packaging and kits designed to fit in uniform pockets.

Hair also caused endless debate. While women were expected to have well-kempt styles, these were often incompatible with the uniforms or factory outfits they were required to wear for safety reasons. In America actress Veronica Lake, best known for her "peek-a-boo" do (a stray lock of hair which nonchalantly part-covered her face) was asked to change her trademark "Veronica-flick" to encourage women to adopt safer hairstyles for factory work. For most women, scarves and turbans offered a fashionable compromise and would not ruin the hairstyles they covered either.

The worry about this changing gender role could also be ascertained from government propaganda, both in Britain and the US, reminding women that it was their national duty to look pretty to keep up morale. Cosmetics advertisements such as Cyclax stressed the same messages, reminding women that a soldier husband returning from the front expected a pretty wife and even when at work she should wear lipstick "for beauty on duty".

While the US never lacked for cosmetics (unlike Britain and Germany, they always set aside chemicals for their production), by 1943 continental European women had to adopt a more natural look since the materials required to produce lipstick were no longer available. This prompted a mass outcry though little could be done. Instead women looked for an alternative in beetroot juice. The British Board of Trade saw make-up as essential to the war effort and did their best to secure minimum supplies of lipstick throughout

Opposite, top right
RKO starlet Elaine Sheppard shown wearing a braided snood. Acme Newspictures, 1940. Hairnets, snoods and turbans were commonly used in everyday working life for safety reasons and to keep the hair neat.

Opposite, top left
A Max Factor representative demonstrates how to paint cream stockings onto a woman's legs as a solution to the unavailability of real stockings during wartime. 1940

Opposite, below
Actress Patricia Moon applies her lipstick using actress Ruth Evanoff's sunglasses as a mirror. Introduced in 1948, these mirrored glasses were produced by the Libby-Owens-Ford Glass Company; the glass coating treatment would go on to become popular worldwide. Red lipstick remained fashionable throughout the 1940s, often as a way of making plain, wartime clothing more glamorous.

the conflict. Other cosmetic supplies were harder to get hold of, but resourcefulness saved the day: Vaseline was used to make eyeshadow last longer, ladder stop for stocking repairs doubled as nail varnish, and gravy browning and tea were used to tan legs and give the illusion of stockings.

France – Occupation Chic

In the spring of 1940 France was engaged in the Phoney War – while no actual fighting was yet taking place on French soil, phoney or not the impact of this war was clearly noticeable in the Spring collections.

The previous Autumn collections had been a mix of practicality and glamour: Piguet showed a reversible wool “air-raid” outfit, the cape of which doubled as a blanket, while Schiaparelli featured a one-piece zippered jumpsuit (available in shocking pink). Chic pyjamas by Molyneux were suitable for home and shelter use; at Lanvin there were practical day dresses and kangaroo pockets again at Schiaparelli (those obliged to leave home in a hurry could stash everything they needed in their coats). Box coats, an abundance of fur, knitwear and hooded jersey dresses to keep warm also featured in most collections, all this mixed in with a good degree of patriotism and militarism. Colours such as Aeroplane Grey and French Soil Beige were used to create military-style jackets, and even scarves printed with French regimental flags became de rigueur. *Harper's Bazaar* summed up the mood: “The French have decreed that fashion shall go on (...), everyone makes an effort to be as elegant as possible.”

By spring 1940 the clothes intended for the domestic market had become increasingly practical – shorter skirts and dresses were ideal for cycling, and more separates were introduced to give multiple uses to garments. The Spring collection would become known as “La Collection des Permissionnaires”, named after the special permission granted to couturiers called up for

battle to return home and finish their silhouettes, indicating just how culturally and economically important the couture trade was to France.

Propaganda reminded French women that it was their duty to keep dressing up, as it showed the aggressor they would not be easily defeated. But defeated they were, and by dawn on June 14, 1940 the first German troops entered Paris in their immaculate Hugo Boss-designed uniforms. They were there to occupy the city as the northern half of France was now under German administration although technically it remained under control of the French government, which had escaped to the spa town of Vichy, located in the unoccupied Southern zone.

The German troops entered a city that had closed up shop, literally: theatres, cafés, restaurants and the couture salons were all closed for business, some even boarded up. Many Parisians had fled and one contemporary observer noted these “refugees” were so overdressed, it was more like they were attending a garden party than fleeing a war. But within days businesses had reopened and while some – including Creed, Molyneux and Mainbocher – remained closed since their owners had fled the country, many couture salons reopened their doors. When in August the Nazi authorities decreed that any closed business would be treated as abandoned and confiscated unless reopened immediately, more salons followed.

France's borders were closed, no one was coming in and no one could leave. Similarly, crossing from the Northern into the unoccupied Southern zone was exceptionally difficult. With the country in political, social and financial turmoil, and with a lack of communications, the rest of the world assumed that the Paris fashion industry had seized up. The last Parisian issue of *International Vogue*, whose offices were located in the city, featured an eerie editorial shoot that saw models sitting on packing crates in a Parisian railway station while waiting to leave. It was understandable that the world assumed fashion

Opposite

Two test shots for *Harper's Bazaar* magazine featuring a navy and white crepe ensemble and a matching coat designed by Edward Molyneux. c.1943



had shut up shop; in reality, Haute Couture under occupation proved somewhat different.

The four years of occupation actually saw a large number of fashion houses remain open, although the period proved a constant struggle for survival for the industry. Assessed with historical hindsight, this struggle is extremely problematic and therefore little discussed even in contemporary fashion studies, with the notable exception of Lou Taylor and Dominique Veillon's pioneering and controversial writings. The issues raised by this dark period of Haute Couture are multiple and complex, but must nevertheless be addressed to get the full picture of fashion in the 1940s.

As noted above, at the start of the occupation several houses closed down, either temporarily or permanently. Lucien Lelong, president of La Chambre Syndicale de la Haute Couture, governing body of the industry, became increasingly concerned about the salon closures. Not only were the seamstresses, pattern cutters, models, milliners and embroiderers reliant on fashion for their livelihoods, but so too were many satellite industries such as the shoe, corset, button, ribbon, feather and artificial flower makers. These workers had few transferable skills, and if unemployed, would face war work conscription. Lelong decided that as head of the CS it was his duty to ensure the welfare of workers and thus attempt to keep the industry open. Later he would add in defence of this decision that in remaining open, Paris was not only contributing to the economic survival of France but also refused to be defeated by the occupier: remaining open was a sign of defiance.

After the War the rest of the world proved less convinced by Lelong's decision or his reasoning to remain open. The main objections centred around the continued production of luxury fashion in times of war when the rest of the world (and indeed the rest of France) were living with rationing and Austerity measures, and there was the issue of who was buying these fashions. Indeed both are valid concerns and should be addressed.

Once the occupation began no foreigner was allowed to visit the shows, let alone purchase Haute Couture unless they were from neutral or German allied nations. In practical terms this meant only German, Austrian, Spanish, Swedish and Portuguese clients could continue buying couture. Considering that over a third of Paris fashion was sold to American clients and another third to other foreign buyers prior to the War, the loss of these markets was significant. On top of this a significant drop in French customers, not least because so many wealthy Jewish couture patrons had fled the city if not the country, left the industry in dire straits and technically unable to meet its overheads. Contrary to popular belief, after the invasion German customers were extremely limited and only made up a small and insignificant percentage of buyers.

There were, however, two new "problematic" groups of customer who began taking the place of those who had disappeared: the collaborating industrial elite, and the BOFs. BOF stood for *Beurre, Oeufs, Fromage* (butter, eggs and cheese) – the symbolic products through which black marketeers were seen to have amassed their new-found wealth. While the fashion industry was falsely accused of having sold couture to the Germans during the War, they had certainly been responsible for selling to collaborators who contributed to and profited from the hardship of their fellow Frenchmen.

These "nouveau riche" customers were treated with polite disdain by the vendeuses and Christian Dior remarked that after the War they would be shot in their little black dresses. But this new vulgar clientele was the least of the industry's worries: however dirty their money, at least they were keeping the industry open. Hitler, on the other hand, had very clear ideas as to what should happen to the couture industry: he was adamant it should be closed down and moved to Berlin and Vienna, both to fulfil his dream of these two cities becoming the fashion capitals of his New World and to humiliate the French.

Opposite

Three afternoon dresses, two with peplums and one with a scarf skirt. *Très Chic*, c.1940

Overleaf

Sketches of the sleeve, collar and fur fashion details of the upcoming season. *Idées Manteaux et Tailleurs*, winter 1940

Tre Chic

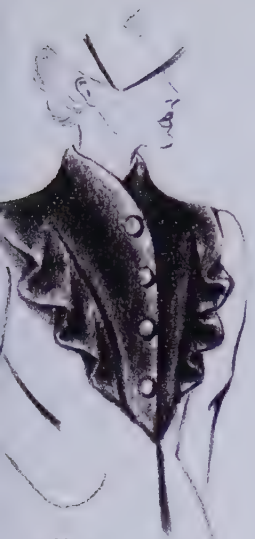


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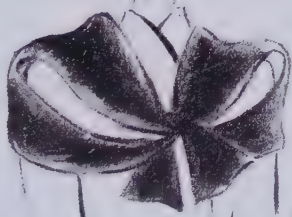
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effets



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Lucien Lelong fought the move on the grounds that it would see the loss of thousands of skilled workers who were the backbone of the industry; without these experienced artisans, couture was impossible. Equally, he stressed that French clients would not travel to Berlin or Vienna to purchase fashion. After his first meeting the Germans agreed to permit couture to remain in Paris, at least for the time being. In February of the following year, Lelong once again met with the authorities, this time to request special status for the Haute Couture system under the looming rationing system. He reasoned that couture relied on a certain amount of materials and required access to luxury fabrics, pelts and trimmings to ensure quality. Once again, Lelong managed to get the authorities to agree with his reasoning and couture therefore continued to be sold independently of the coupon system, although couture cards would now have to be obtained by French customers from the German authorities and furthermore, an impressive percentage of luxury tax would have to be paid on all purchases.

It was also at this point that the Germans granted themselves the authority to decide which houses were eligible for this special couture status, and which ones would face forced closure. The initial number of houses permitted to stay open was set at 35, however Lelong managed to almost triple this number in negotiation proceedings. Authorization was dependant on strict adherence to regulations about "composition and presentation of collections"⁷. As the occupation endured, the number of silhouettes that couturiers were permitted to show fell, as did maximum yardage use in individual garments. It needs to be noted, however, that the latter maximum was still significantly above that of Austerity guidelines in Britain and the US, and indeed extremely generous in comparison to French ration allocations. Madame Grès was closed down several times, either for exceeding yardage restrictions in her famous

draped creations or for deliberately offending the occupiers through her designs. But the industry troubles did not stop there. In another meeting the Nazis demanded that 80 per cent of couture employees be redeployed to the war industries. Again Lelong's negotiation skills were put to the test and clearly with great success for "the eventual figure was three per cent; 12.000 employees remained in the couture trade for the war's duration"⁸. In total, Lucien Lelong is said to have attended fourteen meetings with Nazi officials in order to preserve the fashion industry, and it was only advancing Allied troops who saved it from total closure in 1944.

Stylistically, French fashion evolved as if it truly was "business as usual". Waists grew smaller, hips grew larger and drapery was common. The nineteenth-century influence that had been creeping into fashion in the late 1930s and was clearly felt in the autumn 1939 collections was present in bustled and fuller skirts. Hats reached towering heights and flirted with the limits of good taste. And it was particularly the hats that so offended the first journalists and photographers to reach Paris after the Liberation in August 1944. They could not believe their eyes when they saw Parisian women in their full skirts and embroidered tailored jackets. Even more shocking was the realization that nearly 100 salons had remained open throughout the occupation; the news was seen as so problematic that US officials tried to suppress it and therefore prevent it from reaching international audiences. This attempt failed and when the rest of the world read the reports of what had gone on, outrage, disgust and anger were natural reactions in a time that dealt in black and white alone.

Whereas contemporary sources cried collaboration, nearly 70 years later it is difficult to make a blanket moral judgement about the Haute Couture situation during the War: while all could be judged for the clientele they catered

Opposite

Portrait of fashion model Georgia Hamilton posing in a dress by Christian Dior and a hat by Hattie Carnegie. Photographed by Nina Leen for *Life* magazine, 1948





to, any other “verdict” needs to be considered on a case-by-case basis. It’s true that many stayed open, but their choices and attitudes could be completely different: whereas Jacques Fath and Nina Ricci were often seen mixing with the military in Nazi-occupied Paris and Rochas was openly anti-Semitic, Madame Grès deliberately taunted the occupiers by presenting fashions in patriotic red, white and blue. Heim, himself Jewish, kept his salon open while in hiding in Monte Carlo, and just because she shut down her Salon near the start of the War, Coco Chanel should not be considered more moral than those who remained open, especially considering she spent the majority of the War holed up in her private apartment in the Ritz with her German officer lover. Her arch-rival Schiaparelli’s salon stayed open, and was run by staff while Schiaparelli herself went on lecture tours of America, in the process raising vast sums for war charity work. But retrospective judgement is all too easy and whatever one chooses to feel, with the benefit of historic hindsight it is ultimately a personal matter.

To understand history, however, it is necessary to grasp just how shocked the rest of the world was in 1944. The foreign press condemned the first free collections as much out of disdain as out of artistic judgement. Indeed the 1945 and 1946 collections saw few international buyers return to the city. Paris attempted to appease the world and to shift the black cloud now hovering over its reputation by toning down its extravagance to fall in line with the understated fashions of New York and London – a move also taken to ensure Parisian designs could be legally sold in countries that continued to ration, or still had Austerity production regulations in place while they recovered – but to little avail. By the autumn of 1946 the Haute Couture industry was on the brink of disappearing.

Already New York fashion editor Edna Woolman Chase had tried to resolve the crisis in late 1944 by offering Lucien Lelong a platform in *Vogue* to “explain” himself. Lelong stated that the couturiers

had had no idea of schemes such as Utility that were operating in other countries; he explained the industry’s decision to remain open as a decision to fight for its workers and tradition, and while he accepted that Parisian occupation fashions seemed extravagant compared to what was being made elsewhere, he justified the perceived extravagance in stating that every yard of waste in France was one less yard that could go to Germany.

In a bold move by American fashion editors, who were acutely aware of the threat to Paris’ survival, positive reviews of the 1947 Summer collections were written up, a situation facilitated by the arrival of a new couturier: Christian Dior. Although he had trained at Lelong, Dior’s talent and entrepreneurship attracted the attention of the richest man in France: Marcel Boussac, a textile industrialist who had made cloth for German uniforms. They had come to an agreement the previous year that saw Boussac bankroll Maison Dior in exchange for the designer’s promise to produce fashions using an extravagant amount of fabric. Indeed Dior’s first collection, which would soon become known internationally as the “New Look”, offered something so over-the-top and so luxurious compared to what most had known during the War that the world simply had to stand up and take notice.

While in 1947 Britain and America still seemed stuck in the War years fashion-wise, Paris (and more specifically, Dior) showed the rest of the world the future of style with wasp waists, soft shoulders and vast skirts, topped off with tiny hats secured under the chin with delicate veils. The response was overwhelmingly positive and Carmel Snow, editor of US *Harper’s Bazaar*, gushed about how the clothes had such “a new look” to them that by the end of the year this collection – officially entitled “Corolla” – would become universally known by this accolade. In reality the silhouette was far from new, nor a break with the past: the nineteenth-century inspired silhouette had been developing in France since 1939. In fact

Opposite

A pale blue satin full-skirted dress by Christian Dior and a fitted satin and velvet brocade dress with shawl collar by Jean Dessès. *Album du Figaro*, Winter Collections, 1947

several designer collections had shown similar eveningwear silhouettes in the 1945 and 1946 collections, but it was Dior who transformed this evening elegance into luxurious daywear. To those who had not witnessed this evolution, however, it could not appear as anything but new.

Dior's return to a perfect hourglass figure, achieved through corsetry, crinoline-style skirts and lower hemlines, may have received praise from the fashion editors but not everyone was so enamoured. In Britain the fashion was immediately scorned by members of the Labour government as ridiculous and wasteful; in Dallas the Little Below the Knee Club was set up as a protest against what its members saw as regressive fashions that once again hid women's legs, so impeding physical activity. Even in Paris models wearing the latest fashions were attacked during an outdoor photo-shoot by disgruntled citizens protesting against this blatant elitism while many still lived in dire straits.

Christian Dior was not the only one to promote this silhouette (Jacques Fath and Pierre Balmain presented similar styles), nor was it the only change to be ushered in during 1947: narrow skirts, restrained, tailored day suits and less formal cocktail dresses were equally seen. It must also be borne in mind that just because in 1947 an alternative silhouette was introduced that all former fashions were abandoned: while Dior proposed rounded feminine shoulders, the fashion for square shoulders saw out the decade, as did closely-tailored silhouettes.

One of the reasons why the New Look silhouette was not an immediate universal success when it came to mass audience adoption was that ready-to-wear manufacturers realized they would struggle to offer the fashion at a reasonable price. To do so, they would either have to raise the prices (deemed impossible in a post-war economy) or renounce profits (an equally ludicrous proposition). Although slow on the uptake, by late 1947 leisurewear in America began to take its cue from Dior although the style was adjusted to

be more comfortable by reducing the hemlines and removing the boning from dresses. Around the same time the Sears catalogue offered New Look-inspired skirts, dresses and suits, and women's magazines across the globe instructed their readers on how to adapt clothes to the longer hemline lengths by dropping the yokes on skirts and even knitting extra bands, which could be inserted at regular intervals to create a "charming pattern"⁹. The New Look silhouette was on the assault and would come to dominate the 1950s.

If one were to study just the physical evidence, the story of 1940s fashion is of only relative interest. War hampered the change of style in various ways, and even the post-war years saw many styles that were only marginally different to those seen during the conflict. Take the bigger picture into consideration, however, and investigate the cultural, social, economic and political contexts in which these garments originated and a whole new picture, incredibly fascinating and at times hugely problematic, begins to emerge.

As stated at the outset, fashion in the 1940s was indelibly marked by World War II and its aftermath; it is therefore a tale of war and peace, rejection and continuity, austerity and luxury. To speak of fashion in times of war is littered with difficulties but to simply avoid the issue altogether, declaring it irrelevant or even worse, to pretend it simply didn't exist, is to lose a slice of history that remains a matter of national, international, economic, political and social importance. In ignoring the first half of the decade, as so many books still do, it is impossible to understand the second half and therefore the decade as whole.

Opposite

Hollywood actress Janet Blair wearing a low-cut pink chiffon evening gown with matching coloured jewellery. 1949



Right

A selection of day, afternoon and evening silhouettes featuring the predominant shapes of 1947; the full skirt and the straight narrow skirt, both as calf and floor-length versions. *Modes et Travaux de Paris*, October 1947



Footnotes

¹ Wilson, E. (2005) *Adorned in Dreams: Fashion and Modernity*, p. 3.

² Walford, J. (2011) *Forties Fashion*, p. 6.

³ Walford, J. (2011) *Forties Fashion*, p. 19.

⁴ In the US Sears still featured "gay dirndl skirts" in 1942 but only as beach and holiday wear.

⁵ During the War this feminine ideal caused problems. The more men were called up, the more the need for women to take over work increased. However, the reality of women needed for war work jarred with the Party ideal of the wife and mother. Hence propaganda was not used to recruit women until total war was declared in 1943.

Guenther, (2004) *Nazi Chic: Fashioning Women in The Third Reich*, p.145.

⁶ Walford, J. (2011) *Forties Fashion*, p.17.

⁷ Walford, J. (2011) *Forties Fashion*, p.146.

⁸ Lou Taylor in *Chic Thrills* by

Ash & Wilson (1993), p. 131.

⁹ *Le Petit Echo de la Mode*, 1948

53. Cette robe peut être exécutée en deux-pièces ou d'une seule pièce. La basque découpée rappelle l'empèchemen du corsage qui prend les épaules. Mètr. : 3 m. en l m. 30. ● 54. Le linage et le velours s'associent dans cette robe simple pour souligner la découpe qui accompagne le col. Mètr. : 2 m. 75 en l m. 30. ● 55. Robe en linage fin, simplement coupée de panneaux qui se détachent en pli à la jupe, la manche tient à l'empèchement à sa couture qui suit celle de l'épaule; une pince reprend l'ampleur de la taille devant et dos. Mètr. : 2 m. 75 en l m. 30. ● 56. Nouvelle par sa ligne des hanches et son corsage souple, cette robe en linage est garnie d'une ceinture drapée et s'ouvre en pointe sur un petit gilet boutonné. Mètr. : 2 m. 75 en l m. 30. ● 57. Cette robe très nouvelle avec

sa basque mo-
deux-pièces,
Mètr. : 2 m.
garni de ren-
en double bi-
jupe étroite.
choisissez un
la ceinture n-
qui accompag-
0 m. 90. ●
l'ampleur à l-
par une gro-
prolongeant
ferme dans le

Chorair DE l'élégante



taille donne l'aspect d'un
une large baguette pique.
58. Cet élégant tailleur
après-midi. Il se détache
qui suit la ligne de la
l. m. 30. ● 59. Vous
robe d'après-midi, dont
est faite de plis drapés
ne, Mètre : 4 mètres en
fin, les plis qui donnent
le corsage sont retenus
sine un empiècement sa
devant, un boutonage la
0 en l. m. 30. ● 61. Cette

robe d'après-midi que vous pourrez exécuter en lainage
est nouvelle avec sa basque fermée sur la hanche et la berthe
qui borde le décolleté. Mètre : 3 m. en l. m. 30. ● 62. A
ce modèle, exécuté en lainage, des incrustations de bandes
de velours soulignent la taille et dessinent les hanches,
cette garniture se retrouve au bas des manches. Mètre : 2
m. 75 en l. m. 30 de lainage. ● 63. A cette robe, le drapé
du corsage partant des épaules se croise au-dessus de la taille
et se fixe par un noué dans le dos, l'ampleur de la jupe est
reprise à plis. Mètre : 4 m. 50 en 0 m. 90. ● 64. Des motifs
pailletés noir ou or garnissent cette robe le décolleté
bateau est refermé par un léger drapé. A la jupe, un pan-
neau de plis groupe l'ampleur sur le côté. Mètre : 4 m. 50
en 0 m. 90. ● 65. Simple, mais très nouvelle avec sa basque

qui se détache sur la jupe, cette robe est ornée de motifs
pailletés qui soulignent le mouvement d'axe du corsage
et le montage de la basque. Mètre : 4 m. 50 en 0 m. 90. ●
66-67. Cette blouse en tulle travaillée de petits plis se
portera avec une jupe longue ou courte qui sera faite, soit
en faille, soit en crêpe mat. L'ampleur de la jupe est reprise
à plis. La jupe courte évasée est travaillée de plis au-dessus
de l'ourlet. Mètre : 2 m. 50 de tulle pour la blouse, 3 m. 25
de faille en 0 m. 90 pour la jupe longue ; 2 m. 25 pour la
jupe courte. ● 68. Pour le soir, blouse en mousseline
très floue, froncée aux épaules, et drapée en un mouvement
croisé qui se termine par un noué de côté, jupe en gros
crêpe mat croisée de côté. Mètre : 2 m. 50 de mousseline en
0 m. 90 ; 2 m. 25 en 0 m. 90 pour la jupe longue.





1940s Daywear

The summer 1939 Parisian couture collections were some of the decade's most glamorous – puffed sleeves, bustled evening gowns, sweeping skirts and corseted waists all had a nineteenth-century feel. But by 1940 things had changed dramatically, and a much more practical, understated look had taken over. The dominant silhouette of the 1940s had square shoulders, a belted or tailored waist and an overall mannish feel. Depending on which historical interpretation is favoured, angular shoulders were introduced by Hollywood designer Adrian or by Elsa Schiaparelli in Paris. Often whimsical in the Thirties, they became utilitarian and boxy in the Forties.

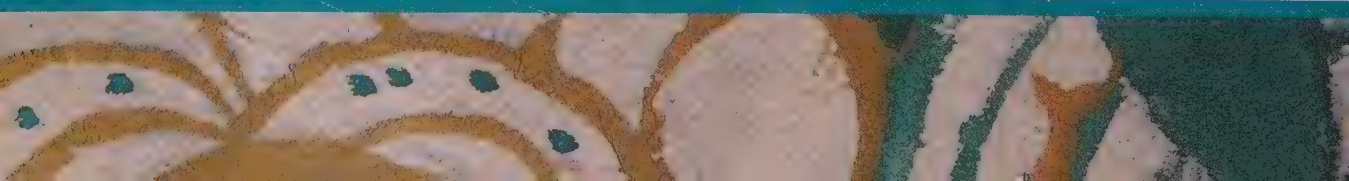
In all countries involved in the conflict, and those reliant on imports from affected nations, restrictions, rationing and Austerity measures heavily impacted on the fashionable look. In practical terms this meant a far more limited availability of fabric; silk was unavailable as it was diverted to the war effort, and wool only in heavily reduced quantity. Dyes were restricted and clothes are said to have become drab, although this was not universal. Greys, blues, greens and browns dominated the palette, but while harder to get hold of, there were also bright coloured floral and striped fabrics. In America and France patriotic blue, red and whites were to be found at both the high and low end of the market, used in the former to demonstrate patriotism and in the latter as opposition to the occupying German troops.

As Austerity measures set out clear directives for both producers and designers in regard to yardage use, which had to be limited

as much as possible while remaining in line with decency, clothes were more closely modelled against the body and hemlines went up. Hemlines had started creeping up to calf length in the late 1930s and in the early 1940s, they sat just below the knee for daywear. This would not only save on yardage; shorter skirts were more practical, particularly for cycling, taken up by many women in light of fuel shortages. The silhouette remained unchanged until the end of the War but even afterwards, it was not abandoned immediately.

Restrictions in yardage, fabric and dyes were not the only reasons why fashion seemed to be rather static. Designers in the US and Britain were instructed that it was their patriotic duty to ensure designs would remain fashionable for several years, so instead of changing the silhouette and palette every year or even each season, as previously, the cycle was slowed down by introducing minimal changes from season to season. Popular daywear items included skirt suits in durable materials such as wool and tweed, dresses that could be worn from day into evening, twin sets, button-down and shirtwaist dresses, box coats and all manner of knitwear. Separates gained popularity as they allowed for variety and multiple uses, even in a limited wardrobe.

Many countries forbade non-essential work on garments due to Austerity measures; embellishments such as fancy stitching, embroidery, smocking, beading and lacework almost disappeared. Only items pre-dating the regulations and homemade or customized fashions had what was now considered wasteful and unpatriotic detail. Magazines and fashion catalogues featured less elaborate spreads, instead concentrating on detail, and reminded customers, just like government propaganda, that they should buy quality.





The most important new style was trousers for women. In the 1930s, several couturiers including Chanel and Patou launched their version of women's trousers but they never entered mainstream fashion, instead being reserved for the elite few who could carry off such a shocking garment. Slacks, which formed part of many factory uniforms, were now taken up by the younger woman, who enjoyed their practicality and comfort; for a more mature and conservative audience high-waisted, tailored versions were popularized by Hollywood stars.

Aside from comfort, the other advantage offered by slacks was that they covered the legs. Stockings and rayon substitutes were in short supply throughout the war, while silk stockings disappeared entirely. Women turned instead to cotton versions and when even these became difficult to procure, leg make-up could lend a helping hand in at least creating the illusion of covered legs.

With acute shortages in Europe, women were asked not to buy new if they could avoid it, and in countries like Germany and France the situation was so dire by the end of 1943 that fashion was no longer on the ordinary woman's radar. The only exception to this stasis was Parisian Haute Couture, though its impact was extremely limited as it was only selling to a few remaining French customers, the wives of occupiers and a handful of clients from neutral nations. Paris was cut off from the rest of the world, and vice versa. In its isolation, designers continued to produce twice-yearly collections and even though they were restricted by occupiers as to how much fabric they could use, this did not prevent fashion from developing, nor from being at times extremely ostentatious. A military influence was clearly discernible in various collections, as was the greater need for practicality; but there

is no denying that Paris did "practical" in a far more luxurious manner than was seen elsewhere: exaggerated peplums, gathered draping, full skirts, fur galore and hats to rival the Eiffel Tower in height. However, as Paris had been cut off from the rest of the world, these styles were not widespread and once assessed as grossly vulgar upon Liberation, they had no impact. The first free couture collections saw Paris fall in line with the practical and pared-down fashions found elsewhere.

It was not until 1947, with the advent of Christian Dior's "New Look", that Paris regained its former influence and indeed a dramatic change in silhouette occurred. The Corolla line inspired a fuller and softer, but most importantly, more feminine look. The nipped-in waist, rounded shoulders, padded bust and hips, plus full skirts with lowered hems (mid-calf for day, ankle-length for evening) exaggerated the curves in a silhouette reminiscent of 1850s styles. While the look appeared new, some argued revolutionary, to foreign audiences its features had already developed in Parisian fashion throughout the war and were therefore a continuation and development of previous years.

Due to the extravagant use of fabric and the perceived return to restrictive fashion (few models, let alone real women, had natural "New Look" waists without corsets), the silhouette wasn't immediately popular, especially in the lower echelons of fashion. Ready-to-wear producers simply couldn't make a profit on such fabric-heavy garments and equally, ordinary women had no need for such luxury. Instead wartime styles persisted, though in a wider range of fabrics and colours, and with a return to embellishment such as embroidery and fancy stitching, but by the end of the decade the New Look silhouette was fast becoming the most popular style at all levels of the market.







Opposite

Actress and dancer Cyd Charisse in a brown taffeta dress with a pink petticoat by Marusia; the hat is a John-Frederics design of gold lace. Marusia of Beverly Hills was a successful fashion brand in the 1950s, stocked by Saks Fifth Avenue and favoured by society ladies and the country club set. International News Photos, 1948

Above

Actress Vera Zorina in a lime green and black suit with a pointed edge jacket and a high-waisted skirt; a lime straw hat, with matching flowers and a light black veil, tops the creation. The jewelled blouse clip of tourmalines and rubies is designed by Royer. 20th Century Fox Productions, 1940



Opposite

Actress Martha Vickers models a tailored dress of pink gabardine with fly front and box pleat darts by Travilla, accessorized by a gold key chain and gold cufflinks. William Travilla, who went under the professional name of Travilla, was a Hollywood costume designer who started out his career in B-movies but ended up winning an Oscar for his designs in 1949, and went on to create one of the silver screen's most famous outfits: the ivory cocktail dress worn by Marilyn Monroe in *The Seven Year Itch*. Photograph by Eugene Robert Richee for Warner Bros., 1947

Below

Actress Louise Platt wears a white sharkskin suit, part of a four-piece outfit designed by Gladys Parker. Her double-breasted collarless jacket has wide full sleeves and is fastened with gold gilt buttons; the turban is of flame-coloured silk jersey. The turban was the most popular accessory of the 1940s and available in a wide range of shapes, colours and materials. From exclusive Hollywood designers catering to the privileged, to Sears catalogue-dressing Middle America, the turban featured in every collection and was retailed at all levels of the market. Press image, 1940



Below

Studio portrait of a young woman in a summer dress, with belted waist and darted pleats. A large-brimmed straw hat and leather gloves accessorize the outfit and add an air of formality. American c.1949

Opposite

Actress Brenda Marshall in a white day suit with mother-of-pearl buttons and appliqué detail to the chest. A white wide-brimmed hat, large leather clutch and matching gloves accessorize the casual country club look. Photograph by Schuyler Crail for Warner Bros., c.1943







Above

Actress Jane Randolph in a black trouser suit worn over a white blouse with a cutwork collar accessorized by a small black bow tie. The suit shoulders are accentuated through shoulder pads, tailoring and the use of heavy material. Randolph failed to break Hollywood and by the mid-1940s was starring in B-movies. RKO Radio, 1942

Right

Actress Rosalind Russell in an Adrian designed costume channelling the tropical trend through its Arabian drape hat, paired with leather peep-toe courts. c.1941







Opposite

Cotton gingham day dress with wide cap sleeves which are detachable to transform an elegant day dress into a sundress. Worn with a wide-brimmed hat and two-tone courts. c.1948

Above

Actress Olympe Bradna in a daytime skirt suit, with sash belt and bow necktie, topped with a wide-brimmed straw hat and accessorized by a small leather handbag and matching cutout courts. Paramount Pictures, c.1940





Above

Actress Cheryl Walker in a black printed dress with a large floral motif exemplary of the exotic style that became popular during the decade. Roto, 1944

Opposite

Actress Joan Perry wears a play-dress of lilac linen, trimmed with embroidered flowers in purple and green. The dress evidences the fashion for naïve embroidery in the "Mexican" style. Photograph by Elmer Fryer for Warner Bros., 1941

**Above**

Models wearing Berketex Utility
fashions, designed by Norman Hartnell
and photographed by James Jarche,
December 1942



Above

Two Utility dresses showing the new silhouette for 1946 with the wider skirt replacing the slim and economical wartime look. On the left, a Tange crepe dress; and on the right a Vineyard crepe dress with black suede belt. Photograph by William Vanderson, 1946



Above

Three models sporting Berketex Utility fashions designed by Noirmal Hartnell, 1943

Opposite

Two fashion models working at the Board of Trade Utility Clothing Display, London, 22 September 1942. On the left is an original West End outfit, while on the right is its mass-produced counterpart



JAEGER



The best in Utility

YOU CAN BUY JAEGER UTILITY EVERYWHERE

Opposite

Advertisement for Jaeger Utility fashions,
1945

Below

A model trying on a Utility suit ensemble.
Photographed by James Jarche for *The
Daily Herald*.





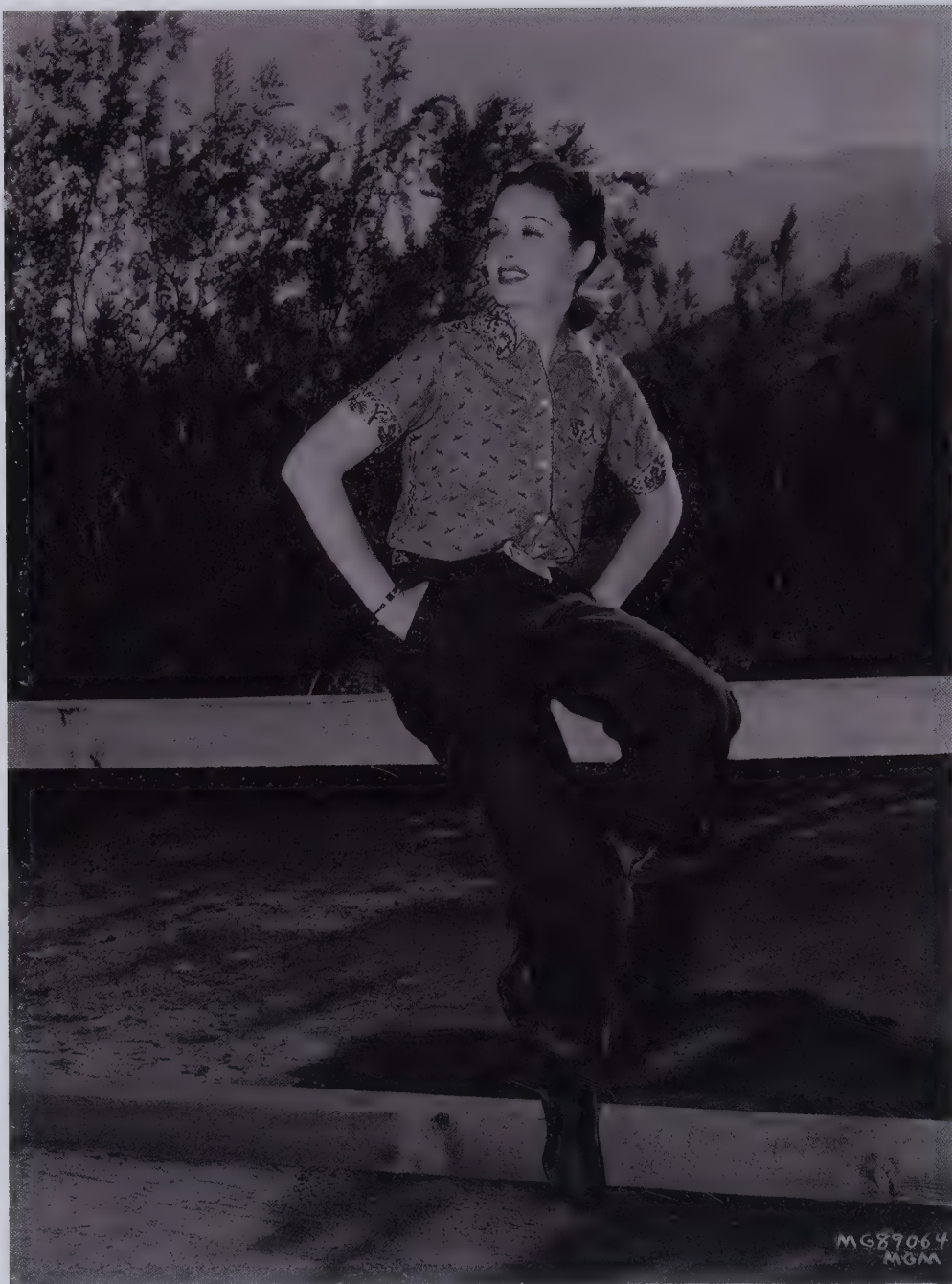
Above

Actress Jane Wyman models a pants suit teamed with leather boat shoes. The outfit is exemplary of the comfortable masculine styles produced for women's new active role in society. Jane was the first wife of former US President Ronald Reagan, whom she married in 1940. c.1945

Opposite

Stage actress Ethelind Terry in slacks, a cotton blouse with scalloped edges, a white casual turban and suede moccasins, photographed on a military airfield. The image was part of a propaganda drive to encourage women to take up war work and to suggest that everyone, regardless of fame, class and wealth, was in it together and they all had to do their bit.





Above

Actress Gail Patrick in Palm Springs, California, wearing holiday attire of blue denim trousers, a waist-tie shirt and cowboy boots. Vacations were traditionally seen as times when it was appropriate to swap formal dress for casual wear. It was particularly popular to embrace outfits that accessorized with one's destination, such as this ranch style. Metro-Goldwyn-Mayer, c.1941



Above

Jane Wyman in high-waisted slacks and a short-sleeved casual blouse with a military print. *Primer Plano*, 1946



Above

Actress Dorothy Lovett in a cowboy-style riding outfit. Gathered blue cotton trousers and a jacket with white cord appliqué combine with a white cotton shirt, Stetson-style hat and pleated rope belt. Star cuffs add an all-American touch to this ensemble. RKO Radio, c.1944

Right

Actress Karin Booth in a white lounge suit, with a tunic jacket and an embroidered and fringed sash belt. The ribbon sandals are testimony to the inventive footwear developed in response to fabric shortages. c.1944







Opposite

Tailored slacks worn with a printed blouse, wide-brimmed straw hat and espadrilles. Even though many objected to females wearing trousers, slacks were seen as an inevitable consequence of women undertaking war work in addition to housework and comfort was of the utmost importance. These tailored "fashion" slacks aided their acceptance as part of the new female wardrobe. Photograph by G. Tornello, 1942

Above

Casual summer ensemble of tailored, high-waisted slacks, a short-sleeved blouse with a floral print and matching tie around the belt, worn with leather cork wedge sandals. Photograph by Ray Jones for Universal Pictures, 1941



Model L-1022

New Ladies' Slacks
Featuring Belt Loops
Two Pleats turn in



Model L-1023

Smart New Slacks
Featuring Wide, Two-button Waistband
Two pleats turn out.



Opposite

Two pairs of tailored ladies' slacks worn with casual shirts. Graphic Arts Inc., c.1942

Above

A patriotic red, white and blue ensemble worn by actress Frances Gifford in the film *Louisiana Purchase*. A "V" for "Victory" embellishes the pocket of her blouse. Paramount





Opposite

Actress Gail Patrick sports an Arabian-inspired tarboosh of soft lavender with a contrasting rolled turban of striped cloth. Over her sports dress she wears a sateen robe from Egypt. The photograph was accompanied by the caption "high on a date ladder, Gail Patrick reaches for the golden ripe high-calorie dates". Both image and caption were almost certainly used in a campaign to encourage people to try new foods that were considered nutritious at a time of scarcer availability. Metro-Goldwyn-Mayer, c.1942

Above

Actress Patricia Dane in a smart tailored suit of black and white pencil-striped cotton. The skirt features a 15-cm (6-in) front slit to facilitate ease of movement and the fitted jacket has double revers from the waist to the jacket edge. Metro-Goldwyn-Mayer, c.1942

Below

Actress Laraine Day wears a heavy linen suit. The pencil skirt with a short slit, rounded at the edges, has a slot seam meeting with the zipped line of the fitted jacket, which dips slightly at the back. Patch pockets round at the front, in keeping with the line of the skirts and jacket. This ensemble is accessorized with a buttoned blouse with a small bow, crocodile handbag, gloves and a pillbox hat. Metro-Goldwyn-Mayer, c.1945

Right

Laraine Day's one-piece dress of ice-blue wool is bias cut and has a flared peplum and dolman sleeves. A wide fitted belt and gloves are of dark blue suede, as is the tiny pillbox hat with flowing net veil. The large pouch bag is made of wool cloth. Metro-Goldwyn-Mayer, c.1945





MG 87720
MGM



Above

A pleated full skirt is combined with a white blouse with lace detailing, ruffles and a high collar and matching cuffs. American, c.1948

Opposite

Hollywood actress Rosalind Russell in a black suit with a sleeveless, hip-length jacket; and a white silk shirt. c.1942.







Above left

Black crepe evening gown with a wide boat neck, peplum and diamante bow detail. The dress is accessorized with black suede sandals, a small leather clutch, nylon gloves, a black velvet headband with netting and feathers, and a double mink stole. American, c.1948



Left

A fitted crepe dress with a side bow and a sequin leaf motif embellished on the bust. The dress is combined with suede court shoes, leather gloves and beret-style hat with netting and feather. American, c.1946

Opposite

A woollen skirt with button fastening, worn with a black knitted sweater and matching woollen jacket; the skirt fastening detail is copied on the jacket. The drab colours of the outfit are both a reflection of the shortage of dye and of the temporary abandonment of fashion colours in favour of more neutral ones so that garments did not become too rapidly outdated. This is a record photograph from an American ready-to-wear company and was probably never intended for public use. American, c.1944

Below

Three belted summer dresses with full skirts. *Robes Idées Sport*, Éditions Thiébaut, winter 1948



Below

Three day dresses in Corolla (what has come to be known as "New Look") style with full skirts and accentuated hips.

Robes Idées Sport, Éditions Thiébaut, winter 1948





Above

A pale yellow suit with full skirt and a tailored and belted jacket with two box pleats; a pale blue narrow shirtdress with large pockets; and a summer suit with a full pleated skirt and an asymmetrical fitted jacket. *Robes Idées Sport*, Éditions Thiébaut, winter 1948



Above

A light blue suit with a full box-pleat skirt and a fitted jacket with shoulder panel detail; a pale yellow suit with knife-pleat skirt and a summer blouse with a monogram detail on the waist; and a pale blue formal day dress with capped kimono sleeves and pleated panel skirt. *Robes Idées Sport*, Éditions Thiébaut, winter 1948



Above

Tiered day dress with broad shoulders and full skirt; a day dress with full skirt; and puffed short sleeves; and a summer dress with pulled thread work detailing on the skirt and bodice. *Robes Idées Sport*, Éditions Thiébaud, winter 1948



Above

Walking suit with a long narrow skirt and a short tweed box jacket, and two afternoon ensembles with full skirts and bolero jacket and blouse. *Robes Idées Sport*, Éditions Thiébaud, winter 1948



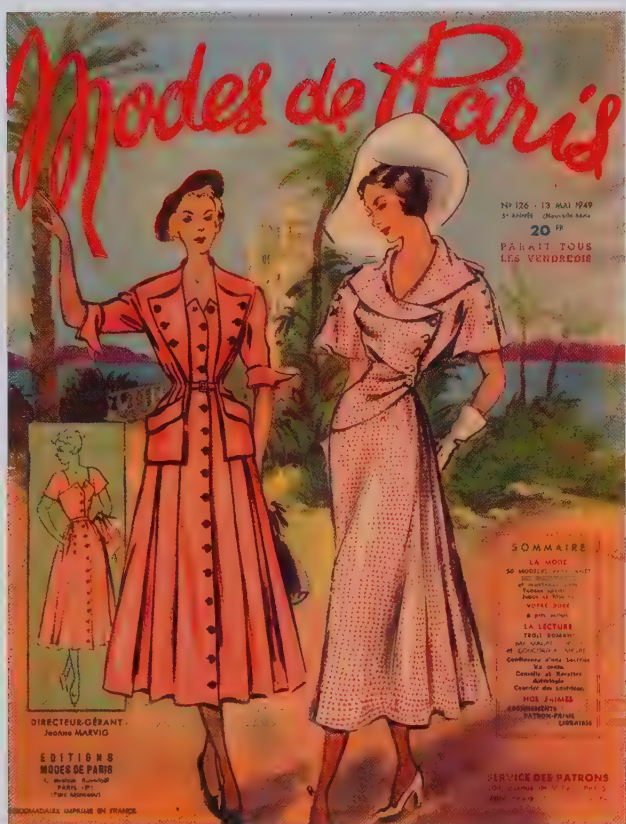
Above

A selection of casual "weekend" outfits to be worn at home or on short trips; the short dungarees would only be worn by the young. A more mature alternative is presented in the form of the dungaree-pleated dress. *Robes Idées Sport*, Éditions Thiébaut, winter 1948



Above

Three city ensembles in Corolla line styles. *Robes Idées Sport*, Éditions Thiébaut, winter 1948



Above

Cover of *Modes de Paris* featuring a pleated pink dress with matching jacket and an asymmetrical enveloped bodice dress with a side-pleated skirt. May 1949



Above

Cover of *Modes de Paris* featuring two walking ensembles: one in green woollen check material, cut on the bias for the skirt and one brown woollen coat dress with large pockets and gilet-like bodice. November 1949

Modes de Paris

N° 132 - 24 JUIN 1949
5^e ANNÉE - (Nouvelle Série)
20 FR.
**PARAIT TOUS
LES VENDREDIS**
DIRECTEUR-GÉRANT
Jeanne MARVIG

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Tenues de sport et d'été.
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ces pour dames et enfants.
UN OUVRAGE DE DAME

LA LECTURE
DEUX GRANDS ROMANS
par DELLY et Jean MIROIR
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D'UNE LECTRICE
LA NOUVELLE
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LE COURTIER
D'ACHATS

Accessoires
pour les vacances
NOS PRIMES
PATRON A DEMI-TARIF
LIBRAIRIE
NOS PATRONS-
POCHETTES

**ÉDITIONS
MODES DE PARIS**
4, avenue Ruysschaert
PARIS (18)
(Parc Monceau)
HEBDOMADAIRE IMPRIMÉ EN FRANCE

SERVICE DES PATRONS
• 104, avenue de Villiers, PARIS
Mme. MARVIG Tél. : CAR. 07-89

Above

Cover of *Modes de Paris* featuring two models in printed cotton summer dresses.
June 1949

Modes de Paris

N° 115 - 25 FÉV. 1949
5^e ANNÉE - (Nouvelle Série)
20 FR.
PARAIT TOUS
LES VENDREDIS
DIRECTEUR-GÉRANT
Jeanne MARVIG
SERVICE DES PATRONS
104, avenue de Villiers, PARIS
Tél. : CAR. 97-88

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ASTROLOGIE. — CONSEILS ET RECETTES. — LES LIVRES	
DE LA SEMAINE. — LE COURRIER DE MARIANNE.	

ÉDITIONS
MODES DE PARIS
4, avenue Ruyssabli
PARIS (8^e)
(Parc Monceau)

HEBDOMADAIRE IMPRIME EN FRANCE.

Above

Cover of *Modes de Paris* featuring a model in a pleated shirt and narrow skirt combination. February 1949

Modes de Paris

N° 129 - 3 JUIN 1949
5^e ANNÉE - (Nouvelle Série)
20 FR.

**PARAIT TOUS
LES VENDREDIS**

DIRECTEUR-GÉRANT
Jeanne MARVIG

**ÉDITIONS 8
MODES DE PARIS**
4, avenue Ruyssdal
PARIS (8^e)
(Parc Monceau)

SERVICE DES PATRONS
104, avenue de Villiers, PARIS
MMRS. Paraire Tél. : CARL 97-88.

HEBDOMADAIRE
IMPRIME EN FRANCE

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M. de la Roche et
LA VIEILLE
Une nouvelle. Confiance
d'une justice. - Ravettes
et Corail. - Les livres.
La Cuisine.

NOS PRIMES
PATRON et LIBRAIRIE
Notre Service
VOUS VOUS MADAME
Cette semaine :
DEUX TUMBERS

Above

Cover of *Modes de Paris* featuring a model wearing a narrow A-line skirt and a polka-dot blouse with puffed sleeves, and a model in a tailored shirt with vertical box-pleat pockets over a narrow A-line skirt. June 1949



Above

A grey dress of wool knit fabric with an embroidered grey and red motif. *Buffalo Evening News*, 1940



Above

A three-piece suit consisting of a black woollen skirt, white linen blouse and red bolero jacket bound in black. *Buffalo Evening News*, 1940



Above

Actress Ida Lupino models a two-piece wool and velvet dress, accessorized with emerald clips and a large silver fox stole. *Buffalo Evening News*, 1940

Above

Actress Jane Wyman wears a brown twill skirt suit with a flange collar of gold cloth, accessorized with a pair of gold key clips and matching tilted turban. *Buffalo Evening News*, 1940



Above
Practical summer dresses made out of man-made fibres. *Iris Magazine*, Leipzig, summer 1942



Above and Opposite

Summer holiday dresses, some of which show an influence of *Tracht*, or folk costume. Even though the Nazi Party promoted traditional dress as the only truly correct style, fashion producers and fashion magazines alike remained less convinced and only adopted certain elements of the Black Forest maiden look. *Iris Magazine*, Leipzig, summer 1942



Shantung, poche
amovible - Jupe
culotte -

Flanelle, jupe
culotte croisée devant.

Croquis Éléphants

Left

Two bifurcated summer shorts-dresses in flannel and crepe. *Croquis Éléphants*, c.1948

Opposite

White summer dress with a tiered bodice and pleated panel skirt, and a brown pleated peplum day dress with a box coat with pleated back panels. *Croquis Éléphants*, summer 1946



Croquis Éléphants



Above

Actress Jean Cagney in a grey sharkskin sports suit, with a brown tailored blouse in crêpe de Chine and a brown felt hat. Paramount Pictures, 1940

Opposite

Two single-breasted skirt suits made in line with Austerity restrictions imposed on garment manufacturers in the USA. Graphic Arts Inc., c.1942



Back for both models

Model L-1001
ONE-BUTTON NOTCH LAPEL MODEL

Lower Piped Pockets
Breast Welt Pocket
Skirt—Four gore

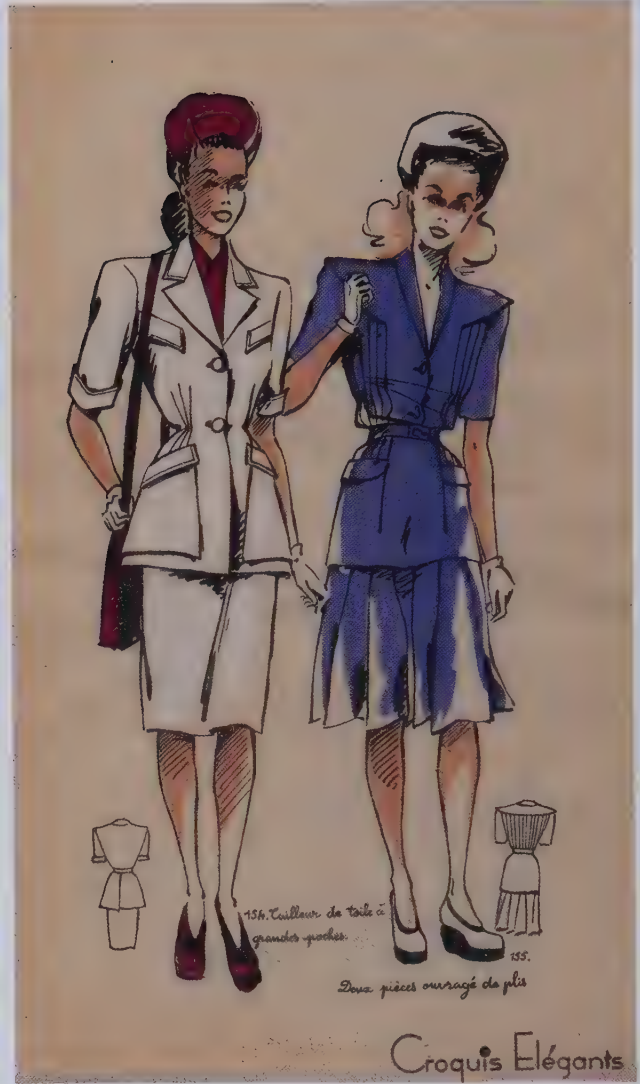
Model L-1002
TWO-BUTTON PEAK LAPEL MODEL

Slanting Piped Pockets
Breast Welt Pocket
Skirt—Eight gore



Above

Printed crêpe de Chine dress, with gathered waist and hip band and skirt drape, and a pale blue crepe dress with a capelet back and pleated back skirt panel. *Croquis Éléphants*, summer 1946



Above

Two linen cotton-mix day suits with long jackets and tailored waists. *Croquis Éléphants*, summer 1946



Above

Green day dress with puff sleeves and a ribbed chasuble dress worn over a white shirt with scalloped collar. *Croquis Éléphants*, summer 1946



Above

A black cocktail dress with a front bustle and a deep neckline, and a black jersey cocktail dress with a sweetheart bodice gathered sleeves and skirt yoke. *Croquis Éléphants*, summer 1946



Above

A selection of afternoon dresses with wide shoulders and full skirts. *Modes de Paris*, c.1945



Above

Cover of *Modes de Paris* magazine featuring a woman in a white and red romantic dress, with corset-like bodice and full skirt. The predominant colours of the cover are deliberately patriotic. c.1945

Style for Busy Days

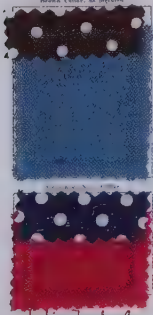
Something as attractive as the blue skirted... a basic frock in spun rayon and cotton in your closet... a basic frock in spun rayon and cotton in your closet... a basic frock in spun rayon and cotton in your closet...

Yes! You too... its costume country... a frocked waist... a frocked waist... a frocked waist...

It's a frock that is pared low enough to enable you to get it in each color, and will serve you devotedly on any occasion!

This garment should be dry cleaned for best results

Style 571 comes in Charming Blue, Navy Blue and Black.



Fashion Frocks Inc.



Style 571

Colors: Charming Blue (brown collar) Navy Blue (black collar)

Sizes: 12 14 16 18 20
Lengths: 41 43 45 47 49
Price: \$3.98
Deposit: .65
Balance: 3.33

Stripes in Flower

on a Sanforized Shrink

easy-to-slip-into coat dress...

designed for active wardrobe duty!!

Guaranteed Washable If Washed in accordance with the instructions on the tag

Sanforized Shrink

Style 569 comes in Dainty Rose and Black, an optional



Material: "Southern Beauty" Sanforized Shrink Poplin

Price: \$9.50 per yard
Deposit: .20 = "
Balance: .39 = "

Stripes in flower... in an adorable coat-dress that will make you a new you...

Closeted buttons fasten all the way up front... you can do and doff this frock in a jiffy. The tailored collar is open, with notched lapels. A self fabric felt tops over at the front and drape, step-out pleats make the skin just what you want.

This frock is completely washable. Glad? Well, there's more good news... it's Sanforized Shrink! You see... you can wash and tub it with no more confidence than the fine poplin fabric retains its form.

What more than this can you ask of a frock... to take you smartly to any place... party or meeting, to give you assurance of good wear to better you with every wearing... all for a sum almost unbelievably low?

Style 569

Colors: Dainty Rose and Black Blue and Navy

Sizes: 14 16 18 20 40 42
Lengths: 41 43 45 47 49
Price: \$3.98
Deposit: .65
Balance: 3.33



Fashion Frocks Inc.



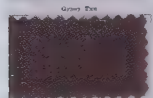
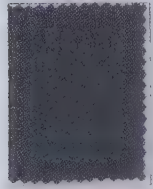
DRESS TAILORED FOR ALL-DAY WEAR!

Style 729

Colors: Navy Blue, Green, Black, White

Sizes: 12 14 16 18 20
Lengths: 41 43 45 47 49
Price: \$5.98
Deposit: 2.25
Balance: 3.73

Style 729 comes in Navy Blue, Green, Black, White



Style 729 comes in Navy Blue, Green, Black, White



This is a simple, yet elegant, dress... a dress that is simple, yet elegant, a dress that is simple, yet elegant...

The dress is simple, yet elegant... a dress that is simple, yet elegant, a dress that is simple, yet elegant...

The dress is simple, yet elegant... a dress that is simple, yet elegant, a dress that is simple, yet elegant...

This garment should be dry cleaned for best results

Fashion Frocks Inc.

Above left

A model sheet with swatches for a blue spun-rayon cotton princess waist-dress, worn with a polka-dot vestee, Fashion Frocks Inc., Cincinnati, Ohio, c.1943

Above

A model sheet with a swatch for "Sanforized Shrink Poplin" coat-dress with tailored collar, belted waist and button fastening, Fashion Frocks Inc., c.1943

Left

A model sheet with swatches for a green fine-rayon gabardine shirtwaister dress, with long full sleeves, Fashion Frocks Inc., c.1943

Fashion Checks... are acceptable anywhere!

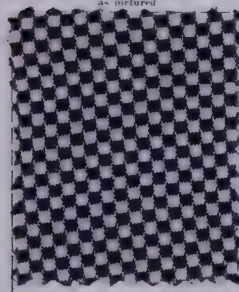


WORN IN HOLLYWOOD BY—

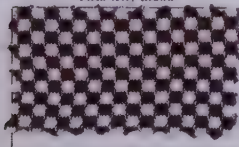
Martha O'Driscoll

Appearing in RKO's
"Fallen Sparrow"

Style 526 comes in Charm Black,
as pictured



Fifth Ave. Brown



Material: "Fashion Award"
(Rayon Jersey)
54 inches wide

Price\$1.98 per yard
Deposit60 " "
Balance1.38 " "

A TWO-PIECE FROCK IN
SUBTLE RAYON JERSEY
TO WEAR FOR EVERY
OCCASION!

Style 526

TWO-PIECE

Colors: Charm Black: Fifth Ave. Brown

Sizes: 12, 14, 16, 18, 20, 40
Skirt Lengths: 25, 25½, 25¾, 26, 26½, 27
(2-inch hem)

Price \$8.98

Deposit 2.40

Balance 6.58

(Plus 12¢ C. O. D. Fee—
We pay postage)

Today smart women are buying clothes with an eye to fine fabrics and to tailoring that is unmistakably well done. As a result, Fashion Frocks is the **buy**-word of America's smartest women.

Three large buttons, on a background of gros-grain ribbon, fasten down front. The lowest one is placed on the snug, set-in beltband. A shallow flap acts as a pocket on each side of the jacket peplum.

The skirt is singularly simple—in keeping with the conservative, tailored lines of a wartime wardrobe. It's a perfect mate for sweaters and blouses.

For smartness, beauty, and long-lasting dependability at a price you can afford to pay, look to Fashion Frocks!

This garment
should be dry cleaned
for best results

Fashion Frocks, Inc.
CINCINNATI, OHIO

Above

A model sheet with swatches for a small-check rayon jersey two-piece skirt suit.
Fashion Frocks Inc., c.1943

Your
Chesterfield Dress
is a Perfect.....

Background
FOR Personality



Style 541

Colors: Seagreen-Sky-Peacock Blue

Size: 10 12 14 16 20

Length: 40 44 48 52 56

Price: \$29.95

Deposit: \$5.00

Balance: \$24.95

For Further Information
Please SEE OTHER SIDE

The garment
should be dry cleaned
for best results

Material: "Fashion Favorite"
(Woolen Tulle)

Price: \$20.00 per yard

Deposit: \$5.00

Balance: \$15.00

Something to
shout about!

a two-piece suit of
finest quality gingham!

Guaranteed Washable IF Washed
in accordance with the instructions
on the tag

PRESHRUNK



Style 556

Colors: Sky-White-Black

Size: 10 12 14 16 20

Length: 40 44 48 52 56

Price: \$29.95

Deposit: \$5.00

Balance: \$24.95

For Further Information
Please SEE OTHER SIDE

The garment
should be dry cleaned
for best results

Material: "Success Story"
(Cotton Broadcloth)

Price: \$12.00 per yard

Deposit: \$3.00

Balance: \$9.00

For Further Information
Please SEE OTHER SIDE

The garment
should be dry cleaned
for best results

Material: "Success Story"
(Cotton Broadcloth)

Price: \$12.00 per yard

Deposit: \$3.00

Balance: \$9.00

For Further Information
Please SEE OTHER SIDE

The garment
should be dry cleaned
for best results

Material: "Success Story"
(Cotton Broadcloth)

Price: \$12.00 per yard

Deposit: \$3.00

Balance: \$9.00

For Further Information
Please SEE OTHER SIDE

The garment
should be dry cleaned
for best results

Material: "Success Story"
(Cotton Broadcloth)

Price: \$12.00 per yard

Deposit: \$3.00

Balance: \$9.00

For Further Information
Please SEE OTHER SIDE

Left

A model sheet with swatches for a grey
twill Chesterfield coat. Fashion Frocks
Inc., c.1943

Below left

A model sheet with swatches for a
gingham two-piece suit with box-pleat
skirt. Fashion Frocks Inc., c.1943vv

Below

A model sheet with swatches for brown
floral print spun-rayon and cotton dress.
Fashion Frocks Inc., c.1943

GREET.....

The dawn of a new day in
a Print



Style 772

Colors: Native Brown-Mott Wild Green-Mott

Size: 10 12 14 16 20

Length: 40 44 48 52 56

Price: \$19.95

Deposit: \$5.00

Balance: \$14.95

For Further Information
Please SEE OTHER SIDE

The garment
should be dry cleaned
for best results

Material: "Success Story"
(Cotton Broadcloth)

Price: \$12.00 per yard

Deposit: \$3.00

Balance: \$9.00

For Further Information
Please SEE OTHER SIDE

The garment
should be dry cleaned
for best results

Material: "Success Story"
(Cotton Broadcloth)

Price: \$12.00 per yard

Deposit: \$3.00

Balance: \$9.00

For Further Information
Please SEE OTHER SIDE

The garment
should be dry cleaned
for best results

Material: "Success Story"
(Cotton Broadcloth)

Price: \$12.00 per yard

Deposit: \$3.00

Balance: \$9.00

For Further Information
Please SEE OTHER SIDE

The garment
should be dry cleaned
for best results

Material: "Success Story"
(Cotton Broadcloth)

Price: \$12.00 per yard

Deposit: \$3.00

Balance: \$9.00

For Further Information
Please SEE OTHER SIDE

The garment
should be dry cleaned
for best results

Material: "Success Story"
(Cotton Broadcloth)

Price: \$12.00 per yard

Deposit: \$3.00

Balance: \$9.00

For Further Information
Please SEE OTHER SIDE

The garment
should be dry cleaned
for best results

Fashion Frocks Inc.

Fashion Frocks Inc.

Below

A model sheet with swatches for a red polka-dot crown spun rayon dress, endorsed by the Hollywood starlet Phyllis Brooks. Fashion Frocks Inc., c.1943



"THEY TELL ME EVERYONE IS RAVING ABOUT STYLE 537!"

Joyous to wear—this pedigreed Fashion Frock of polka-dotted Crown Spun Rayon! It serves debon air the clock 'round and calendar through!

The notched lapel collar falls away softly from the V-neckline, and ocean pearl buttons fasten to the waist where a self belt and buckle hugs your figure.

It's the revival of the shirtwaist frock—more popular than ever before . . . in all of its feminine charm! Long full sleeves are caught up gracefully at the wristband.

For added piquancy there is a gay little ruffle dancing around the hem of the delightfully flared skirt.

It's an alive frock—awake, a-glow with fashionable qualities! Wash it . . . yes, we said **wash** almost too good to be true, isn't it? . . . and be assured of excellent results!

Wear it any season of the year—and marvel at its low price. Now that quality is so important to you, you will find that Fashion Frocks enjoy greater popularity than ever before!

Style 537 comes in Victorious Red, as pictured.



Sahara Brown



Material: "Granted Wish"
(Crown Spun Rayon)
39 inches wide

Price \$0.89 per yard
Deposit 30 " "
Balance 59 " "



WORN IN HOLLYWOOD BY

Phyllis Brooks
Appearing in "Naked Spies"
A Republic Production

Guaranteed Washable IF Washed
in accordance with the instructions
on the tag

Style 537

ONE PIECE

Colors: Victorious Red; Sahara Brown

Sizes: 10, 12, 14, 16, 18, 20
Lengths: 40, 41, 41½, 42, 42½, 43
(2-inch hem)

Price \$5.98
Deposit 1.00
Balance 4.98
1946 12 C. O. D. 15.
We pay postage!

Fashion Frocks Inc.
CINCINNATI, OHIO

Stripes for . . . *W*ardrobe chic!



WORN IN HOLLYWOOD BY

Margaret Hayes

Wear it now without a coat —
all thru winter under a coat —
a good investment !

Guaranteed Washable
If Washed
in accordance
with the instructions
on the tag

Style 532

ONE PIECE

Colors: Woodsman Green;
Lumber Tan

Sizes: 14, 16, 18, 20, 40, 42
Lengths: 41½, 42, 42½, 43, 43½, 44
(2-inch hem)

Price . . . \$6.98

Deposit . . . 2.10

Balance . . . 4.88

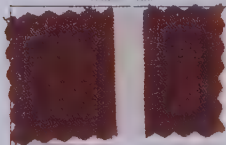
(Plus 12¢ C. O. D. Fee—
We pay postage)



Style 532 comes in Woodsman Green,
as pictured



Lumber Tan



Material: "Fashion Hi-Striper"
(DuPont Rayon)

30 inches wide

Price . . . \$0.98 per yard

Deposit30 " "

Balance68 " "

For Further Information
Please SEE OTHER SIDE ➡

Above

A model sheet with swatches for a green
and white striped Dupont rayon shirt
dress, endorsed by Hollywood actress
Margaret Hayes. Fashion Frocks Inc.,
c.1943



WHEN IN HOLLYWOOD BY
Veda Ann Borg

New Look

1 color

2 fabrics

This garment
should be dry cleaned
for best results

Style 513

TWO-PIECE

Colors: English Green;
Navy with Damascus Wine

Sizes: 12, 14, 16, 18, 20, 40
Skirt Lengths: 25, 25½, 25¾, 26, 26½, 27
(2-inch hem)

Price . . . \$10.98

Deposit . . . 3.00

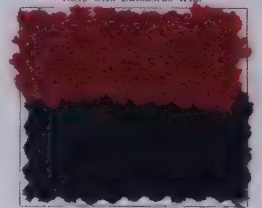
Balance . . . 7.98

(Plus 12¢ C. O. D. Fee.
We pay postage!)

Style 513 comes in English Green,
as pictured



Navy with Damascus Wine



FABRIC CONTENT

Skirt and Sleeves—DuPont Rayon
Jacket—82% DuPont Rayon, 18% Wool



Above

A model sheet with swatches for a dark green Dupont rayon and Dupont rayon wool-mix skirt suit, endorsed by Hollywood actress Veda Ann Borg. Fashion Frocks Inc., c.1943

You Can be a Picture in Motion

with this adorable
Plaid Two-Piece Suit!

Style 519

Size	34	36	38	40	42
Length	44	46	48	50	52
Bust	34	36	38	40	42
Waist	28	30	32	34	36
Hips	36	38	40	42	44
Price	\$8.95				
Material	Rayon-50% New Wool				

Two colors
Two piece . . . for . . .

This garment
should be dry cleaned
for best results

Fashion Frocks Inc.

Left

A model sheet with swatches for a grey and cherry-red plaid rayon wool mix skirt suit. Fashion Frocks Inc., c.1943

Below left

A model sheet with swatches for a green and red crown spun-rayon skirt suit. Fashion Frocks Inc., c.1943

Below

A model sheet with swatches for a grey Dupont rayon gabardine coat-dress with a matching belt. Fashion Frocks Inc., c.1943

Two colors
Two piece . . . for . . .

NEW SEASON

Spice

Style 564

Size	34	36	38	40	42
Length	44	46	48	50	52
Bust	34	36	38	40	42
Waist	28	30	32	34	36
Hips	36	38	40	42	44
Price	\$14.95				
Material	Rayon-50% New Wool				

This garment
should be dry cleaned
for best results



Fashion Frocks Inc.

TICKET of
ADMISSION . . .

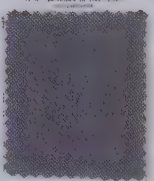
TO THE SMART
FASHION WORLD

Your money is well invested
in this smartly serviceable
shirtwaist coat-dress!

Style 518

Size	34	36	38	40	42
Length	44	46	48	50	52
Bust	34	36	38	40	42
Waist	28	30	32	34	36
Hips	36	38	40	42	44
Price	\$8.95				
Material	Rayon-50% New Wool				

This garment
should be dry cleaned
for best results



Material: Rayon-50% New Wool

Fashion Frocks Inc.

Below

A model sheet with swatches for a bright red shirtwaister dress with a scroll design appliquéd on the bodice, endorsed by Hollywood actress Marie Wilson. Fashion Frocks Inc., c.1943



WOMEN IN BLUE
Marie Wilson
HOLLYWOOD ACTRESS

THIS STUNNING FROCK HAS
A SOFTNESS AND BEAUTY THAT
PROCLAIM ITS QUALITY!

Style 546

ONE PIECE

Colors: Winter Red, Bristol Blue, Corn

Sizes: 10, 12, 14, 16, 18
Lengths: 40, 41, 41½, 42, 42½
(2-inch hem)

Price \$9.98

Deposit 2.60

Balance 7.38

(Plus 12¢ C. O. D. Fee -
We pay postage)

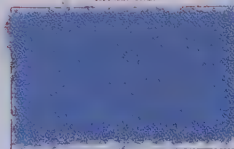
This garment
should be dry cleaned
for best results



Style 546 comes in Winter Red,
as pictured



Bristol Blue



Corn



Material: "Crusader"

(Arable and Spun Rayon)

24 inches wide

Price \$1.98 per yard

Deposit60 " "

Balance 1.38 " "

For Further Information
Please SEE OTHER SIDE ➔

**Above**

Day dress with boxy shoulders and side flounce in bold printed crepe; the ensemble is finished off with leather slingback courts, a small straw hat with feathers and net, and a canvas handbag. The hat is typical of the wartime vogue for masculine-style headwear. American, c.1943

**Above**

Short-sleeved linen skirt suit with enamel buttons and double pockets. The ensemble is accessorized with a white patent handbag, crocheted gloves, peep-toe suede courts and a white felt hat with net. American, c.1943

SIDE Buttons for FRONT Page News!

Guaranteed Washable
If Washed
in accordance
with the instructions
on the tag

Style 567

ONE-PIECE

Colors: Derby Red; Jockey Blue

Sizes: 14, 16, 18, 20, 40, 42

Lengths: 41½, 42, 42½, 43, 43½, 44
(2-inch hem)

Price \$3.98

Deposit65

Balance 3.33

(Plus 12¢ C. O. D. Fee—
We pay postage)

The tidy look—new look for this season!

Here it is in a dashing frock with buttons scampering down the side to fasten it in the popular side-closing. The tailored collar has a neat, stand-at-attention look. The yoke/line is gathered, and there's a handy little pocket on the bodice. Another pocket is tilted nicely at your hip/line on the skirt. The long, deep pleat in the front of the skirt is a desirable feature, as is the self fabric belt with its cross-over buttoning.

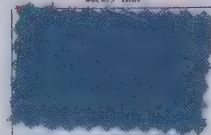
An all-season frock you can easily launder and be assured it will always look tidy and neat—as unruffled as a becalmed boat and practical as a permanent!

Take advantage of Fashion Frocks' low prices—made possible by their direct-to-customer policy. You benefit by their saving. You are given quality and smartness in frocks priced less than half you'd have to pay elsewhere!

Style 567 comes in Derby Red,
as pictured



Jockey Blue



Material: "Flight Command"

(Rayon)

Price \$0.69 per yard

Deposit20 " "

Balance49 " "

Fashion Frocks, Inc.
CHICAGO, ILL.

Above

A model sheet with swatches for a bright red spun-rayon dress with side button fastening. Fashion Frocks Inc., c.1943

Opposite

A model sheet with swatches for a printed rayon dress with violets motif. Fashion Frocks Inc., c.1943

Violets . . .

*... like the lilt of a gay,
heart . . . and*

*brave tune that lightens the
heightens the spirit!*



Style 306

ONE-PIECE

Colors:

Grey with Violet; Aqua with Green

Sizes: 14, 16, 18, 20, 40, 42

Lengths: 41½, 42, 42½, 43, 43½, 44
(1-inch hem)

Price \$8.98

Deposit 2.40

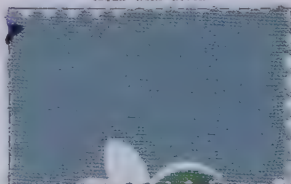
Balance 6.58

(Plus 12¢ C. O. D. Fee—
We pay postage)

Style 306 comes in Grey with Violet,
as pictured



Aqua with Green



Material: "Blithe Spirit"
(Printed Rayon)
39 inches wide

Price \$1.79 per yard

Deposit50 " "

Balance1.29 " "

This garment should be dry cleaned
for best results

For Further Information ➤
Please SEE OTHER SIDE

Be a
Beauty

Here's an easy way—

ORDER THIS TWO-PIECE
SUIT-FROCK TODAY!



Quality and fashion—you recognize them at once in this softly tailored suit of DuPont Rayon!

The assurance and poise contained in the jacket is augmented by very feminine touches in the bow-decor at the neckline. You get the idea of pockets, whereas they are really slits in the fabric with the edges rolled back! A nice, widely peaked collar adds distinction to the neckline.

This pleated skirt is styled with the thoroughbred simplicity that makes it look right with every jacket, sweater, or blouse you own.

The soft texture of the DuPont Rayon fabric remains just as fine after many launderings. (A fact you appreciate in these days of conservation!) You'll find the rich, satisfying plaid pattern acts as a magnet for admiring attention.

Feature this suit in your all-year-round wardrobe . . . it's priced to please you!

Fashion Frocks Inc.
CHICAGO, ILL.

Style 540
TWO-PIECE

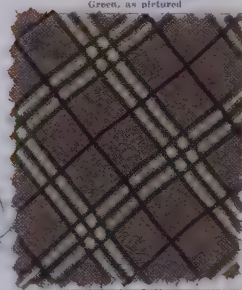
Colors: Tan Plaid with Green;
Gray Plaid with Red

Sizes: 10, 12, 14, 16, 18, 20
Skirt Lengths: 24½, 25, 25½, 26, 26½
(2-inch hem)

Price . . . \$6.98
Deposit . . . 2.10
Balance . . . 4.88
(Plus 12¢ tax per pair
We pay postage)

Guaranteed Washable IF Washed
in accordance with the instructions
on the tag

Style 540 comes in Tan Plaid with
Green, as pictured



Gray Plaid with Red



Material: "Flanelain"
(DuPont Rayon)
22 inches wide

Price . . . \$1.19 per yard
Deposit . . . 40 " "
Balance . . . 79 " "



Above

A model sheet with swatches for a brown and green plaid Dupont Rayon skirt suit. Fashion Frocks Inc., c.1943

Opposite

A model sheet with swatches for a leather-brown crease-resistant gabardine slack suit. Fashion Frocks Inc., c.1943

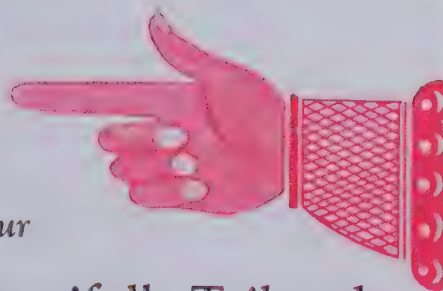
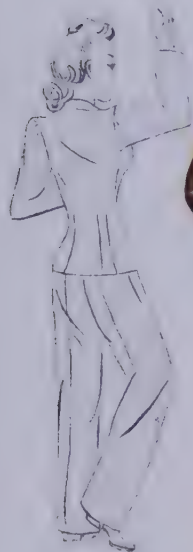
Good manners or not---

WE POINT with

PRIDE . . .

to our

Beautifully Tailored **SLACK SUIT!**



A war-time style, tuned for doubled activity, essential for jobs of war, perfect for pleasures of peace!

This slacks suit will prove to be your most livable outfit. The crease-resistant Gabardine takes to hard wear like a bear takes to honey! The jacket and slacks team up perfectly but they also multiply their value by pairing off with much of your wardrobe—the jacket over skirts, sweaters, blouses, and dresses, and the slacks with different sweaters and blouses. The two roomy side pockets on the jacket are wonderful for chilly days when hands just don't keep warm and gloves are too much bother. Darts in front and back make the jacket fit smoothly and easily. The slacks, too, have man-tailored details. Inverted tucks run down the front so that pressing is simpler and creases stay in so much longer.

Efficiency is the word for this fashion, designed for long-term beauty and wear. The remarkably low price and the quality and style will make you hurry to order this combination immediately!

TEBLAZIED
(Crease-Resistant)

This garment
should be dry cleaned
for best results

Style 544

TWO-PIECE SLACKS SUIT

Colors: Leather Brown: Bottle Green

Sizes: 12, 14, 16, 18, 20, 40
Slacks Lengths: 39½, 39½, 39½, 40, 40, 41

Price \$7.98

Deposit 2.25

Balance 5.73

(Plus 12¢ U. S. D. Fee
We pay postage)

Style 544 comes in Leather Brown,
as pictured



Bottle Green

**THIS COORDINATE
IS SOLD OUT**

Material: Crease-Resistant Gabardine

Fashion Frocks, Inc.
CINCINNATI, OHIO



Above

Actress Janis Paige in a plain wool-mix skirt suit accessorized with suede gloves, a large beret trimmed with mink and a box bag made of solid bronze beads. The image was a promotional picture for her new film, *Wallflower*, as was the bag, which could be obtained in black, navy, white, blue iridescent and steel. These fashion/film pictures were common since fashion marketing through Hollywood cinema had been established since the early 1930s. Warner Bros. Pictures, 1947

Opposite

Actress Vera Ralston wears a blue tweed skirt suit with a high bodice waistline, combined with a pleated crepe blouse. A grey felt beret and black suede courts complement her suit. The military style of the jacket is a clear example of the often-historic influence of military uniform on civilian fashions. c.1945



F 2390 Robe habillée bleu roi à drapé chic aux hanches.

F 2391 Robe chic d'après-midi à corsage ajusté croisé et jupe à fronces fournies.

F 2392 Des incrustations étroites de nervures font la garniture de cette robe habillée à décolletage profond.

F 2393 Un crêpe mousse beige fera cette robe de visites à groupes de plis décoratifs sur corsage et jupe.

F 2394 Deux-pièces de coupe élégante asymétrique à drapés en diagonale dirigés vers l'encolure et la taille.



Visite
après-
midi
et
bridge



Opposite

Selection of afternoon dresses with either full skirts in Corolla style or straight narrow skirts popularized by Fath, Balmain and Lelong. Album des Modes, *Favorite*, winter 1949

Above

Cover of *Favorite* magazine's supplement Album des Modes, featuring a dark blue dress with silver fox collar and side skirt drape. Winter 1949



Above

A green day dress with box-pleat skirt and two blouse models. *Très Chic*, c.1940

Above right

Three day dresses. *Très Chic*, c.1940



Opposite

Three two-piece day suits. *Très Chic*, c.1940



Below

A black day coat with bow collar, a printed summer dress, a pink tailored coat and an evening coat-dress with fur-trimmed bell sleeves. *Très Chic*, c.1940

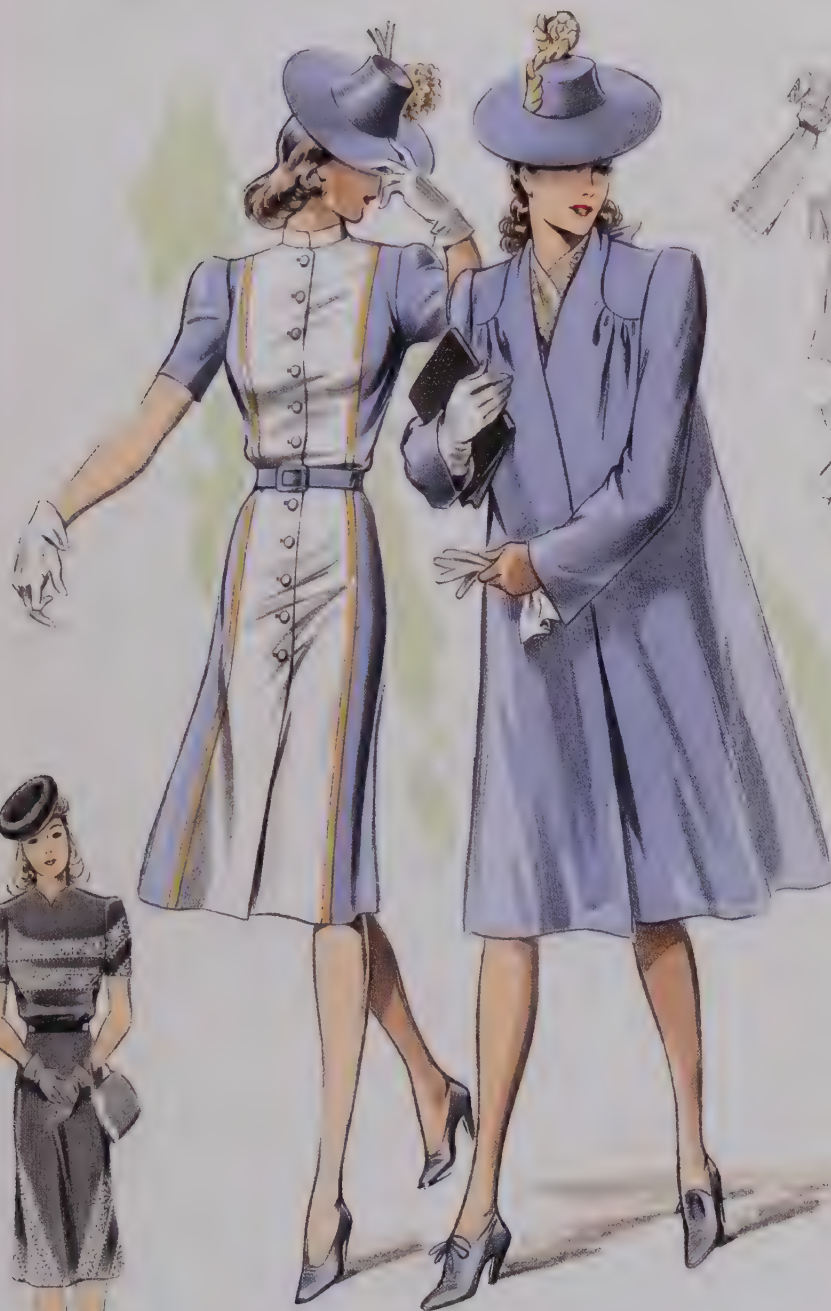
Below right

Three two-piece afternoon suits. *Très Chic*, c.1940

Opposite

Two afternoon dresses, one shirt-dress and one with lace decoration and a swing coat. *Très Chic*, c.1940





CH.483 60

CH.483 61

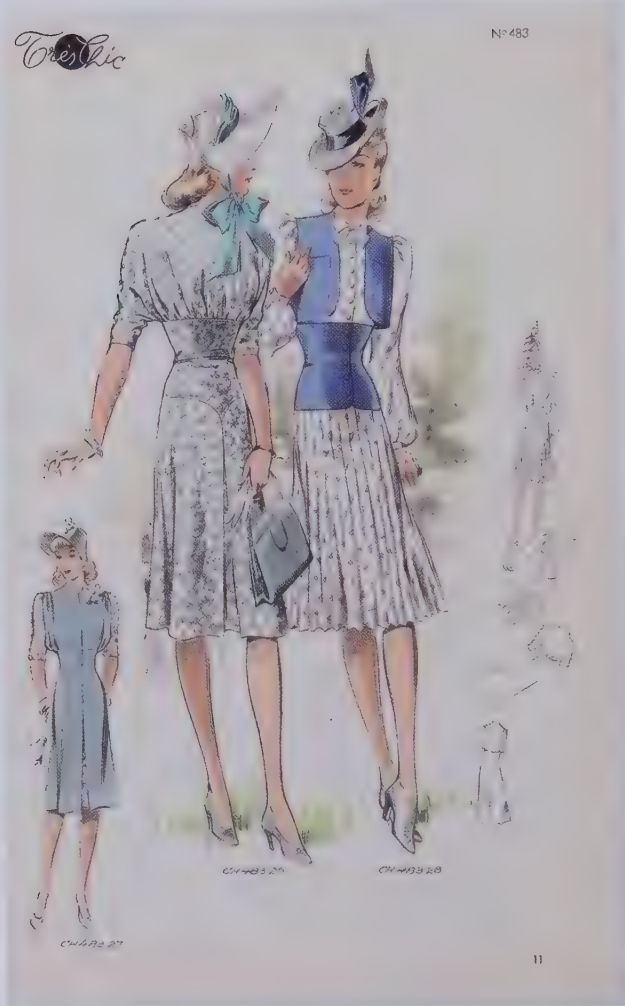
CH.483 59

**Above**

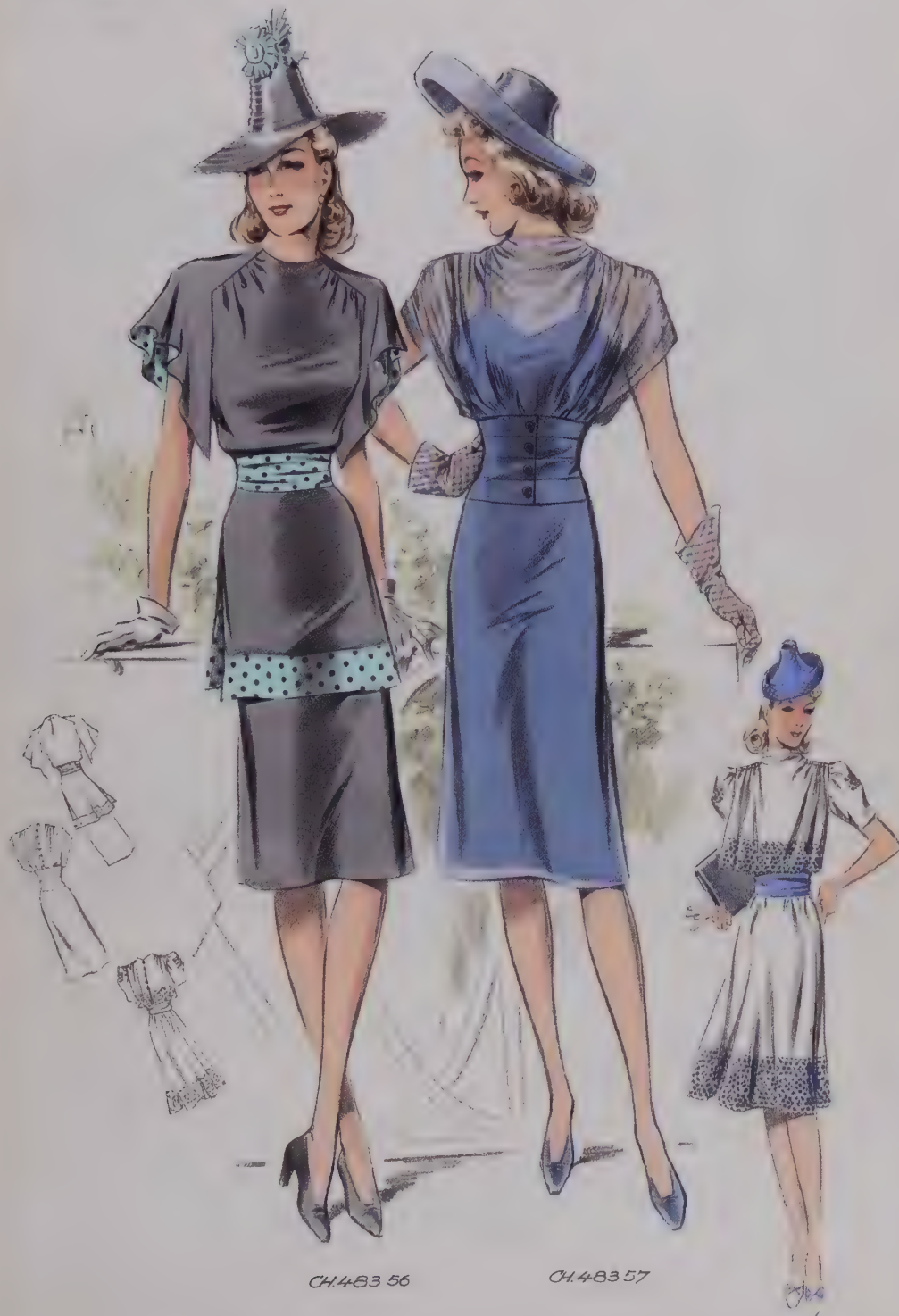
Three afternoon skirt-suits. *Très Chic*,
c.1940

Above right

Three afternoon summer dresses, one
showing a clear folk-style influence.
Très Chic, c.1940

**Opposite**

Three afternoon dresses with nipped
waists and accentuated shoulders.
Très Chic, c.1940



CH.483 56

CH.483 57

CH.483 58



Above

Fitted printed cotton day dress. The fashion for small-repeat prints was encouraged to avoid fabric waste because larger repeats are much harder to match up. American, c.1943



Above

Fitted printed cotton day dress with a side button fastening and two front pockets. American, c.1943



Above

Fitted printed cotton day dress trimmed with broderie anglaise, with a front zipper fastening, box pleat and two small pockets. American, c.1943



Above

Fitted printed cotton day dress with front button fastening and two small pockets. American, c.1943

**Above**

Three afternoon dresses, one with a back bustle. *Très Chic*, c.1940

**Above**

Three day coats with A-line skirts. *Très Chic*, c.1940



Above

Three printed crepe day dresses,
two with dolman sleeves. *Très Chic*,
c.1940



Above

Three afternoon ensembles, comprising two dresses and a belted tunic, worn over a straight skirt. The tunic features folk-style embroidery on the pockets and collar – fashionable in the late 1930s and early 1940s. *Très Chic*, c.1940



Above right

Three afternoon dresses. *Très Chic*, c.1941

Opposite

Three printed afternoon dresses with small floral patterns. Small patterns were popular owing to the fact that fabric could easily be matched up and hence little was wasted. *Très Chic*, c.1940

Très Chic

N° 483



CH. 483 36

CH. 483 39

CH. 483 40



Above

Three afternoon dresses: one with a peplum skirt, one with box pleats and the other with two folded back panels. *Très Chic*, c.1941



Above

Three afternoon skirt-suits. *Très Chic*, c.1941

Très Chic

N° 488



15

Above

Three afternoon dresses. *Très Chic*,
c.1941

Below

Three afternoon skirt-suits with full skirts and tailored jackets, and fancy detailing.
Idées Manteaux et Tailleurs, summer 1940

**Below**

Three two-piece suits with a pleated skirt and long jacket, a full panelled skirt and princess-style jacket and a full skirt and a back bustle jacket respectively. *Idées Manteaux et Tailleurs*, summer 1940



Below

Two grey skirt suits worn with pink blouses and a grey dress with a pink girdle-style belt. *Idées Manteaux et Tailleurs*, summer 1940

Below

Three pale blue skirt- and bolero-suits. *Idées Manteaux et Tailleurs*, summer 1940





Above

Two check formal day suits with full pleated skirts and a coat-dress with pleated panels. *Robes Idées Sport*, Éditions Thiébaud, winter 1948



Above

Three skirt-suits with full skirts and a short redingote-style jacket, a bolero jacket and a mannish bolero jacket respectively. *Idées Manteaux et Tailleurs*, summer 1940



Above

Green shirtdress of mid-calf length, a pink linen summer dress with capped kimono sleeves and a green envelope dress with large pockets. *Robes Idées Sport*, Éditions Thiébaud, winter 1948

Below left

Tailored black day dress with a tiered skirt panel and shoulders accentuated by velvet bows and a black dress with a full skirt, front ruched panel and capelet back. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947

Below right

Three skirt-suits with padded shoulders, nipped waists, rounded hips and narrow skirts, each with different "fancy" pockets. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947

Opposite

A two-piece suit with a narrow skirt and a tailored jacket with pleated shoulders; a cream jersey dress with ruched bodice and flounced narrow skirt; and a blue crepe dress with a wide neckline and side draped skirt. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947



INSPIRATIONS
D'AVANT SAISON



Les robes sont conçues pour être portées avec des bijoux de style
antique. Les chaussures sont en cuir noir ou en satin noir.
Les accessoires sont en cuir noir ou en satin noir.



Above left

Green jersey full-skirted day dress with ruching on the shoulders and bodice to accentuate rounded shoulders and a green jersey day dress with gathered bust detail, rounded shoulders, a small collar and full skirt. Wedge shoes accessorize the silhouettes. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947

Left

Two afternoon silhouettes: a light brown dress with a tuxedo collar and darted bodice and a black velvet skirt-suit with a square neckline. Like the sleeves, it is trimmed with cream crepe. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947

Opposite

Brown crepe dress with draped shoulders and gathered bust, gathered waistband and an A-line skirt, and a green dress with front peplum and gathered side panel skirt. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947

INSPIRATIONS
D'AVANT SAISON





Above

Grey crepe day dress with darted bodice pockets; a red woollen coat with ornamental pockets on the bust; and a blue day dress with shirt collar and darted panels and pleats. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947



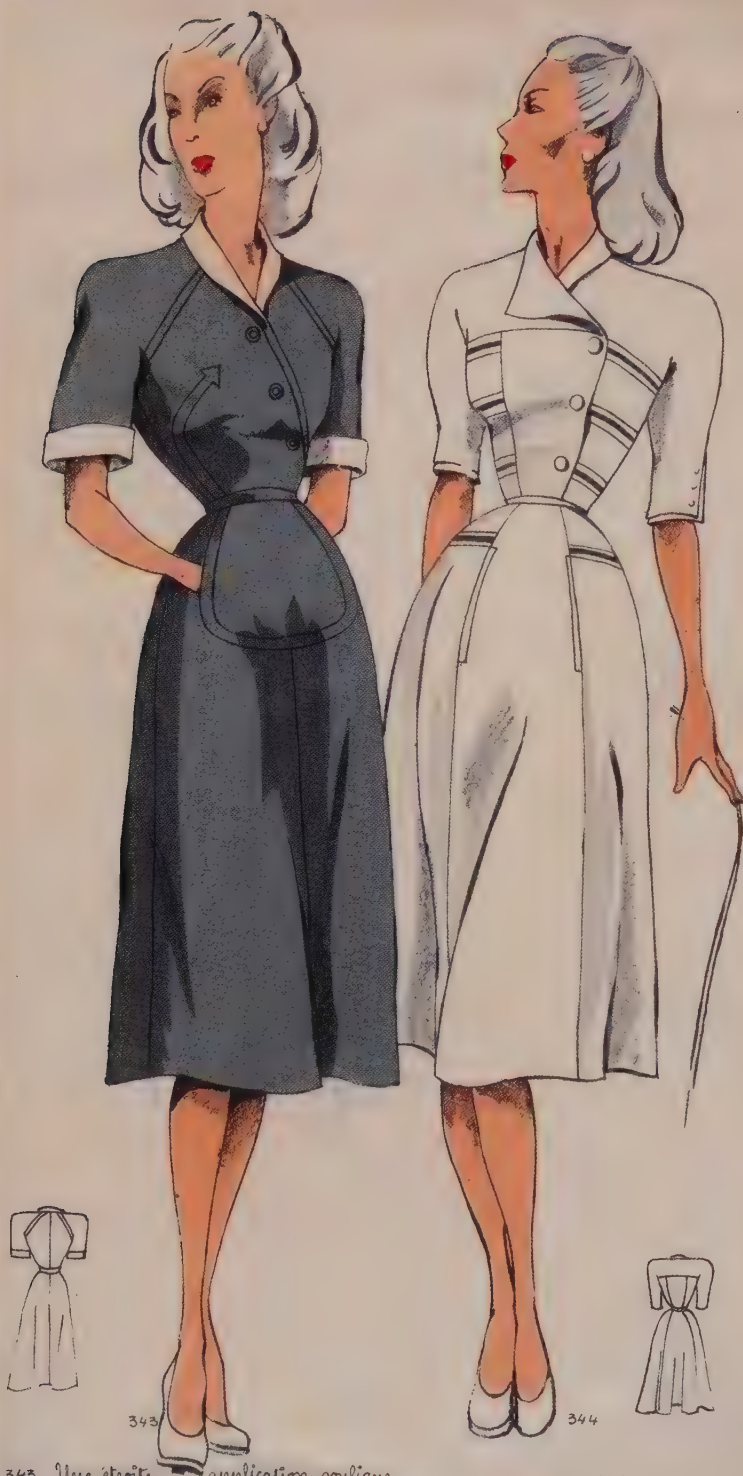
Above

Three evening dresses with pleated or gathered panels and inserts. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947



Above

A brown day dress with gathered bodice panels, rounded shoulders, nipped waist and full skirt, and a fitted blue dress with gathered bodice panel, gathered side panel and a flounce bow. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947



343. Une étroite application souligne le mouvement oblique du corsage.
344. Delicat travail de découpes ouvertes sur une robe de flanelle.

Croquis Éléphants

Left

Two cotton day dresses with interesting bodice detailing. *Croquis Éléphants*, Éditions Bell, summer 1947



345. Robe écossaise ouragée d'un tablier froissé
 346. Nouvelle interprétation du chemisier
 - sur une robe de shantung -

Croquis Éléphants

Left

Two cotton shirt dresses with pleated front panels. *Croquis Éléphants*, Éditions Bell, summer 1947



Above
Asymmetrical dark blue skirt-suit with pleat detailing. *Croquis Éléphants*, Éditions Bell, summer 1947



Above
Printed crepe skirt-suit with draped hip and bust panels. *Croquis Éléphants*, Éditions Bell, summer 1947



Above
A brown polka-dot two-piece with a bias cut and gathered top, and a pleated skirt, and a grey crepe dress with a peplum. *Croquis Éléphants*, Éditions Bell, summer 1947



Above

A dark brown two piece with contrasting cuffs and diagonal stripes; and a teal blue crepe dress with button-up bodice and flounced waist. *Croquis Éléphants*, Éditions Bell, summer 1947



Above

A brown crepe dress draped on the hips with a flounce, and a black woollen skirt-suit with satin ribbon detailing. *Croquis Éléphants*, Éditions Bell, summer 1947



Above

Brown crepe dress with a side gathered panel and flounce. *Croquis Éléphants*, Éditions Bell, summer 1947



Above

Cream dress with draped scarf neckline under a bodice studded with golden buttons. *Croquis Éléphants*, Éditions Bell, summer 1947



Above

Printed crêpe de Chine fitted dress with matching cape. *Croquis Éléphants*, Éditions Bell, summer 1947



Above

A narrowly-tailored formal day dress with asymmetrical flounces across the chest and skirt. The waist is nipped and the hips rounded in line with the Corolla silhouette, but the shoulders remain angular. *Croquis Éléphants*, Éditions Bell, summer 1947



Left

A blue woollen dress with a wide surah fringed belt and matching gloves and hat. *Croquis Éléphants*, Éditions Bell, summer 1947

Croquis Éléphants

339. Des volants plats accentuent l'asymétrie du modèle.



Above

Two skirt-suits with tailored jackets with large pockets and narrow skirts. *Croquis Éléphants*, Éditions Bell, summer 1947



Above

A pink skirt-suit with a front pleated jacket and a cotton blue skirt-suit with a gathered bust jacket and striped silk cuffs and collar, presented with a matching silk hat. *Croquis Éléphants*, Éditions Bell, summer 1947



Fin lainage, ceinturé de soie.
bayadère : gants assortis.

Left

A fine woollen blue dress with asymmetrical neckline, with a striped silk belt and matching gloves. *Croquis Elégants*, Éditions Bell, summer 1947

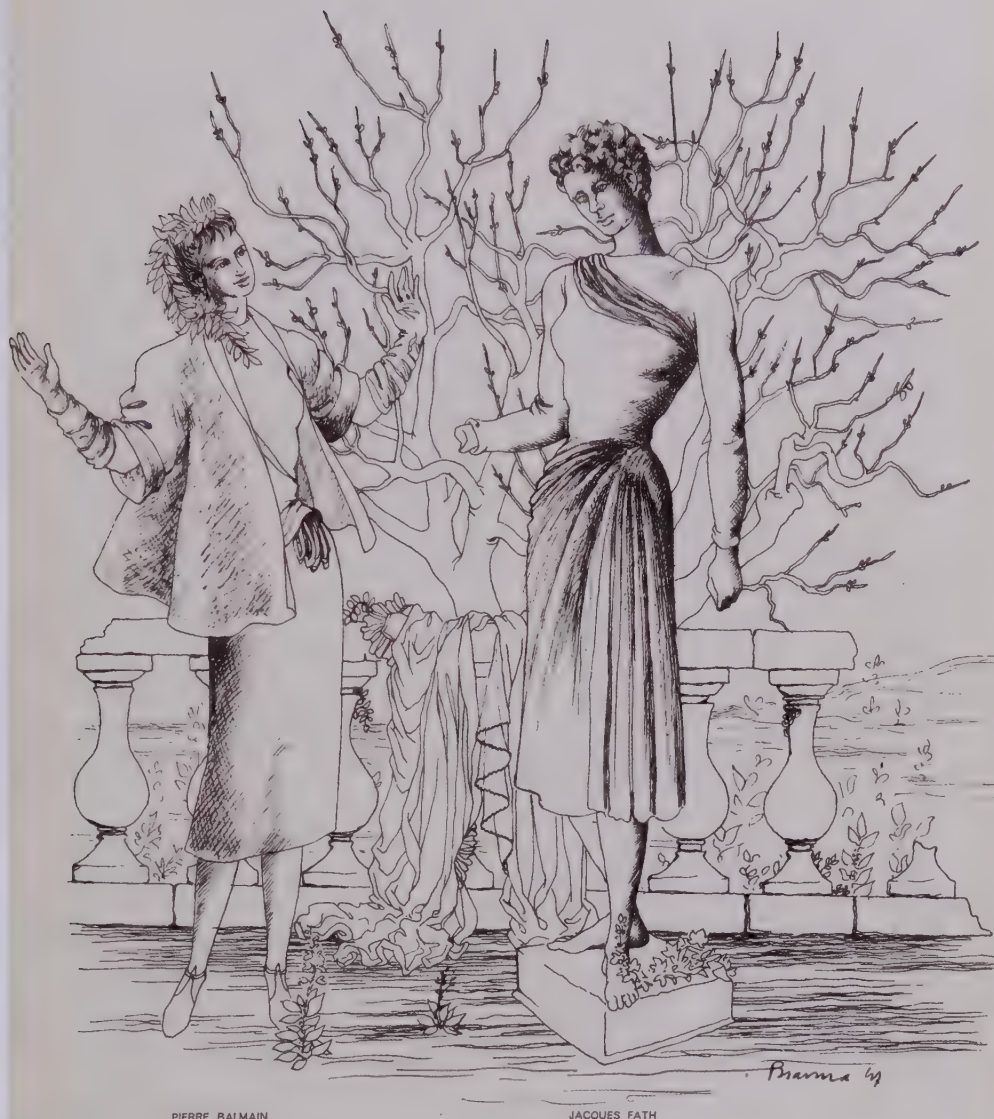


CHRISTIAN DIOR

BALENCIAGA

Above

Day dress by Dior with a side drape and pleated full skirt, and a skirt-suit by Balenciaga with a cache-cœur bodice and narrow skirt. Illustration by Denyse de Bravura, 1947

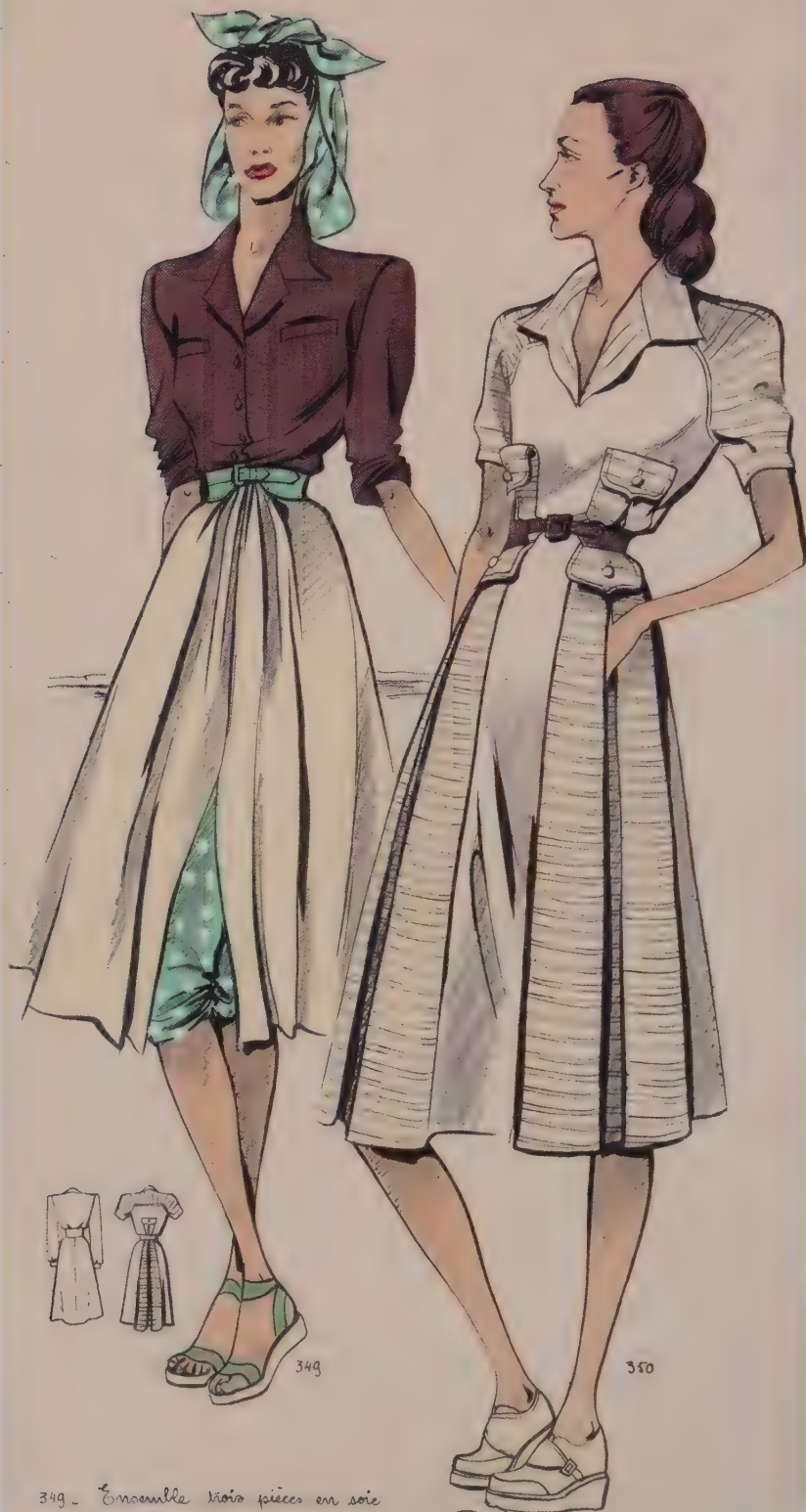


PIERRE BALMAIN

JACQUES FATH

Above

Day suit with loose-fitting jacket by Pierre Balmain, and a Classical style one-shouldered dress by Jacques Fath. Illustration by Denyse de Bravura, 1947

**Right**

A three-piece silk ensemble – the open skirt is worn over pantaloons made from the same fabric as the headscarf; and a day dress of plain fabric with ribbed fabric inserts and panels. *Croquis Éléphants*, Éditions Bell, summer 1947

349 - Ensemble trois pièces en soie naturelle. Ceinture de cuir

350 - Robe blanche ornée de toile rayée

Croquis Éléphants



Right

Blue crepe dress with white satin cuffs and collar and ceramic bodice buttons. *Croquis Éléphants*, Éditions Bell, summer 1947

Crêpe mat éclairé de satin blanc et de boutons de céramique de Jacques Robin

Croquis Éléphants



Above

A checked day dress with bodice panels. *Croquis Couture*, summer 1947



Above

Black matte crepe day dress with pink cord detailing and a black woollen redingote jacket with velvet trim. *Croquis Couture*, summer 1947



Above

A blue day dress with yellow-lined foldover collar, yellow buttons and scalloping. The wedge shoes and gloves are of matching tones. *Croquis Couture*, summer 1947

Below

A pink crepe dress with puffed sleeves and a corset bust, and a green crepe day dress with bishop sleeves. *Croquis Couture*, summer 1947

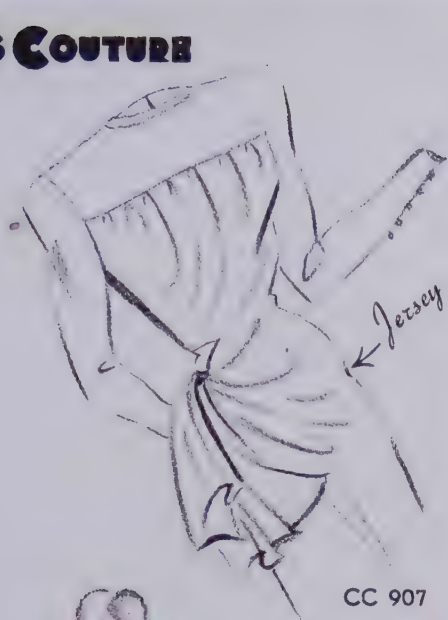
Below left

A woollen black coat with white raised embroidery, presented with a matching dress and a white and red striped skirt-suit. *Croquis Couture*, summer 1947

Left

Green matte crepe day dress with pink embroidery and asymmetrical panel skirt, and a pink, green and white striped day dress with large pockets. *Croquis Couture*, summer 1947

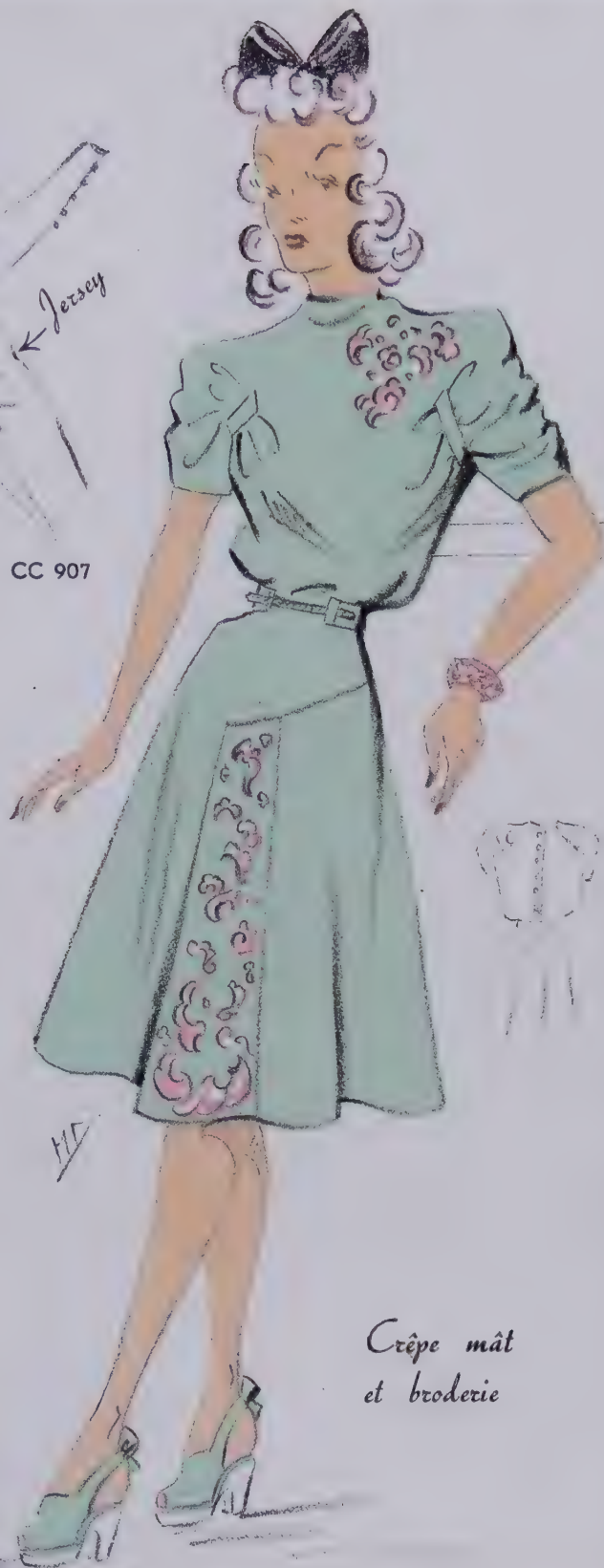




CC 907



CC 908



*Crêpe mât
et broderie*

CC 909



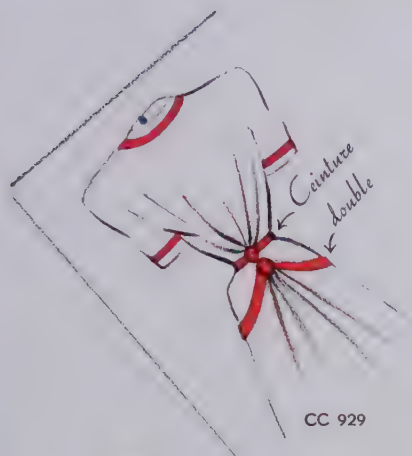
Above

A pink skirt-suit with a wide shouldered jacket lined in brown, worn with a matching brown knitted sweater, and a woollen brown coat with embroidery. *Croquis Couture*, summer 1947



Above

A surah day dress with puffed pleated sleeves and full skirt, presented with a white coat of the same length with large pockets and bell sleeves. *Croquis Couture*, summer 1947



Above

Heavy crepe dress with smocked bust panels and bell sleeves. *Croquis Couture*, summer 1947



*Très chic robe
d'après midi*

CC 940



CC 941

Lainage léger

Opposite

Brown crepe afternoon dress with embroidery detailing, and a brown and mustard-yellow light woollen skirt-suit. *Croquis Couture*, summer 1947

Below left

A skirt-suit with a pleated skirt and a white mannish fitted jacket with large pockets, worn over a matching blouse accessorized with a striped tie, and a mustard-yellow full skirt coat. *Croquis Couture*, summer 1947

Below

A yellow fine woollen coat with raglan leg-of-mutton sleeves in a contrasting material and a rust brown crepe day dress. *Croquis Couture*, summer 1947

CROQUIS COUTURE**CROQUIS COUTURE**

Below

Flannel tailored trousers worn with a mannish jacket and waistcoat. The jacket has military-style embroidery on the sleeves and the silhouette takes elements from both Zazou subcultural styles and wartime workwear. Three playsuit beach silhouettes are also presented. *Réalisations Haute Couture*, M. Demonne, summer 1947





Top left

A fine woollen skirt-suit with a large bow across the collar. *Réalisations Haute Couture*, M. Demonne, summer 1947

Bottom left

Formal dark pink skirt-suit and an informal yellow and white skirt-suit worn with a knitted sweater. *Réalisations Haute Couture*, M. Demonne, summer 1947



Top right

A light woollen green day dress with a gathered bust panel and a matching heart brooch and belt. *Réalisations Haute Couture*, M. Demonne, summer 1947

Bottom right

A green crêpe de Chine Chinese-style day dress with pleated skirt and a suit dress with back-buttoned skirt in a printed crepe. *Réalisations Haute Couture*, M. Demonne, summer 1947



Above

A fitted silk jersey dress with a side draped bust and a skirt flounce.
Réalisations Haute Couture, M. Démonne,
 summer 1947



Above

A fitted, striped flannel skirt-suit.
Réalisations Haute Couture, M. Demonne,
 summer 1947



Above

Flannel skirt-suit with narrow redingote
 jacket with peplum pockets and a straight
 skirt. *Réalisations Haute Couture*, M.
 Demonne, summer 1947



Above

A brown woollen coat with wide shoulder panels and collar and peplum panels in astrakhan, and a yellow jersey day dress with nipped waist, full skirt and pleated shoulder and bust panels. *Robes et Ensembles Croquis Couture, winter 1946*



Above

A white day dress with pleated panels and puffed sleeves, and a matching green everyday jacket with ornamental pockets. *Robes et Ensembles Croquis Couture, winter 1946*

CROQUIS COUTURE



Above

Pink crepe day dress with a cache-coeur bodice and a pink crepe skirt-suit with an A-line skirt. *Robes et Ensembles Croquis Couture*, winter 1946



Above left

Fine woollen day dress with nipped waist, full skirt and embroidered leg-of-mutton sleeves, and a black woollen coat with shoulders and pocket trims of black fox fur. *Robes et Ensembles Croquis Couture*, winter 1946



Left

Woollen day dress with gathered bands on the shoulders and skirt yoke, and a pale blue day dress with braid and bullion fringe detailing. *Robes et Ensembles Croquis Couture*, winter 1946

Opposite

A check woollen redingote coat with bishop sleeves and a green shirtdress. *Robes et Ensembles Croquis Couture*, winter 1946



CC 1024

*Grand écossais
Emmanchure nouvelle*



CC 1025

*Jolie robe
chemisier*



Left

A black jersey dress with pink appliqué embroidery and dolman sleeves, and a matching black woollen coat with a large double fox fur collar and fur-trimmed belt. *Robes et Ensembles Croquis Couture, winter 1946*

Below left

White day dress with appliqué horizontal bands in green and red, and a printed crepe apron dress. *Robes et Ensembles Croquis Couture, winter 1946*

Below

A pale yellow day dress with a woven-through ribbon detail and appliqué arrow motif and a rust red woollen coat with fox trim on the shoulders and sleeve cuffs. *Robes et Ensembles Croquis Couture, winter 1946*



Below

A wool crepe day dress with large ceramic buttons and a mustard-yellow day dress with curving skirt panels and accentuated shoulder panels. *Robes et Ensembles Croquis Couture*, winter 1946



**Above**

A red envelope dress with semi-kimono sleeves and a chocolate brown day dress. *Modèles Originaux*, winter 1948

Right

A red day dress with box-pleat skirt and a khaki dress with raglan sleeves and a suede belt. *Modèles Originaux*, winter 1948

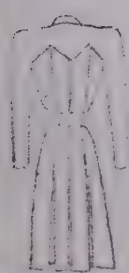
NOIT



06-3



06-4





Above

A fitted Fair Isle style sweater worn over a pencil skirt. American, c.1946



Above

Sweater with college name banners worn with a beret and woollen gloves. American, c.1946



Above

"Donkey Serenade" sweater with Mexican-inspired cartoon motifs. American, c.1946



Above

A fitted Fair Isle sweater, worn over a cotton mix skirt. American, c.1946



Above

Twin-set worn over a striped pencil skirt. American, c.1945



Above

A plain knitted cardigan is worn over a white cotton blouse and teamed with a narrow black crepe skirt. American, c.1945

**Above**

A khaki tailored suit with narrow straight skirt and a blue double breasted suit jacket, worn over a narrow straight skirt. *Modèles Originaux*, winter 1948



Above

A bottle green day dress with bias pleated bodice and a lime green coat-dress with large buttons. *Modèles Originaux*, winter 1948



Above

A yellow belted day dress with large pockets and a bias-check day dress with red leather belt. *Modèles Originaux*, winter 1948



Left

A green skirt-suit and a Canadienne jacket worn over a pleated skirt. *Modèles Originaux*, winter 1948

Opposite

A beige day dress with front panel and side pleats, and a green jacket dress with shirt collar. *Modèles Originaux*, winter 1948



06—15



06—16





Above

Actress Joan Tighe in a black silk velvet day dress with a bustle bow at the back, accessorized with a black velvet draw-string bag, cameo choker, black sandal heels and a turban trimmed with felt flowers. Photograph by Maurice Seymour, c.1946

Opposite

A crepe day dress with a button-down front, with accentuated shoulders paired with suede gloves, a velvet hat and gold cuffs. American, c.1943

Below

A chocolate brown skirt-suit with an A-line skirt and a beige skirt-suit with a straight, narrow skirt. *Modèles Originaux*, winter 1948

**Below**

A brown tailored skirt-suit with horizontal pleated bands and a green day dress with vertical pleated panels. *Modèles Originaux*, winter 1948



Below

A blue tailored woollen skirt-suit and
a tailored tweed skirt-suit. *Modèles
Originaux*, winter 1948





Above

A practical green day dress with front skirt panel and an asymmetrical envelope dress, worn with a grey suede belt. *Modèles Originaux*, winter 1948



Above

A blouse and skirt ensemble and a bias-striped narrow shirtdress with a central box pleat. *Modèles Originaux*, winter 1948

MODÈLES
ORIGINAUX**Above**

A tailored wine red afternoon skirt-suit and a light grey envelope dress with bow ribbon fastenings. *Modèles Originaux*, winter 1948



Above

A lime green skirt-suit and a light grey skirt-suit, both with straight, narrow skirts. *Modèles Originaux*, winter 1948



Above

A green coat-dress with a double row of buttons and a beige day dress with a Queen Anne neckline. *Modèles Originaux*, winter 1948



Above

A bias orange and grey check dress with a small capelet back and a dark grey tailored dress with a square neckline, trimmed with lace and a front yoke drape. *Modèles Originaux*, winter 1948



Above

A dark blue tailored narrow skirt-suit and a double breasted grey skirt-suit, accessorized with a fur stole. *Modèles Originaux*, winter 1948

MODELES
ORIGINAUX

06—47

06—48

Above

A grey afternoon dress with gathered Queen Anne neckline and a purple afternoon dress with a tailored bodice and a skirt with a triple-pleated front.
Modèles Originaux, winter 1948



Above

A chocolate brown skirt-suit with a loose mannish-style jacket and a charcoal grey skirt-suit with a narrowly fitted jacket.

Modèles Originaux, winter 1948

Above

A dark grey cocktail dress with a gathered waist and a skirt with a triple-pleated front, and a dark grey cocktail dress with a deep neckline and gathered skirt front. *Modèles Originaux*, winter 1948

Below

A dark blue cocktail dress with a horizontally gathered waist panel and a red cocktail dress with a Queen Anne neckline and a side drape and sash on the hips. *Modèles Originaux*, winter 1948



Below

A brown corduroy skirt-suit with an asymmetrical broad-shouldered jacket and a wine red skirt-suit with a single breasted fitted jacket, trimmed with fancy passementerie. *Modèles Originaux*, winter 1948



Below

A formal dinner skirt-suit with a bustier-style jacket and a black cocktail dress with a deep neckline and curving pleated hip panels.
Modèles Originaux, winter 1948





Above

A purple cocktail dress with a high yoke and gathered bodice and a draped black cocktail dress with side flounce. *Modèles Originaux*, winter 1948



Above

A green and brown evening dress with tulip sleeves and a square neckline, and a dark grey fitted dress with a draped hip panel and sash. *Modèles Originaux*, winter 1948



Above

Formal green dress with a front panelled skirt and draped hips, and formal black dress with draped back bustle. *Modèles Originaux*, winter 1948

Above

A formal black evening dress with balloon tunic over a straight, narrow skirt and a green cocktail dress with deep neckline and side gathered waist and flounce. *Modèles Originaux*, winter 1948

MODÈLES
ORIGINAUX



06-71

06-72

MODÈLES
ORIGINAUX



06-75

06-76

Above

A formal yellow skirt-suit with draped pockets on the jacket and a red and black skirt-suit. *Modèles Originaux*, winter 1948

Left

A grey single breasted afternoon skirt-suit and a purple skirt-suit with a double breasted jacket made of horizontal bands of fabric. *Modèles Originaux*, winter 1948

Right

A formal black skirt-suit with a bustier-style jacket and a full skirt and a red day dress, with darted and gathered detailing. *Modèles Originaux*, winter 1948

MODELES
ORIGINAUX



06--69



06--70

**Above**

Actress Brenda Marshall wearing a black linen two-piece "play dress" designed by Louelle Ballerino. It is accented with nasturtium orange banding and accessorized with a cartwheel hat of matching black linen. Photograph by Welbourne for Warner Bros., 1942

**Above**

Actress Virginia Grey wearing a "Clipper Dress", so-called because it was inspired by the stops made by clipper sailing ships in Central and South America – the dress is in parrot-green cotton with red, white and yellow embroidery. International News Photos, 1942

**Above**

Woollen two-tone suit with a short jacket and a high-waisted skirt, worn over a smocked silk blouse accessorized by a cone shaped hat. American, c.1943

**Above**

Actress Elizabeth Russell in a gold wool crepe afternoon dress with a picked-up front drape, topped by a matching cone shaped turban and a large pouch bag, with gold letter brooches – all designed by Elinor Jenkins. International News Photos, 1940



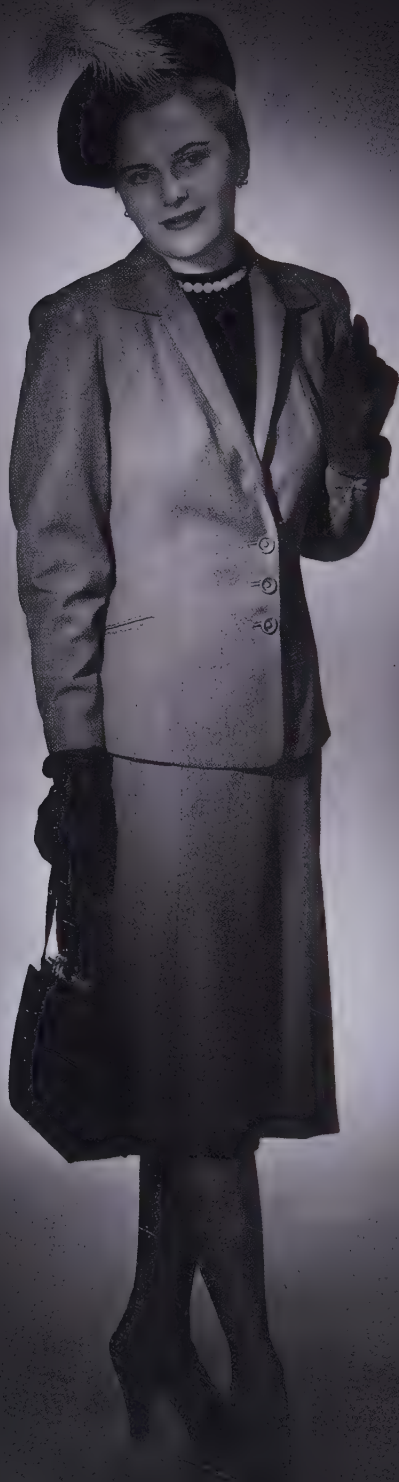
Opposite

A sapphire-blue taffeta dress with an ankle-length skirt by Carrie Munn; both bodice and skirt are edged with ribbon-pattern black lace. Munn set up her couture business in New York in 1940 and with her chic dresses and separates, capitalized on the closure of Parisian couture houses. She was famous for her extravagant parties and became the darling of wealthy American women. Acme News Pictures, 1947

Below

Actress Joan Bennett in a black fitted dress trimmed with polka-dot lace and topped off with a lace-trimmed velvet hat in Spanish style. 1945





Left

A cotton skirt suit worn over a knitted ribbed sweater and accessorized with peep-toe faux crocodile slingback courts, a patent handbag, suede gloves, pearl necklace and a Montgomery beret with a plume. The unfitted jacket clearly shows the influence of masculine tailoring and the need for comfort. This is a reference photograph from an American ready-to-wear company and was only intended for their archives. c.1942

Opposite

A hand-coloured photograph of a woman in a green ensemble with gold detailing and a matching green and gold clip. 1943





1940s Outerwear

In the autumn of 1939, Elsa Schiaparelli introduced what she termed in her autobiography *Shocking Life* her "Cash and Carry" collection, which featured coats with hoods and big "kangaroo" pockets. Although immaculately cut and made of the best-quality wool fabric, it oozed masculinity and practicality; both would become a constant in wartime outerwear.

In the opening years of the War outerwear in terms of silhouette very much reflected the fashions of the day – broad accentuated shoulders, and mannish in appearance. This masculine look was also noticeable in the style of coat that was most popular: fly-front gabardine raincoats, belted single-breasted coats, box coats, Chesterfields and double-breasted polo coats, the latter predominantly an American fashion. While these masculine styles were somewhat feminized through cut, there was no denying the male wardrobe had an immense impact on women's outerwear: catalogues like Sears often stated, "this style has been a staple of the men's wardrobes for decades", and "formerly this man's coat", indicating that their introduction to the female wardrobe was rather novel. Favoured materials were practical, durable and again mostly

borrowed from menswear (although many were already used for women's winter wear): woollens, tweeds, houndstooth, woollen fleeces, herringbone and corduroys all featured heavily. Predominant colours were dark blues, greys, greens, browns and beige, which would remain fashionable longer.

The reversible raincoat was a popular summer garment and mostly came in woven cotton on one side and water-repellent gabardine on the other. Capes were popular for both girls and women and came in a variety of lengths, materials and colours. These were practical day and evening choices and could be worn over chunky knitted sweaters in winter and dresses on cool summer evenings. Some had hoods, which were now more frequently seen on both summer and winter coats. The ski coat and jacket were inspired by sportswear and featured fur-trimmed hoods. Owing to its comfort, sportswear exerted much influence over wartime wardrobes and even fur fashions took sports elements on board.

Fur was worn throughout the War, which might seem odd considering its contemporary associations with luxury. It must be remembered that fur was not used in the war industries and hence was not rationed. Even so, certain furs were expensive and hard to come by,





particularly in Britain due to reduced imports. These more upmarket furs remained available from furriers and couturiers as they often had stockpiles of pelts; although un-rationed, these commanded high prices due to the hefty tax levied on luxury non-essential items. Fur was already a staple of many women's wardrobes before the 1940s, even if they could only afford cheap pelts, often only used as trims. Companies such as Sears and Littlewoods played a big role in bringing affordable versions of luxury fur coats (often inspired by silver-screen fashions) to the middle and lower-middle market by retailing "imitation" furs such as sheared lamb dyed to resemble ocelot and dyed kolinsky to resemble mink; they even had a good range of fake furs that could resemble just about anything.

Throughout the War, these companies continued selling a range of furs, although the range reduced in size. Much available fur was cheap and seen as an excellent material to keep warm and also as a way of adding some pre-war glamour to otherwise somewhat utilitarian outfits. A fur collar and/or cuffs were also an excellent way to feminize the new mannish styles in outerwear, and collars were frequently detached from older garments and re-used on new coats.

In Paris, fur of the most luxurious kind was a regular feature in

couture collections for the duration of the occupation. Nina Ricci, Lanvin, Paquin, Lelong and many others presented a range of sumptuous fur coats and capes in various styles and lengths: from short hooded jackets to long boxy capes, and from full skirt mantles to fur-trimmed narrow fitted coats, the choice was staggering. The one feature all shared was the accentuated (and often padded) shoulders, which meant these couture furs were remarkably similar in silhouette to those featured on the pages of the Sears catalogue. However in Paris there was no rabbit or sheared lamb in sight; instead ocelot, astrakhan, leopard and arctic fox in addition to many other luxurious, expensive and exotic pelts were the order of the day. After the War broad shoulders remained a feature, and in fact were slower to disappear in outerwear than in general fashions. The New Look heralded in a more feminine style and this was reflected in the outerwear it suggested: full circle coats using an abundance of material, pleating, bows and back drapes all ushered in a return to femininity and luxury.



**Right**

Members of the Women's Land Army in Martin Place, Sydney, before being deployed to pick cherries in New South Wales. The women are wearing an assortment of fashionable outerwear styles. 1942





Above

Green wool flannel coat, a Scottish tweed three-quarter length coat; and a brown tweed coat with stitched detailing. *Idées* (Manteaux et Tailleurs), summer 1940

Opposite

Three tailored skirt suits in tweed-checked, mottled and herringbone, with contrasting olive green accessories. *Idées* (Manteaux et Tailleurs), summer 1940

tailleurs en tweed.



Below

Actress Carol Raye wearing a glen plaid belted dress with shoulder pleats and gingham cuffs. Pathé Pictures, 1947

Opposite

Actress Ann Sheridan wearing a spring tweed coat in copper, aquamarine and brown. This double-breasted design boasts set-in pockets and boxy shoulders. Acme News Pictures, 1940





**Above**

Navy and white polka dot silk crepe dress with a navy blue silk twill coat designed by Pattullo of New York City. Worn with "Sailor" hat – a blue toyo with a pleated trim of white pique – by Sally Victor. Worldwide Studio (NYC), 1940



Above

Actress Barbara Stanwyck wears a suit and coat ensemble from the Columbia production, *You Belong to Me*. The green woollen open-front suit jacket is embroidered in brown horizontal stripes. A beaver fur coat is lined with matching green wool. Stanwyck's calot hat is also made of beaver fur, the clutch is mock crocodile and her shoes are a combination of black suede and snakeskin. 1941



Above

Actress Joan Fontaine wears a wool-mix full pleated coat with a suede belt. The outfit is accessorized with suede gloves, a simple black hat, seamed silk stockings and suede and snakeskin court shoes. RKO Radio Pictures Inc., 1942

Opposite

Actress Anna Neagle wears a black woollen skirt with a white box-pleat detail, paired with a light grey double-breasted military-style jacket. This image is almost certainly a promotional still for her last Hollywood movie, *Forever and a Day*, which focuses on a London house from 1804 to the Blitz. During the conflict, film profits were given to war relief. International News Photos, c.1943



**Above**

Actress Kaaren Verne wears a double-breasted woollen coat with large cuffs, accessorized with suede gloves, a leather clutch and a wide-brimmed hat. Verne was born Ingeborg Greta Katerina Marie-Rose Klinckerfuss in Berlin, 1918. She fled Germany in 1938 and settled in Hollywood in 1940. c.1947

**Above**

Actress Olivia de Havilland wears a full, check woollen coat, leather gloves and felt hat. This is a promotional image for her 1949 film, *The Heiress*.





Above

Stage and Hollywood actress Beverly Roberts wears an afternoon ensemble in shades of grey. A tailored marquisette dress is combined with an embroidered net redingote, with broad-shouldered elbow-length sleeves. The outfit is accessorized with suede gloves and a dressy sailor hat of rough straw with a veil. c.1940.

Left

Actress Ann Sothern wears an Adrian designed skirt-suit in this promotional shot for her film, *Lady Be Good*. Metro-Goldwyn-Mayer, 1941.

**Above**

A double breasted wool coat with leopard-skin collar, accessorized with matching leopard-skin trimmed pillbox hat and an envelope clutch. c.1947.

Right

Actress Kaaren Verne in a skirt-suit consisting of a panelled jacket with large ornate buttons and a box-pleat skirt, topped off with a miniature mannish-style hat with netting. Warner Bros., c.1942.





**Above**

Model wearing a woollen crepe belted coat with deep-cut sleeves. American, c.1949.

Left

Model wearing a woollen crepe box coat with a wide sable trim along the collar, front closing and cuffs. American, c.1948.



Above

A model wearing a woollen single-breasted box coat. American, c.1945.



Above

A nutria-trimmed coat in pale, honey-blonde doeskin by Philip Mangone. The coat has three-quarter length sleeves and a nutria trim around the neck and cuffs. 1946



Above

Two travel three-piece suits with long narrow skirt, fitted gilet and a cape or Chesterfield coat. *Robes Idées Sport*, Éditions Thiebaut, winter 1948



Left

A grey cotton coat-dress worn with a silk cravat and a brown flannel coat dress with large pockets still showing a military influence. *Robes Idées Sport*, Éditions Thiebaut, winter 1948

Opposite

A check wool-and-rayon belted calf-length coat. 1948





Above

Cover of *Modes de Paris* featuring a model in a green double-breasted short box coat with fur Eton collar worn over a full brown skirt, and a model in a red tailored suit with a fitted jacket with arrow darts and an A-line skirt. January 1949



Above

Cover of *Modes de Paris* featuring a double-breasted woollen hooded coat in wine red and a woollen beige tailored coat, with embroidered bodice lapels and pockets. February 1949

[illegible]

Outerwear



M. 8.441. — Manteau, grand col, 2 boutons, revers de poches découpés; au dos, couture montante formant gros godets, plis creux au milieu partant de la découpe de la taille.

Métr. : 3 m. 25 en 140.

M. 8.442. — Robe croisée boutonnée, col revers salerie, découpe à la taille, plis creux devant et plis ronds tombant souples devant, dos uni. Manches longues ajustées. Métr. : 2 m. 70 en 140.

M. 8.443. — Robe lainage écossais, le haut formant empiècement emboitant les épaules, tissu uni ainsi que les revers des manches trois-quarts. Corsage ajusté, deux pinces devant, deux pinces au dos. La jupe est montée à pinces se terminant en pli tout autour, sauf au milieu du devant qui a un pli plat; fermeture éclair au milieu du dos, dans la couture, formant pli creux au bas. Métr. : 3 m. 50 en 140.

M. 8.444. — Robe en jersey. Revers devant et boutonnée au milieu, découpe de chaque côté du corsage se continuant en biais et formant pli rond de chaque côté de la jupe, avec garniture de boutons. Au dos, coutures au corsage et pince en haut de la jupe. Manches longues ajustées. Métr. : 2 m. 80 en 140.

M. 8.445. — Manteau lainage uni avec col et revers de poche en écossais, coutures cintrant la taille devant, au dos trois coutures se terminant en plis. Métr. : 3 m. 25 en 140.

M. 8.446. — Manteau lainage. Grand col et revers avec grosse piqûre, forme croisée boutons et ceinture. Découpe formant poche et pli de chaque côté, avec garniture de boutons. Au dos, trois coutures allant jusqu'en bas et formant godets. Métr. : 3 m. 25 en 140.



LA ROBE



COMMANDES ET RÈGLEMENTS
de Paris à l'Service des Patrons en indiquant **TRES LISIBLEMENT** ainsi que votre adresse. COJOignez à votre lettre un **MARQUE** votre commande, majoré d'un d'emballage et d'expédition, q**U**
IMPORTANT. — Votre m**ARQUE** faites ajouter par l'employé **PARIS 6.195-11.** Ne pas m**ARQUE** votre envoi.

MESURES. — Nous indiquons la largeur dos (entre les coutures de taille); tour de hanches; la longueur totale; pattes d'épaule; 1^{er} bras, 2^e poignet; 1^{er} coude, 2^e totale, jusqu'au poignet.

LIVRAISON. — Sous 15 jours. Notre Service des Patrons, chargé de l'exécution des patrons.

DEMANDEZ VOS PATRONS

Nous signalons à nos lecteurs les lainages pour leurs robes, teintes de Paris à aux prix de fabrication.

PATRON
PRIX
N° 8
à 50
Modèles de

Voir page



Right

A selection of matching dress and coat combinations. *Modes de Paris*, September 1949

SON MANTEAU

SERVICE DES PATRONS

adressée à « Modes Villiers, Paris-17 », patron commandé arrive sans retard, car du montant de France, pour frais de patrons.

moins cher si vous adressez à C.C.P. numéros, ils retardent

largueur devant et de poitrine, tout le cou à la taille ; manichure) ; gros emmanchure au

Paris-17 ; se modèles qui lui sont

la banlieue qu'elles trouveront à notre Service des Patrons, 104, avenue de Villiers, des d'automne et d'hiver. Ces tissus vous seront vendus, grâce aux marchés passés par « Modes

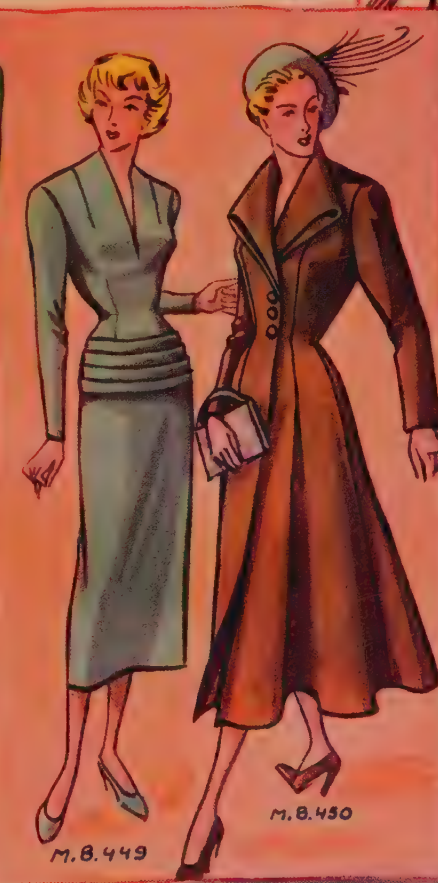
saumis, même ceux provenant d'autres journaux et albums, mais seule ment sur mesures et à l'exception des modèles signés des grand couturiers.

TARIF DES PATRONS	T. 44	sur mesure
Boléro soutien-gorge, culotte, chemise jour, seulement capuchon	75 fr.	110 fr.
Blouse chemisier, jupe courte, short, combinaison, blouse-tablier	100 fr.	165 fr.
Jupes, cape, jaquette longue, jupe-culotte, pantalon ski, robe bain-de-soleil combinaison short maillots bain tunique	110 fr.	185 fr.
Robe, manteau, chemise nuit pyjama, déshabillé, manteau 3/4, tailleur, 2 pièces	135 fr.	270 fr.
Robe mariée, robe du soir, 3 pièces	185 fr.	300 fr.

Moins de 5 ans à 12 an 85 fr. 110 fr. 110 fr.

Chemise nuit, costume 2 pièces, pordessus, robe, manteau pyjama, jaquette, pantalon garçonnet Tablier corsage, culotte, lingerie, chemise jour, barboteuse 1^{er} âge : 50 fr. 2^e âge : 90 fr.

NOS PATRONS « Modernes » à 45 fr. Voir page 3



M. 8.447. — Manteau habillé en granité. Col châle à double col, coupé à la taille, le bas en forme, avec mou ment de godets, au dos, garniture de piqûres matelest formant pointe au dos. Mètre : 3 m. 25 en 140.

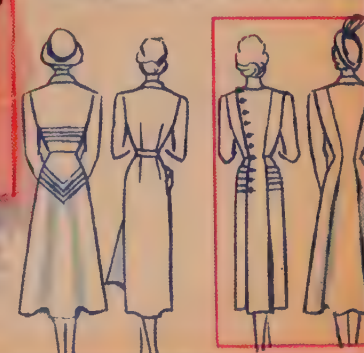
M. 8.448. — Robe avec mouvement de grand croisé, châle, revers de poche décollé et appliqué sur le côté d en biais, avec retombée souple sur l'autre côté. Mètre : 2 m. 80 en 140.

M. 8.449. — Robe habillée. Corsage ajusté fendu deve drapé à plis sur les hanches, faisant bien plat et grossissant pas. Jupe droite devant. Au dos, grand bout nage sur le côté, couture faisant pli du bas sur le c droit les plis du drapé se terminent sous ce panne Mètre : 2 m. 80 en 140.

M. 8.450. — Manteau à grand col replié, boutonné dev à la taille par trois boutons rapprochés, coutures montor devant et dos, formant pli creux tombant souple de cha côté donnant beaucoup d'allure. Mètre : 3 m. 25 en 1

M. 8.451. — Robe avec col et revers tailleur, forme crali boutonnée, découpe formant poches avec revers bordés tresse. Les coutures du devant forment pli creux au b dos uni, manches longues ajustées. Mètre : 2 m. 80 en 1

M. 8.452. — Manteau redingote. Col garni tresse ou a tache grand revers croisé deux boutons, découpe ajust le buste et terminant à la poche à grand rabat. Côté au milieu du dos, pli creux au bas. Manches droites gar tresse ou boutache au bas. Mètre : 3 m. 25 en 140.



**Above**

Actress Jane Wyman wears a green pile velvet skirt suit with a coat that drapes to the right, trimmed with a broad band of mink fur. The hat and muff are of matching fur. *Buffalo Evening News*, 1940

**Above**

Actress Brenda Marshall wears a sports coat of beige wool with brown stripes and a pillbox hat of the same fabric. *Buffalo Evening News*, 1940



Above

An afternoon dress in purple wool crepe with Native American motifs beaded onto the collar, cuff and pocket. *Buffalo Evening News*, 1940

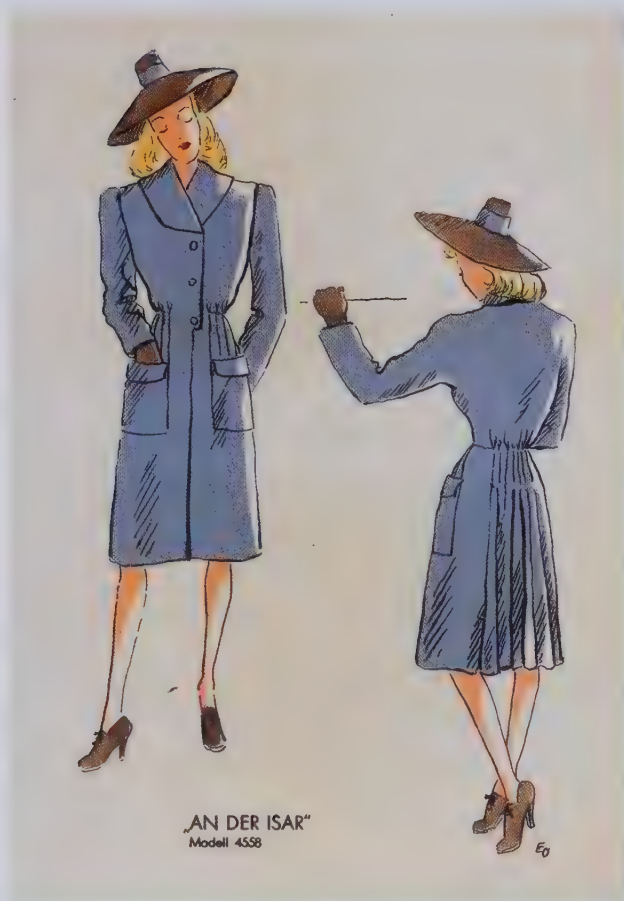


Above

A three-piece woollen afternoon suit with a large fox fur collar and matching muff. *Buffalo Evening News*, 1940

Below

Blue day coat, with carted waist and pleated skirt back. The name of the creation – “At The Isar” (a river running through Tyrol, Bavaria, Austria and Germany) – shows the patriotic and nationalist sentiment expressed by the garment manufacturers as the unification of those four regions was seen as the foundation for the Nazis’ new world order. German ready-to-wear catalogue (company unknown), c.1942

**Below right**

A pink skirt suit and pink gilet coat are named “Wunschtraum”, which can translate as pipe- (or idle) dream – a name which in retrospect is ironic as most likely, these clothes were never made available to German women and almost exclusively produced for export, if at all. German ready-to-wear catalogue (company unknown), c.1942

**Right**

Two coat models with tailored waists and broad shoulders. The inclusion of the name Baden-Baden, a popular German spa resort town near the Black Forest, suggests these were intended to be coats appropriate for holidays. German ready-to-wear catalogue (company unknown), c.1942



„BADEN-BADEN“
Modell 5188



Above

Two loose-fitting, box-style coats worn over straight, narrow skirts. *Croquis Éléphants*, summer 1946



Above

A grey linen double-breasted coat with a woven through belt and a brown jersey draped day dress, with crossover bodice and pleated front panel skirt. *Croquis Éléphants*, summer 1946



Right

A sport coat with raglan sleeves in light tan, and a single-breasted light blue raincoat with a tailored waist and darts in the back.

Croquis Elégants, summer 1946

Croquis Éléphants



Above

A black skirt suit with a double-breasted jacket with tiered hip panels, and a cream skirt suit with pleated panel jacket. *Croquis Éléphants*, summer 1946

Croquis Éléphants



Above

An unfitted asymmetrical blue coat worn over a narrow cream skirt, and a single-breasted white full skirt coat, with large appliqué bodice panels. *Croquis Éléphants*, summer 1946

Croquis Éléphants



184. Redingote de lainage, étoffée de plis



Croquis Éléphants

Above

A navy blue double-breasted canvas coat with large buttoned pockets. *Croquis Éléphants*, summer 1946

Above

White summer dress with a tiered bodice and pleated panel skirt, and a brown pleated peplum day dress with a box coat with pleated back panels. *Croquis Éléphants*, summer 1946



Left

A woollen redingote-style evening coat worn with a miniature bowler hat, trimmed with net. The coat shows nineteenth-century military and equestrian influence. France, c.1942



Left

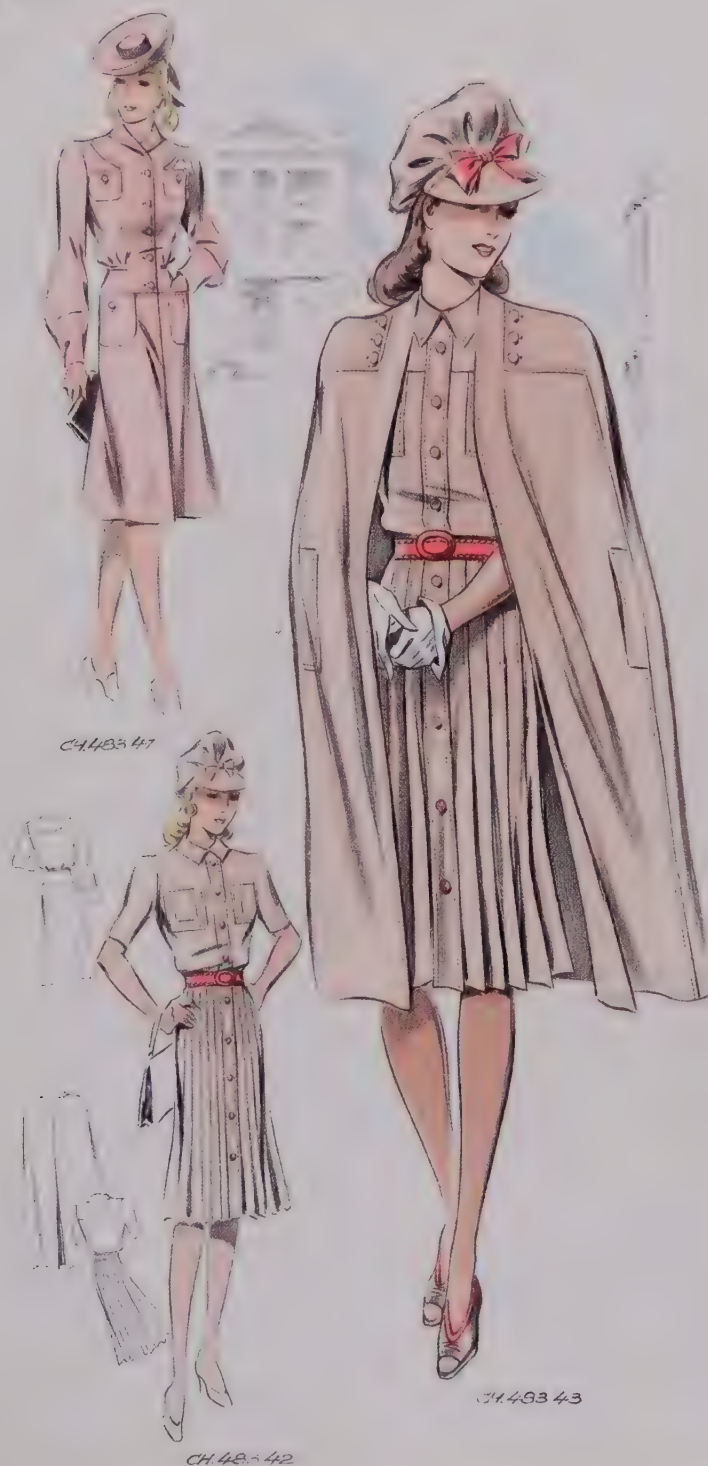
A tartan travelling suit with matching crossover cape, worn with a tilted mannish-style hat, decorated with pheasant quills. France, c.1941

**Above**

A mint green day dress with matching coat, with dolman sleeves and a fitted shirt and narrow skirt ensemble, showing militaristic influences. *Très Chic*, c.1940

**Above**

Two winter coats, one with a cape top and one trimmed in fur. *Très Chic*, c.1941



Right

Three ensembles in military style; a pleated shirt-dress is teamed with a cape and presented with a matching hat. *Très Chic*, c.1940



Above

A woollen striped coat, a ribbed woollen coat with velvet trim on the bodice and a ribbed woollen coat with redingote-style bodice. *Idées* (Manteaux et Tailleurs), Paris, summer 1940



Above

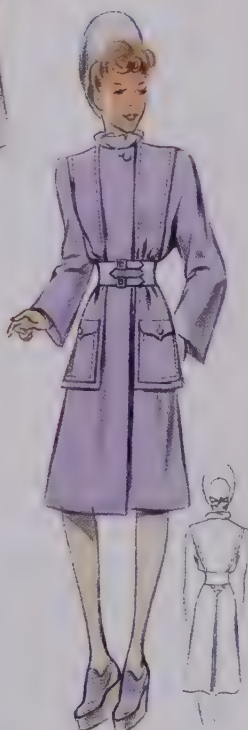
Three box-style coats for seaside and spa towns. *Idées* (Manteaux et Tailleurs), Paris, summer 1940

Très Chic.



CH. 488 41

CH. 488 42



CH. 488 43

Left

Three day ensembles, two narrow dresses and matching coats. *Très Chic*, c.1941



Above

A tartan flannel coat, a grey woollen coat with darted bodice and a tweed tartan coat with large pockets. *Idées* (Manteaux et Tailleurs), Paris, summer 1940

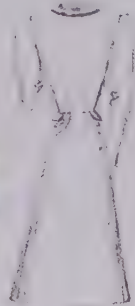
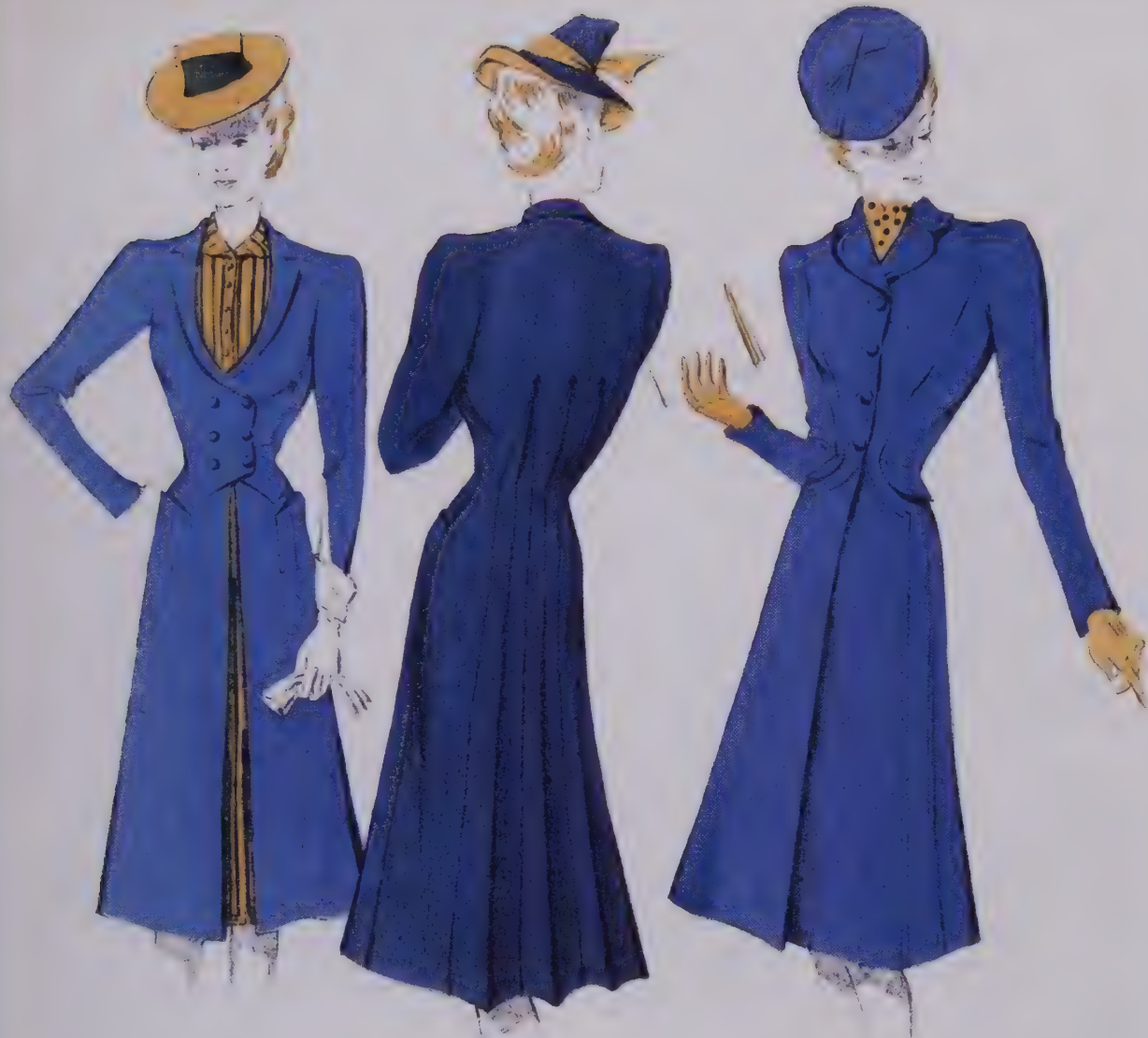


Left

Three box coats. *Idées* (Manteaux et Tailleurs), Paris, summer 1940

Right

Three blue woollen coats. *Idées* (Manteaux et Tailleurs), Paris, summer 1940



Ensemble Model a
gilet assorti

Ensemble b

Ensemble c
gilet assorti

Below

Three cape models. *Idées* (Manteaux et Tailleurs), Paris, summer 1940

**Below**

Three woollen crepe black day coats. *Idées* (Manteaux et Tailleurs), Paris, summer 1940



Below

Three afternoon coats with nipped waists and full skirts. *Idées* (Manteaux et Tailleurs), Paris, summer 1940



Below

Three green day coats with nipped waists and full skirts. *Idées* (Manteaux et Tailleurs), Paris, summer 1940





Above

Three pale pink afternoon coats with fancy detailing. *Idées* (Manteaux et Tailleurs), Paris, summer 1940



Above

Three afternoon coats with nipped waists and full skirts. *Idées* (Manteaux et Tailleurs), Paris, summer 1940



Above
Three black afternoon coats with embroidery, broderie Anglaise and appliqué detailing respectively. *Idées* (Manteaux et Tailleurs), Paris, summer 1940

Above
Three two-piece afternoon dresses. *Idées* (Manteaux et Tailleurs), Paris, summer 1940



Above

Overcoat by Lucien Lelong, with deep-cut sleeves and draped shoulders; lined in a check fabric. *Album du Figaro*, Winter Collections, 1947. Illustration by René Gruau



Above right

Two astrakhan formal coats by Renel and Chombert and a black sheepskin model by Jassel. *Album du Figaro*, Winter Collections, 1947

Right

A full skirt coat with rounded shoulders by Dior, worn over a pleated Corolla skirt. *Album du Figaro*, Winter Collections, 1947



CHRISTIAN DIOR



Above

Two wide-shouldered single breasted day coats with large pockets that had been introduced into fashion in 1939. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947



Above

A narrow skirt-suit with velvet appliqué and a practical suit with box-pleat skirt and tailored jacket with darted panels. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947

INSPIRATIONS
D'AVANT SAISON



Above

A purple woollen double breasted evening coat trimmed in astrakhan presented with a matching hat and muff, and a very wide-shouldered woollen box coat trimmed with fur. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947



Above

Checked flannel dress with bias panelling and a woollen box coat with large pockets and imitation pocket shoulder detail. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947



Left

Mustard yellow corduroy belted jacket with fur collar worn over a narrow skirt and a light grey box coat with large pockets and a fur collar. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947

Opposite

Day suit with a military inspired jacket with nipped waist and rounded hips worn over a straight black skirt and a cream woollen coat trimmed with fur. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947

INSPIRATIONS
D'AVANT SAISON



Below

Brown redingote-style coat with peplum pockets, nipped waist and wide shoulders, and a vivid blue box coat. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947

**Below**

Light green redingote coat with large peplum pockets (like the collar, these are trimmed with astrakhan) and a grey single-breasted coat with peplum pockets and a fur collar. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947



Below

An olive green coat with bolero top and astrakhan collar worn with matching muff, and a military inspired coat with broad shoulders, nipped waist and fur collar. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947





Above

Checked woollen box coat with bias panels and fur collar, and a pale yellow flannel day dress with darted bodice and skirt, and an ornamental front panel. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947



Above

Black velvet coat with a large front panel of fur, and a black woollen day dress with appliquéd velvet bands on the bodice and hips. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947

INSPIRATIONS
D'AVANT SAISON



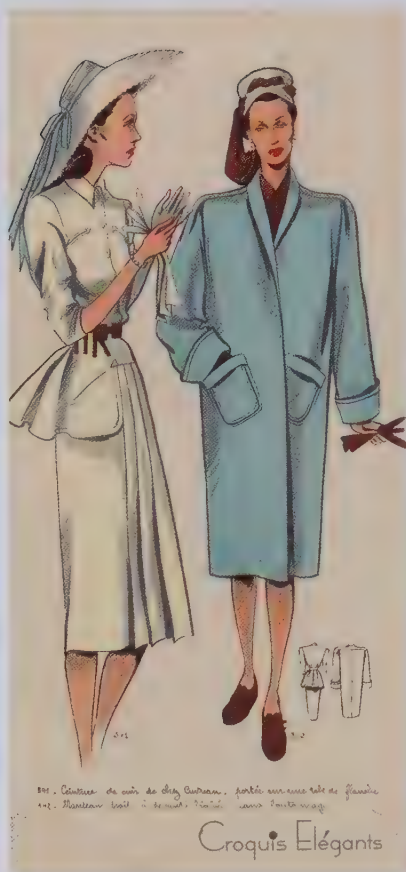
Above

Brown velvet jacket with large pockets on the hips and ornamental pockets on the bust worn over a wide-pleated check skirt, and a grey raincoat with large panel pockets. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947



Above

A woollen green day coat with deep-cut sleeves. *Croquis Éléphants*, Éditions Bell, summer 1947



Above

A white redingote-style jacket and skirt ensemble with a contrasting brown belt and blue-ribboned hat; and a sky blue coat with a mannish silhouette. *Croquis Éléphants*, Éditions Bell, summer 1947



Above

Sea blue wool skirt-suit with a box jacket and a printed crepe de Chine dress with gathered and draped bodice. *Croquis Éléphants*, Éditions Bell, summer 1947



Above

Three box-style coats for seaside and spa towns. *Idées* (Manteaux et Tailleurs), Paris, summer 1940



Above

Woollen pink short box coat with large fancy pockets, and a printed crepe fitted dress with capelet bodice and peplum skirt. *Croquis Élégants*, Éditions Bell, summer 1947



Above

A single breasted black full skirt coat with black fox fur sleeves, and a fine woollen pink dress with panels inserted as pleats. *Croquis Couture*, winter 1946.

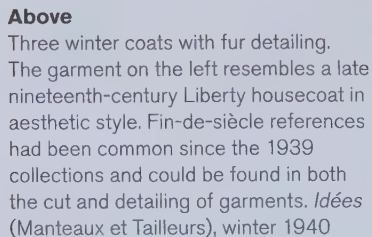
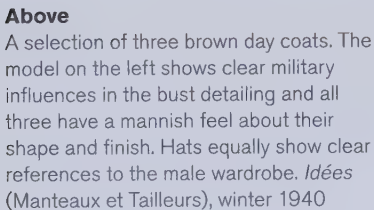


Above

Dark blue woollen coat with double black fox shoulder trim and a light blue flannel day dress with bow detail on the waist. *Croquis Couture*, winter 1946

**Above**

A woollen blue coat with padded velvet detailing on the shoulders and pockets and a light blue peplum dress with capelet-like ruched flounce. *Croquis Couture*, winter 1946





Above

Three travel raincoats in reversible material. The hats of the first two models are based on garrison army headgear. *Idées* (Manteaux et Tailleurs), winter 1940



Above

Three box-style coats with fur trims – the hats are miniature versions of men's hats that were worn in a tilted manner. The low-heeled shoe became fashionable out of practical considerations. *Idées* (Manteaux et Tailleurs), winter 1940

Below

Three A-line single breasted winter coats of ribbed fabric with fur collars; the silhouettes are derived from men's coats. *Idées* (Manteaux et Tailleurs), winter 1940

**Below**

Three woollen winter coats with fur-trimmed collars, presented here with mannish-style hats, low court shoes and clutch bags; all three a feature of wartime fashions. *Idées* (Manteaux et Tailleurs), winter 1940



Below

Three woollen military-style winter coats with fur-trimmed collars and leather detailing. *Idées* (Manteaux et Tailleurs), winter 1940

**Below**

Three smart A-line coats, all with fur detailing on the chest or shoulders. *Idées* (Manteaux et Tailleurs), winter 1940





Above left

Three long winter capes in tweed, duvetyne and leopard fur-trimmed flannel respectively. *Idées* (Manteaux et Tailleurs), winter 1940

Above

Three woollen day coats with wide, masculine shoulders. *Idées* (Manteaux et Tailleurs), winter 1940

Left

Three woollen skirt-suits trimmed with astrakhan – the ensemble on the right shows Russian influence. *Idées* (Manteaux et Tailleurs), winter 1940



Above left

Three winter coats; the middle model shows clear influences of early nineteenth-century empire fashions, and the model on the right has a folk feel through the apron-style design. *Idées* (Manteaux et Tailleurs), winter 1940

Above

Three winter coats, trimmed with fur. *Idées* (Manteaux et Tailleurs), winter 1940

Left

Three winter coats, trimmed with fur. *Idées* (Manteaux et Tailleurs), winter 1940



Above left

Three woollen winter coats with elaborate fur trims on the bust and shoulders. *Idées* (Manteaux et Tailleurs), winter 1940

Left

Three winter coats; the middle model shows clear militarist influences in its vertical Russia braid bands and bullion tassel buttons. *Idées* (Manteaux et Tailleurs), winter 1940

Opposite

Three green winter coats; the left model is made of wool velvet with sable fur trim, the middle silhouette is made of wool with astrakhan panels and the right model is made of wool velvet with possum fur trim. *Idées* (Manteaux et Tailleurs), winter 1940



velours de laine
et loutre

lainage
garni de matelassés
et d'astrakhan

velours de
laine et
oppossum rose

**Above**

A single breasted polo coat, worn with a snood. American, c.19468

**Above**

A woollen single breasted coat with oversized pockets and large ornate buttons, accessorized with a faux-leather handbag. American, c.1948.

**Above**

A cotton skirt-suit with a darted jacket and a side gathered drape skirt. American, c.1948.



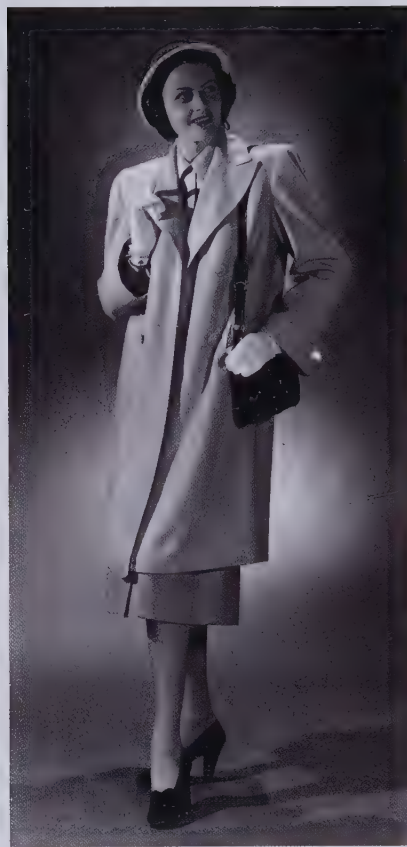
Above

A fancy skirt-suit with panelled detailing on the jacket and a narrow straight skirt, accessorized with a double mink stole, court shoes and small felt beret-style hat with ribbon detailing. American, c.1948.



Above

A woollen crepe single breasted coat, worn with a net-trimmed beret. American, c.1942.



Above

A double breasted polo coat with large collar and cuffs, worn over a skirt and blouse combination, accessorized with a small straw hat, leather gloves, a suede handbag and suede courts with bow clips. American, c.1943.



Above
Model wearing a double breasted overcoat with large pockets and ornate buttons. American, c.1944.



Above
Woollen coat with over-sized buttons and a hat with a feather plume. American, c.1942



Above
A woollen belted coat, accessorized with small wool and satin hat with netting, and suede gloves. American, c.1942



Above

A light woollen day suit with a box-pleat skirt and a darted tailored jacket, accessorized with a marten fur stole, crepe bag, a turban-like felt hat with feathers and patent peep-toe court shoes. American, c.1942



Above

Cotton day suit with a box-pleat skirt and a fitted jacket with scalloped pocket design, worn with a marten fur stole and suede peep-toe courts. American, c.1944.



Above

Single-breasted woollen coat with large pockets and a satchel handbag. American, c.1942



Above

Three single breasted grey skirt-suits, trimmed with fur. *Idées* (Manteaux et Tailleurs), winter 1940



Above

Three formal winter coats with luxurious fur panels on the shoulders or pockets. *Idées* (Manteaux et Tailleurs), winter 1940



Above

Three winter coats with bow detailing on either the neck or waist. *Idées* (Manteaux et Tailleurs), winter 1940

**Above**

A double breasted sealskin coat with large lapels and a belted Persian astrakhan coat with matching muff.

Les Grand Modèles: Fourrures, 1940



Above

A short cape in otter fur, a grey Persian astrakhan fitted jacket with a matching cravat edged in silver fox, a ponyskin coat with Lynx collar and cuffs, and a mink cape. *Les Grand Modèles: Fourrures, 1940*



24311

24312

24311 Manteau mi-longue en astrakhan persanier, col et manchettes en renard argenté.

24312 Manteau en astrakhan persanier; forme légèrement cintrée. Les rabats des poches sont faits en même fourrure.

LES
GRANDS
MODÈLES
No. 55a
FOURRURES
1940



Left

A Persian astrakhan coat with silver fox collar and sleeve cuffs, and a brown astrakhan coat with cuffs and pockets in the same fur. *Les Grand Modèles: Fourrures, 1940*

Above

An Indian lamb fur coat with upright collar and matching muff; a castor fur coat with bishop sleeves; and an astrakhan coat with large lapels. *Les Grand Modèles: Fourrures, 1940*



Opposite

A woollen felt and crepe spring coat by Peter French with a slim, tailored pinafore bodice with unusual shoulder detailing and a narrow straight skirt with large pockets. Studio Fleet, c.1946.

Below

Actress Janice Leigh in a promotional shot for fur coats. She wears a square-shouldered belted coat in American Broadtail, and three close-up images of different furs are shown. c.1947





24316

24317

24316 Manteau en peau de panthère façon ajustée, formant des godets. Col-plastron et poches appliquées en nutria

24317 Élégant manteau en vison ou en civette nature. Les bandes de fourrure sont employées en largeur et en hauteur

Above

A panther pelt coat with nutria fur pockets and front panel, and a mink coat with extra skirt panels. *Les Grand Modèles: Fourrures*, 1940

Opposite

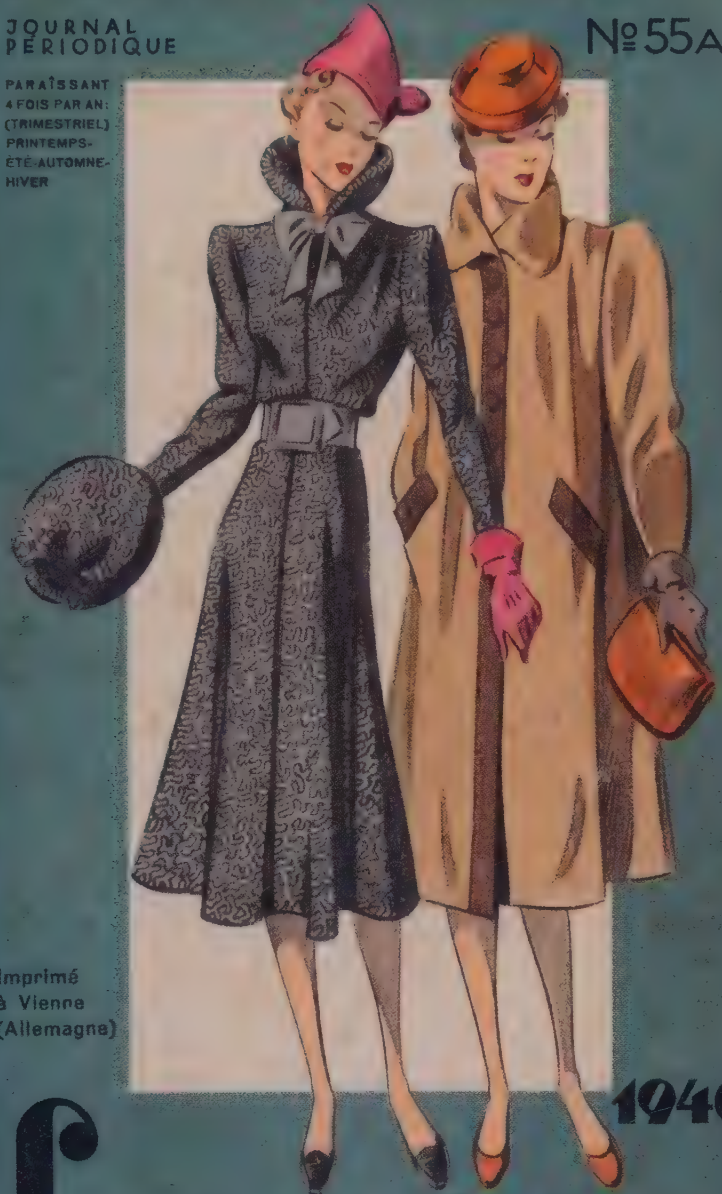
A single-breasted sealskin coat with large collar and contrasting trim; and a belted Persian astrakhan coat with matching muff, on the cover of *Les Grand Modèles: Fourrures*, 1940

LES GRANDS MODÈLES

JOURNAL
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N° 55A

PARAÎSSANT
4 FOIS PAR AN:
(TRIMESTRIEL)
PRINTEMPS-
ÉTÉ-AUTOMNE-
HIVER



Imprimé
à Vienne
(Allemagne)

1940

fourrures

Below

A civet coat with strips of the fur used in different directions and a grey breitschwanz coat. *Les Grand Modèles: Fourrures, 1940*



Below

A tailored civet fur jacket and a sealskin coat with bishop sleeves. *Les Grand Modèles: Fourrures, 1940*



Below

A grey Indian lambskin coat with an upright buttoned collar, a black Persian astrakhan coat with a castor fur Eton collar, and a brown Persian astrakhan coat with large fur-covered buttons. *Les Grand Modèles: Fourrures, 1940*

LES
GRANDS
MODÈLES
No. 55a
FOURRURES
1940



24327

24328

24329

24327 Manteau en agneau des Indes; le col montant se ferme par deux boutons, ceinture piquée d'une boucle très décorative
24328 Manteau en astrakhan persanier noir; forme mi-ajustée, montant un col Eton de castor
24329 Un astrakhan persanier marron a servi pour ce manteau droit et vague, poches à entrées biaisées



Above

A selection of fur capes and jackets in both loose and fitted styles. *Les Grand Modèles: Fourrures, 1940*



Above

Cover of *Modes et Travaux de Paris* magazine featuring a velvet winter coat with a straight fur collar and matching fur hem trim and muff. October 1947



Above

A Persian astrakhan coat with a large mink collar and a double breasted sealskin coat with large buttons. *Les Grand Modèles: Fourrures, 1940*



Above

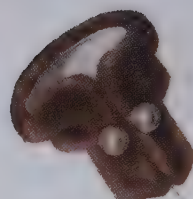
A belted brown ponyskin coat with a castor fur collar, a Nutria fur coat with large pockets and a long otter fur cape with chain detail collar. *Les Grand Modèles: Fourrures, 1940*



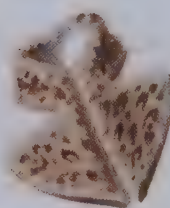
24342



24343



24344



24345



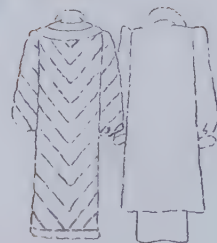
24346



24349

24348

24347



Le motif des peaux est le trait essentiel de ce
modèle en civette. Très modernes les manches

forme ample, de longueur sept-huitièmes. Petit
col et poignets en castor

24344 Ce col en nutria est remarquable par la forme
impeccable

24345 Col montant et plastron en peau de panthère

24346 Col-revers en civette.

24347 Des bandes en civette composent cette manche

24348 Très moderne cette manche en civette

24349 Manche en peau de panthère, montrant un grand
parement de castor



Left

A narrow coat of civet fur with ample sleeves and a panther fur box coat, in addition to a selection of collars and sleeves available to substitute on the presented models. *Les Grand Modèles: Fourrures, 1940*

Above

A selection of fur jackets, coat and a cape in a variety of pelts; the bottom left model shows the clear influence of masculine styles on the female wardrobe. *Les Grand Modèles: Fourrures, 1940*

**Above and right**

A full-length mink fur coat with balloon sleeves, worn with a beaded beret and wool crepe gloves, c.1947



**Above**

A selection of fur coats, jackets and capes in a variety of exotic pelts. *Les Grand Modèles: Fourrures, 1940*

Right

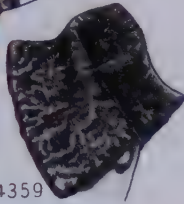
A green woollen coat lined in civet fur and with an Indian lamb collar, and a tweed coat lined in rabbit fur, with an astrakhan Eton collar. In addition, alternative collars are presented that can be substituted for those illustrated on the coats. *Les Grand Modèles: Fourrures, 1940*



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24358



24359



24361



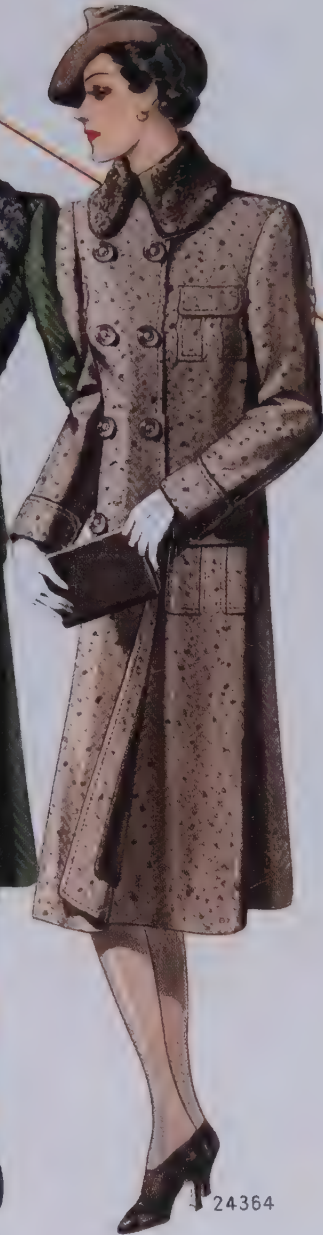
24360



24362



24363



24364

24357 Col et bérêt en astracan persanier.
24358 Ce col en nutria est destiné à garnir les manteaux pour l'hiver.
24359 Col en broadtail.
24360 Très original ce col en agneau des Indes.
24361 Cette garniture en renard bleu imite des revers.

24362 Col-revers en loutre, parfait pour orner un manteau d'hiver.
24363 Un lainage vert fera ce manteau pour l'hiver. Col-revers en agneau des Indes, doublure de civette.
24364 "Ce manteau en tweed est remarquable par le col Eton d'astracan persanier; modèle doublé de nutrie."/>



Above

A suit of a narrow mustard-yellow skirt and a tailored jacket with astrakhan panels and a double breasted Canadienne jacket, worn over a straight skirt. *Modèles Originaux*, winter 1948



Above

A chocolate brown coat with pleated back and a grey asymmetrical coat with rounded hips and full skirt. *Modèles Originaux*, winter 1948



06 — 21

06 — 22



06 — 29

06 — 30



06 — 45

06 — 46

Above left

A green box coat with pleated shoulders and an asymmetrical blue coat with box pleats. *Modèles Originaux*, winter 1948

Above

A chocolate brown masculine box coat and a mustard-yellow belted raincoat. *Modèles Originaux*, winter 1948

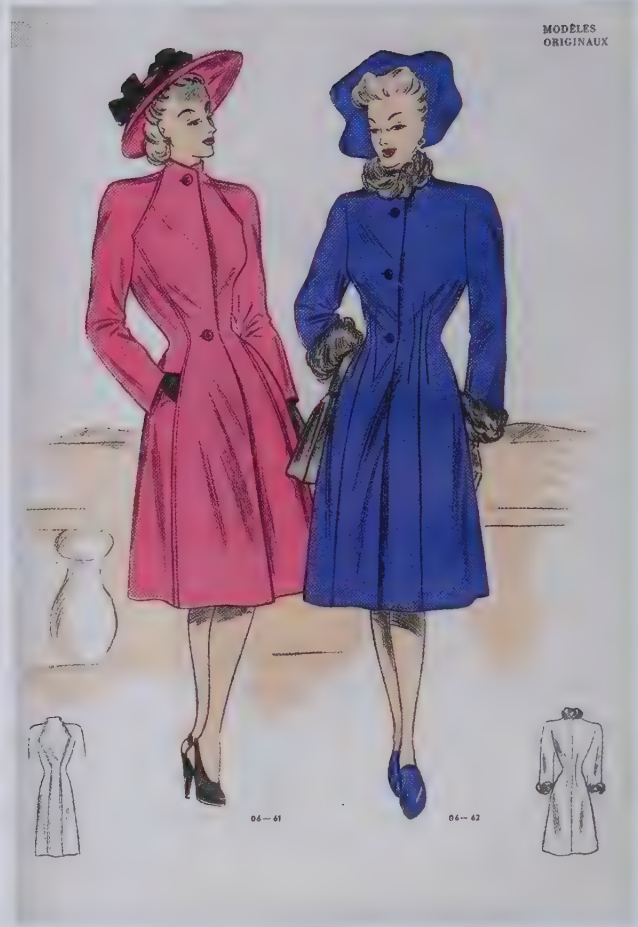
Left

A double breasted olive green box coat and a lime green tailored double breasted skirt-suit. *Modèles Originaux*, winter 1948



Above

A double breasted red corduroy coat and a green envelope coat with astrakhan lapels and pocket trim. *Modèles Originaux*, winter 1948



Above

A pink raincoat with raglan sleeves and full skirt, and a dark blue winter coat with a straight fur collar and matching cuffs. *Modèles Originaux*, winter 1948



Above

A khaki raincoat with panels that accentuate the hips and bust, and a bright green winter coat with astrakhan lapels and pockets. *Modèles Originaux*, winter 1948



Above

A double-breasted wine red redingote coat and a single-breasted dark blue winter coat. *Modèles Originaux*, winter 1948

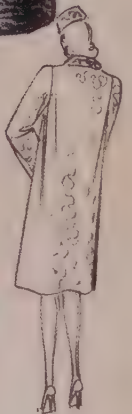


Above

A mink coat, worn with a small turban-style hat, decorated with ribbon flowers. Parisian, c.1942

Opposite

A black astrakhan coat with a mink-trimmed collar, a black sealskin coat with silver fox tail collar and cravat, and a grey Indian lamb coat, trimmed with astrakhan. Atelier Sogra, Vienna, c.1942





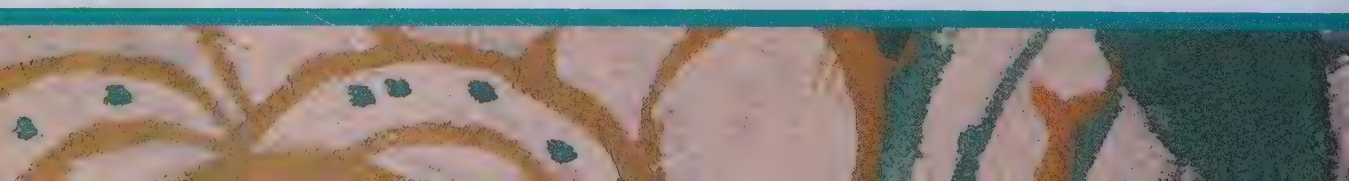
1940s Eveningwear

The Autumn 1939 Paris couture collections featured less eveningwear than usual. What was shown was still very glamorous, however: dresses with tight, at times corseted waists, hourglass silhouettes with full skirts, sweetheart necklines, crinoline skirts and bustles, puffy sleeves ... an overtone of mid-nineteenth century could not be missed. In addition to this formal eveningwear, semi-formal cocktail dresses made up a good part of the evening collections. This was a sign of things to come, as it is claimed full dress was abandoned altogether after the Declaration of War, which happened within days of the shows.

In the collection produced during the phoney war, Paris had shifted to more practical eveningwear: dresses had long sleeves and the inclusion of stylish bomb-shelter jumpsuits should also be regarded as a new, practical form of evening attire. When the German troops entered Paris in summer 1940, the city had virtually shut down – restaurants, clubs and bars were boarded up and the couture salons had shut their doors. Within weeks a certain normality returned, and with the re-opening of leisure venues came the need for suitable evening garb. Although social rules were now relaxed due to the constraints of the War, some still chose to buy and wear full evening dress. This was only a minority – most clothes were now designed to have multiple functions and even Parisian couturiers

understood this; they created tailored embroidered jackets that could be worn over afternoon dresses to transform the whole into suitable evening attire, just as fur wraps and capes were both glamorous accessories on summer evenings and useful staples in winter. Even the bouffant evening dresses were somewhat slimmed down.

This continued luxury was very much a Parisian feature, however, and was not replicated to the same extent in other places affected by war – not even in America, where no formal rationing was ever introduced. Most countries abandoned formal eveningwear as fabric was in short supply, and the practice was viewed at best as a waste and vulgar and insensitive at worst. Instead day dresses were worn into the evening, and of course pre-war evening items in people's wardrobes were re-used. Little was produced in the way of formal evening dress, especially in Britain where Austerity measures prevented the production of long gowns and full skirts due to restrictions on hemlines and fabric yardage. London couturiers were still producing elegant evening dresses, although these were noticeably narrower than pre-war styles and the demand and clientele for them were considerably reduced. Ordinary women were said to have fashioned evening dresses (and daywear for that matter) out of blackout fabric, which could be purchased coupon-free. While not the best-quality material, it was both a fashionable colour and un-rationed, which did much for its popularity.





In the US long skirts, sweeping dresses with figure-flattering tops and peplums remained popular throughout the War at all levels of the market – even Sears catalogue continued featuring the style, albeit in reduced ranges and materials. With the requisition of silk for the war effort, rayon jersey, taffeta and Marquiesette velvet became useful substitutes. Some dresses featured peg-top skirts – where fabric is lifted and gathered at the waist to create draping – and deep-cut armholes, but both were a feature of more expensive and exclusive styles. Long skirts, worn with blouses and tightly fitted jackets, were often pleated but still a far cry from the full skirts that were becoming popular in Paris. In fact, upon Liberation in the spring of 1944, Paris had to significantly alter her collections since far too much fabric was used, particularly in skirts, to be legally saleable export products as they came nowhere near to complying with Austerity measures in foreign nations.

Overall in both Britain and the US the evening silhouette, like daywear styles, changed little throughout the War; the silhouette was more feminine than that seen in daywear but still featured accentuated and squared shoulders. One notable American exception was the 1940 vogue for sentimental romantic gowns in Southern Belle style inspired by the 1939 success of *Gone with the Wind*.

After the War ended, eveningwear remained more or less the same in shape and only a return to embellishment (minimal at the

lower end of the market), and the renewed use of previously rationed materials and dyes were initially noticeable. Peg-top dress skirts, draped skirt fronts and backs, and more variety in length and fullness soon joined the list of changes, but skirts remained narrow, and shoulders square.

Even the introduction of Christian Dior's "New Look" in 1947 did not eradicate all other styles, although by the end of the decade its fuller and longer skirts had become the dominating style of evening attire. However it must be remembered that aside from the famous full skirt, the New Look also re-introduced into eveningwear butterfly peplums, big draped back and side bows, back bustles, back-swept skirts with back yokes, corset tops and sweetheart necklines. Whereas these styles had already been developing in Paris during the War, other countries found them a revelation. The luxury of the fabrics used was equally a novelty, one that was not universally praised. In fact much opposition was noted to Dior's fashion, both in terms of the overt, near-vulgar luxury, and alongside a return to a more conservative era through style.

The alternative to this overtly formal style came from designers such as America's Claire McCardell and from Italy's emerging fashion designers, who took elements from the New Look but presented an altogether more comfortable, less formal and younger look, which would start to rival Paris's dictatorship in the coming decade.



Below

Christian Dior fashion show, featuring a black satin skirt with a linen jacket embroidered with gold and diamonds. Photograph by Pat English for Time & Life, March 1947

Opposite

Christian Dior fashion show, featuring a blue taffeta dinner dress with an inverted floral design. Photograph by Pat English for Time & Life, March 1947







Above

Model Ruth Conklin wearing a Christian Dior dress with peek-a-boo openings at the front of the bodice. Photograph by Nina Leen for Time & Life, September 1947

**Above**

Model Ruth Conklin wearing a very low-cut gown from Christian Dior. Photograph by Nina Leen for Time & Life, September 1947





Opposite

A fashion model wearing a formal navy velvet gown by Christian Dior. It has a flared mid-calf skirt with a large bow-topped scissor panel in satin, and a camisole style bodice. Photograph by Nina Leen for Time & Life, October 1949

Right

Black satin evening dress with wide capped sleeves, an oversized collar, peplum and wide waistband. The hat is decorated with layered and gathered net at the back, mimicking the gown's peplum, which is longer at the back than the front. The outfit is accessorized with mesh gloves and a three-strand pearl necklace, pearl earrings and beaded cuff. American, c.1947



Above

Model wearing a romantic satin silk full-length, full-skirt evening gown with large appliquéd flowers on the skirt and as the corsage. Mexican Tourist Board, 1946.



Above

Actress Phyllis Calvert in a romantic silk crepe evening gown with ruched bodice and puffed sleeves. The artificial flowers worn on the bodice are also used in the hairstyle. Universal Pictures, 1948.

**Above**

Actress Teresa Wright in a beaded silk gown accessorized with a diamante cuff and three-strand pearl necklace. Photograph by George Hurrell for Roto, 1941.

Opposite

Model wearing a white organza end-embroidered tropical print evening gown by Robert Frost, with an appliquéd flower on the skirt, continuing the theme of the bodice. 1941.







Opposite

Actress Diana Lynn wearing an organza dress with a banded waist and floral detailing, in a scene from the movie *Ruthless* released by Eagle Lion films, 1948

Above

Actress Virginia Simms in a beaded Southern belle-style evening gown. These romantic dresses became a fashion hit after the release of *Gone with the Wind* in 1939 and were available at all ends of the ready-to-wear market, evidencing their popularity. RKO Radio Pictures, 1942.



Above

Actress Maxi Rascoe in a copper silk lamé dinner dress with a full-length pleated skirt and crossover bodice. CBS Fashion Service, 1940.

Opposite

Actress Michèle Morgan wears a chiffon and sequin-studded black lace evening gown with risqué pleated chiffon and lace bodice. International News Photos, 1943.





**Opposite**

Actress Barbara Stanwyck in a black and white heavy silk evening gown with cord and bullion tassel detailing on the overskirt panels and a bow-tie bolero. c.1941.

Above

Actress Madeleine Carroll in a black full-length heavy crepe dinner gown. Paramount Pictures, 1941.



Above

A floor-length Maggy Rouff evening gown in dark blue faille, with a front and back wine-red satin bustle drape. *Images de France*, April 1941

longues



Above

A long-sleeved, floor-length dress with quilted check pattern on the skirt and sleeves by Lanvin; a mustard-yellow heavy crepe sleeveless dress with ample hips by Lelong; and a draped silk muslin dress in three colours by Rochas. *Images de France*, April 1941

**Above**

Actress Andrea King in a hand knitted "Suse" sweater with matching skirt. The top and skirt boast appliquéd felt leaves. Warner Bros., 1947.

Opposite

Actress Deanna Durbin in a sleek black crepe dinner dress, worn with a heavily embroidered silver girdle and turban designed by Vera West, one of the chief designers at Universal Pictures during the 1940s. Universal Pictures, 1941.





Left

A black velvet evening dress with portrait neckline, accessorized with white kid leather gloves, a small black silk handbag and black leather Mary Jane sandals. American, c.1948.

**Left**

A tartan evening gown with large puffball peplum skirt, worn with silk lamé ballerina flats. American, c.1949.

**Right**

Actress Joan Perry in a silver lamé gown with plunging neckline. Warner Bros., 1941.



Below

Actress Gloria Grahame in a full-length evening gown with square drape shoulders and beaded neck and waist panel. c.1947.



Below

Actress Virginia Bruce in a floral silk chiffon gown with spaghetti straps and a flowing skirt. Universal Pictures, 1940







Opposite

Actress Alexis Smith wears a dinner ensemble of a gold lamé sporty lumber jacket, white crepe shirt topped with gold coin-sized circles and a skirt in white Alix jersey. Warner Bros., 1948.

Above

Actress Leslie Brooks in a strapless satin silk sweetheart neckline gown with appliquéd bands of contrasting black lace. The image was shot by Maurice Seymour, celebrity photographer from the 1920s to the 1960s. c.1944.

Below

Model wearing a white Irish handkerchief linen dinner dress decorated with handmade lace by Hattie Carnegie. Carnegie was a fashion entrepreneur based in New York, who opened her first couture boutique in 1923 and enjoyed great success throughout her career. Acme Newspictures, 1947.



Below

Detroit debutante Suzanne Stoepel wears a velvet and chiffon evening gown with full skirt and gathered bodice. 1946.





Above

A black taffeta Nina Ricci dress, with an apron of white satin embellished in coloured sequins and edged with black lace. The dress is accessorized with a fur-trimmed capelet. 1946



Above

A satin evening coat by Bruyère with wide draped, embroidered sleeves. 1946

**Above**

A satin and tulle evening gown with strapless bodice by Jacques Fath. 1946



Left

Two evening gowns by Paquin and Worth,
illustrated by René Gruau. 1946

**Left**

Black velvet, off-the-shoulder, floor-length evening dress by Molyneux, illustrated by René Gruau, c.1946

MOLYNEUX

Below

A black satin and tulle dress with a sequined princess bodice by Lanvin and a black and pink cocktail dress with a narrow envelope skirt and fitted bodice by Marcel Rochas, made of Bianchini-Férier fabric. 1946

Autour d'un cocktail

Below

A black evening ensemble of a heavy satin full-length skirt and fitted velvet jacket trimmed with fur by Maggy Rouff. 1946





Above

A narrow black evening dress with back bustle bodice by Lucien Lelong and a narrow black tubular dress with green waistband and embellished purple bolero by Balenciaga. Illustration by René Gruau, 1947



Above

A narrow floor-length skirt topped with a green full-midi coat and red pashmina by Mad Carpentier and a black narrow evening dress with embellished tulle full overskirt by Robert Piguet. Illustration by René Gruau, c.1947



Above

A printed satin and tulle cocktail dress with a fitted bodice and a full skirt. Parisian, c.1942



Above

Formal evening dress in Grecian style with draped bodice and a double draped back, creating the illusion of a back bustle. 1941 – possibly a copy of a gown by Alix Barton, known from 1942 as Madame Grès.



Above

A black and white satin and tulle evening gown with a fitted bodice, trimmed with black tulle, and an 1860s-style bustle skirt. Parisian, c.1942



Above

A full-length evening dress of satin and velvet, with a short tailored jacket and an 1860s-style bustle skirt. Parisian, c.1942

**Above**

Selection of formal evening dresses in the fashionable romantic style, championed by Nina Ricci. "Album des Modes", *Favorite*, winter 1949

Opposite

Selection of evening dresses; two with back bustles and one with panier peplum skirt. "Album des Modes", *Favorite*, winter 1949

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F 2361 Pour le bal cette robe exquise en satin bleu, violet et lavande garnie de roses à l'encolure.

F 2362 Robe du soir en reps cerise, corsage bien ajusté et jupe à effet de tournure décoratif.

F 2363 Robe de gala en velours or avec décolletage profond et ligne de dos à drapé élégant.

F 2364 Un broché à grand ramages fera cette robe de gala dont le drapé souple des épaules fait châle.



Above

Three evening skirt-suits: a pale blue taffeta dress with matching hooded cape, a printed skirt with a matching satin princess jacket with leg-of-mutton sleeves and a crepe dress with an unfitted long jacket. *Idées* (Manteaux et Tailleurs), Paris, summer 1940



Above

Three evening ensembles: one panier dress and two narrow skirts with tailored jackets. *Très Chic*, c.1941



Above

A red organza jacket with appliqué motifs worn over a floor-length skirt; a black riding habit jacket worn over a full-length skirt, which is gathered at the back to create a bustle effect; and a striped grey heavy satin suit with a floor-length skirt. *Idées* (Manteaux et Tailleurs), Paris, summer 1940

Below

Gold brocade evening dress with ruched bodice by Lucien Lelong and black brocade evening dress with fur peplum collar and matching muff by Balmain.
Album du Figaro, Winter Collections, 1947



Below

Strapless floor-length evening gown with nipped waist by Nina Ricci with lace detailing on the bodice and full skirt. *Album du Figaro*, Winter Collections, 1947



**Above**

A Kodachrome colour photograph of a woman modelling a forget-me-not blue evening gown accessorized with pearls and a floral headpiece. c.1941

**Above**

Hollywood actress Joan Bennett in a blue sweetheart dress accessorized with a voile stole. Bennett started her career as a blonde ingénue in 1920s Hollywood but transformed herself into a seductive femme fatale brunette in the mid-1930s. United Artists Star file, c.1941



Above

A strapless and backless three-tier evening gown by Paquin, and a velvet and net evening dress by Marcel Rochas, with an embellished net upper bodice and full panier skirt with inserted panels. *Album du Figaro*, Winter Collections, 1947



Above

An evening dress with gathered and draped back bustle, trimmed with fur by Balmain, a skirt-suit by Rochas, with a fur-trimmed skirt and matching capelet, an embroidered blouse with upright collar, and a reversible fur stole – both by Balmain. *Album du Figaro*, Winter Collections, 1947



Above

Pink satin evening gown by Worth, with a matching jacket with deep-cut sleeves and a fur collar, and an evening gown by Maggy Rouff, with an embroidered satin skirt and capped sleeved bodice, the whole trimmed with small pompons. *Album du Figaro*, Winter Collections, 1947

**Above**

Romantic off-the-shoulder full-length evening dress with ruched lace neckline and hem panels. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947

INSPIRATIONS
D'AVANT SAISON



Above

Green jersey backless evening dress with gathered crossover sash, which flounces at the front. *Inspirations d'Avant-Saison*, Éditions Bell, winter 1947



Above
Silk voile pink evening gown with full skirt, gathered shoulder and bust panels, and edged with a blue velvet ribbon. *Croquis Éléphants*, Éditions Bell, summer 1947



Above
White muslin dress with a corset bodice. *Croquis Éléphants*, Éditions Bell, summer 1947



Right

A side-draped, strapless jersey evening dress and a draped satin evening gown with scarf neckline. *Croquis Éléphants*, Éditions Bell, summer 1947

Croquis Éléphants long gown de jersey drapé de côté. 329
satin souple, drapé en mouvant d'écharpe. 330



Above

Cover of *Modes et Travaux de Paris* magazine featuring a richly embroidered velvet Dior jacket, worn over a black sheath dress. November 1948

Opposite

Grecian style evening gown by Grès, sleeveless and full-skirted evening gown by Lucien Lelong, and an Empire style gown with a plunging back by Jean Dessès. Illustration by Denyse de Bravura, 1947



GRÈS

LUCIEN LELONG

JEAN DESSÈS



Left

Draped satin Grecian evening dress.
Croquis Éléphants, Éditions Bell,
 summer 1947

328
 Robe de satin transformée en une somptueuse robe du soir à décolleté audacieux



Left

A draped satin evening dress with pleated bodice panels. *Croquis Éléphants*, Éditions Bell, summer 1947

L'effet de traîne, se drapant en avant de la jupe, dans la robe de dîner.



Above

Three formal floor-length evening coats; the centre model has a fur-trimmed hood, a stylish yet practical feature to keep the wearer warm in the event of a late-night visit to an air-raid shelter. *Idées* (Manteaux et Tailleurs), winter 1940



Above

Three formal evening suits; the model on the right has a panier skirt combined with a fitted embroidered jacket. The skirt design is reminiscent of a mid nineteenth-century silhouette. *Idées* (Manteaux et Tailleurs), winter 1940



Above

Three formal evening suits with narrow, floor-length skirts and tailored jackets with a variety of embellishments. The fashion for evening skirt-suits hints at the increased need for practicality, as the jacket could be worn with day dresses to double its function. *Idées* (Manteaux et Tailleurs), winter 1940

Below

Four luxurious evening capes; the top cape is made of sealskin and civet fur, the bottom left is a creation of ermine and silver fox with a full tail detail, next a small broadtail cape with a silver fox collar, then a sumptuous light coloured fox-fur style and finally, a Breitschwanz cape with a silver fox collar and trim. *Les Grand Modèles: Fourrures, 1940*



24370. Cette cape en sealskin est richement ornée de civette

24371. Très original ce col en loutre

24372. Cape du soir en hermine bordée de bandes en renard, le pan est abondant d'une queue de renard

24373. Avec les robes élégantes, on portera cette cape ample, faite en broadtail et garnie de renard

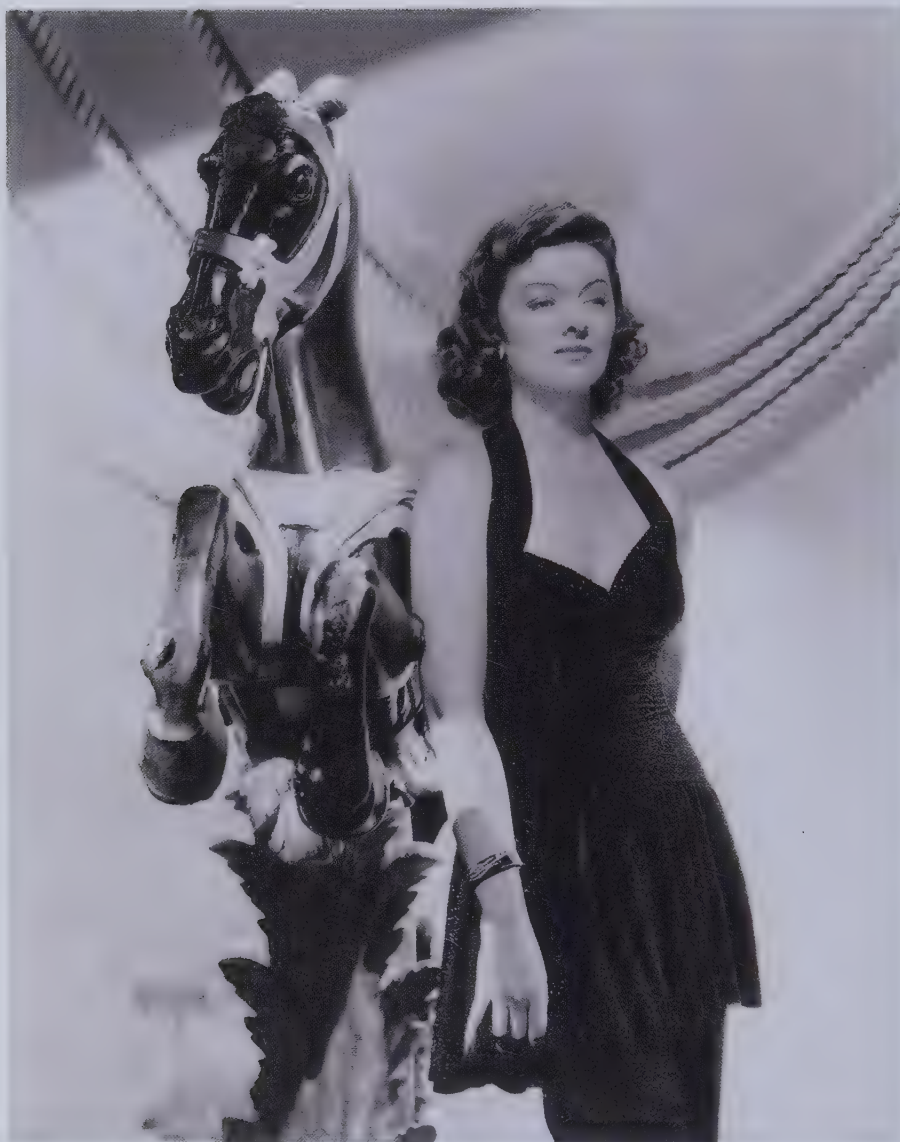
24374. Très moderne cette cape du soir en renard clair

24375. Une parfaite version de la cape du soir. Modèle exécuté en breitschwanz et orné de renard

Below

A short cape made of fox fur with a head detail on the back, a mink cape with strips of fur used in different directions to create the pattern, a tailored ermine jacket with a large arctic fox fur collar, and a peluche (fake-fur) floor-length coat with silver fox collar and peplum. *Les Grand Modèles: Fourrures, 1940*




Above

Actress Myrna Loy wearing a black crepe tunic gown with a sweetheart halter neckline. The dress is scattered with jet beads and she is wearing a Lucite and diamond bracelet. Metro-Goldwyn-Mayer, c.1941

Opposite

Actress Ann Sheridan wearing a cap-shouldered evening gown with fur detail around the hips, accessorized with long evening gloves and a turban. 1948



**Above**

Actress Margaret Lindsay wearing an evening gown with horizontal stripes on the skirt, matching detailing on the sleeves and a heavily beaded neckline. Photograph by A. L. Whitey Shafer, c.1944



Above

Actress Ella Raines wearing a brown mousseline evening gown with a gold floral pattern. Universal Pictures, 1946





Opposite

Actress Arlene Dahl in a summer evening dress of emerald and white pollen, trimmed with shamrock appliqués of emerald felt. There is also a matching patterned stole. 1949

Above

A Dufay process photograph showing a model wearing an evening gown with a floral patterned bodice and a navy blue net skirt. c.1948



1940s Accessories

In times of austerity and rationing accessories proved a good way to add novelty and individuality to one's outfit. Whereas clothing showed restraint during the war years, either due to material shortages, Austerity measures or simply out of good taste, hats became increasingly fanciful; it appears they were a way to escape the horrors of the world. As author Grace Margaret Morton declared in 1943, "So when the mood of today's hats seem frivolous it may be a kind of singing in the dark, the expression of an effort to put a bit of gaiety into a world burdened with problems."


During the decade, hats of every shape and size were fashionable, from tiny doll hats to larger-than-life straw and net creations; the whole spectrum was covered. Military-inspired hats, derived from historic and contemporary army uniform and miniature versions of mannish hats, were particularly popular, the most famous being the Montgomery beret which became popular in early 1943 after General Montgomery became a war hero owing to his successes in the North African Campaign.

The most popular of all head coverings during the first half of the decade was the turban. Introduced as a fashion item in the mid-1930s, it reached a height of popularity during the War as it was easy to fashion at home from leftover fabric, and women's magazines carried endless instructions on how to make different styles. It was also immensely practical, especially for those women carrying out war work as it added a hint of style and individuality to uniform

workwear while keeping hair out of the eyes without messing up their dos. It was equally useful to hide unwashed hair after a long night in the shelter, or indeed when shampoo and soap became scarce toward the end of the fighting.

After the war turbans remained popular but Christian Dior's "New Look" silhouette swung general hat fashions toward wide-brimmed elegant styles, larger than the first half of the decade. Smaller hats trimmed with fur or net were de rigueur for daywear and feathers abundantly used. The War saw the smooth, fluid, glamorous and often whimsical designs of 1930s fashion change to a more formal, angular and militaristic look. This was not true just of the silhouette; accessories also took on a practical and serious nature. Bags became larger, squarer and more practical and now served a veritable purpose, as opposed to the many tiny fashion bags popular in previous decades. Bigger bags were not only useful for carrying around anything needed for a day's work, like large pockets on coats; they were also a good place to quickly stash overnight supplies in the event of an air-raid and a night in the shelter. Satchel bags, which could be worn across the shoulder, were particularly useful for cycling or if one needed to break out into a run. The larger size of bag is often attributed to the need to carry gasmasks, but in reality, few did so.

As zippers and leather became scarce when the majority of available stock was diverted to the war effort, designers turned to alternative materials, such as wood or Lucite, for frames. Whereas the 1930s witnessed a fashion for small printed silk envelope clutches and silk velvet pouches, with silk now designated for





parachute manufacture new synthetic materials like rayon and patent-like plastics became welcome substitutes.

The drawstring bag reappeared and was often homemade, either of leftover old fabric or crocheted from unravelled bits of wool or new plastic yarns. Women's magazines featured simple patterns instructing their readers how to fashion bags from odd bits of material. While the embellishment of commercially made goods was frowned upon in the US and simply forbidden under the UK's Austerity Measures and the Utility programme, homemade garments and accessories could be customized to be more decorative and like hats, domestically produced bags were often exercises in creativity, incorporating embroidery, quilting, decorative stitching, appliqué and artificial flowers.

After the war practical bags were not altogether abandoned, but the shoulder bag was relegated to country and travel features in magazines until its revival in the 1970s. Instead, smaller ladylike clutches and handbags, once again in leather and other previously rationed materials, became the perfect accompaniment for the New Look silhouette.

Shoes were expensive and difficult to obtain in wartime. The rationing of leather, now almost exclusively restricted to military use, forced designers to come up with clever, practical and at the same time fashionable alternatives. Every imaginable material was tried out as a substitute: raffia, mesh, reptile skins, plastics, jute, straw and even cellophane. Salvatore Ferragamo pioneered these alternative materials as early as the mid-1930s but whereas the upper part of the shoe dilemma was resolved,

the sole was an entirely different matter. Rubber was rationed and almost exclusively set aside for the war industries, leather equally so (however, in Britain, the Board of Trade ensured some rubber was allocated to shoe manufacturing to guarantee the quality of shoes available). Alternatives came in the shape of cork and wood, the latter somewhat heavy and loud, and most certainly not ideal to run in. Magazines did their best to convince readers that wooden shoes were very stylish, with the added bonus of giving height and therefore flattering the calves. Most remained unconvinced but beggars could not be choosers and for many women, wooden soles and clog-like footwear defined the war years.

Even though various styles were available during the first half of the decade, it cannot be denied that shoes became plainer, more practical and sturdy because they had to last. Heel heights were limited, as were colours. The most popular styles were chunky-heeled Mary-Janes, low-heeled Oxfords (worn with white socks), cork- or wooden-soled wedges, slingbacks (again, with chunky sturdy heels) and peep-toes, although these were mostly an American fashion as Utility prohibited open toes and heels over 5 cm (2 in). Magazines encouraged readers to decorate their somewhat drab footwear with all sorts of household items such as pipe cleaners, cellophane, recycled artificial flowers and leftover ribbons, showing a need for individuality and frivolity in times of standardization and hardship.

After the war many materials remained in scarce supply so shoe fashions underwent minimal changes, although heels grew noticeably taller and peep-toes and pumps became the favoured styles.



**Above**

Three red, black and green hats by Erik.
Chapeaux Éléphants, 1941

Opposite

Three hats by Madame Suzy. *Chapeaux
Éléphants*, 1941

Madame SUZY



PETIT TROTTEUR DE FEUTRE NOIR.
INCRUSTÉ DE BANDES DE FEU-
TRE TURQUOISE ET CYCLAMEN.

LES BORDS DE CE CHAPEAU DE
FEUTRE NOIR VIENNENT SE NOUER
SUR LE DEVANT DE LA CALOTTE.

CE PETIT CHOU DE VELOURS SE
PORTE TRÈS EN AVANT ET CON-
VIENT AUX VISAGES JEUNES.



Below

Actress Martha Vickers wearing a hat with cord detailing and a full veil. Warner Bros., c.1945



Below

Actress Martha Vickers wearing an extravagant hat made of netting and large artificial roses. Warner Bros., 1945







Opposite

Actress Alice Faye in a wide-brimmed white hat with a yellow pom-pom, and a dark blue, yellow and white zipper jacket with matching skirt. The jacket's coloured panels and the zipper show the influence of the college or campus style on mainstream fashion. c.1943

Above

Woman wearing a crepe jacket over a white shirt with pointed flat collar, accessorized with a leather clasp handbag, suede gloves and a small beret-style hat with a diamante brooch. c.1944



Above

Model wearing a box-style raincoat, accessorized with a small felt hat with netting and feathers, a leather and velvet bag and suede courts. American, c.1949



Above

Cotton linen mix day dress with accentuated shoulders and a narrow peplum. A waist belt is embellished with small metal shells and the outfit is finished off with black suede gloves and a Montgomery beret. American, c.1944



Above

Model wearing a fitted jacket of silk damask with an oriental pattern, combined with a panelled crepe skirt, suede peep-toe courts, a large satin bag and a feathered hat. American, c.1948



Above

Model wearing a crepe skirt-suit with a double embroidered and embellished peplum-fitted jacket and narrow pencil skirt. The ensemble is accessorized with a small beaded basket bag, and an embellished hat with netting. American, c.1949

**Above**

Film actress Vicki Lester who starred with Ginger Rogers in *Tom, Dick and Harry*, wearing a chartreuse, lavender and green silk taffeta hat and clutch bag. 1941

Opposite

Stage actress Cathleen Treacy in a black long-sleeved sweater, narrow skirt and pearl choker, modelling a small tilted hat of her own creation. *News Views*, 1945



Below

Model wearing a small white hat decorated with a large white netted veil and large white flowers. c.1941



Below

A pink visca lacy straw open-top turban decorated with blue, pink and white flowers by John Fredericks. John Fredericks was a partnership between milliners Mr John and Frederick Hirst, whose most famous work was the hats for Vivienne Leigh in the movie *Gone with the Wind*. World Photo, 1944





Above

Radio star Helen Hayes wears a pale blue straw, navy jersey and grosgrain ribbon hat designed by Sally Victor. The jersey snood can also be worn as a headband. Sally Victor was among the foremost American milliners. She started her business in 1927 and was one of the original members of the Edward C. Blum Design Laboratory. CBS Fashion Service, 1941

Right

Actress Janice Paige in a black felt day dress, with narrow Elizabethan-style collar and a miniature tilted top hat, decorated with netting and gold appliqué flowers. Warner Bros., c.1946



**Above**

A white shantung straw hat with a flat tobacco brown taffeta bow and owl quill designed by Gustav Brandt of Stein and Blaine. Stein and Blaine was a New York department store which was the first to feature garments with labels crediting their in-house designers in 1917 – a practice most other department stores only adopted in the 1940s. Acme Newspictures, 1948

**Above**

A pillbox hat is decorated with natural coloured condor quills by Aage Thaarup. Thaarup was one of London's leading milliners and his work was most noted for its exuberant, floral fantasy designs. Acme Newspictures, 1946

**Above**

A white straw off-the-face side-swept hat with shantung straw feathers and a carnation and tulip in shades of pink by Gustav Brandt of Stein and Blaine. Acme Newspictures, 1948

Right

Actress Brenda Marshall wears a black shantung straw hat with two large red roses at the front of the crown. Warner Bros., 1943



Below

A cocoa brown velour vagabond hat with draped crown and pheasant quills, caught with a sequin ornament by Kurz. Culver Pictures Inc., 1943



Below

Actress Alexis Smith wears a mustard-coloured felt hat with amber and gold planetary designs and a brown velvet ribbon designed by Walter Florell. Florell was a New York milliner who flourished in the 1940s and 50s. Warner Bros., 1948



**Above**

Actress Colleen Townsend in a small black pillbox hat decorated with netting and embroidered with circular pearl designs, c.1944

**Above**

A woven straw and satin hat decorated with large flowers on the crown and discreet side netting, c.1944

**Above**

A large royal blue straw beret with two quills at the front by Bernice Charles. Wide World Fashion Photos, 1947

Opposite

A felt and mink hat trimmed with gold satin ribbon and bright jewels, held in place by a mesh band. New York Bureau, 1946





Above
A black beret with stitched on pearl
decoration. American, c.1945



Above
A wide-brimmed felt hat with a pushed
back brim and a bow at the back.
American, c.1945

**Above**

A wide brimmed open-top felt hat with ostrich feather side and back trim. c.1947

**Above**

A white felt hat, with contrasting black netting. c.1948





Opposite

A dress-up pouch bag by Josef of hand-beaded shagreen with pastel floral knots entwined with pearls on the clasp. Acme Newspictures, 1946

Above

A large two-tone banded felt hat trimmed with net, worn with a cream wool crepe dress and accessorized with a large suede clutch and suede gloves decorated with a gold hand-shaped brooch.



Above
A large imitation leather clasp
handbag. c.1942



Above
A large imitation leather pouch
handbag with a large square Lucite
clasp. c.1942



Above
An imitation leather handbag. c.1942



Above
An imitation leather handbag with a single loop strap. c.1942



Above
An imitation leather clutch bag. c.1942



Above
An imitation leather handbag. c.1942



Top left

A woollen crepe straight skirt with two box pleats on the front panel worn with a large-clasped leather belt. c.1946



Top right

A woollen wide-knife pleat A-line skirt worn with a hand-knitted sweater and cinched in with a belt. c.1946



Above left

A woollen crepe straight-panelled skirt worn with a hand-knitted sweater and cinched in with a belt. c.1946



Above right

A houndstooth A-line skirt worn with a black turtleneck sweater and cinched in with a belt. c.1946

Below

A houndstooth pencil skirt with a high-necked sweater and a narrow leather belt. c.1946





Above
Brown box-calf Oxford shoes with
tiered heels and platform soles, 1945



Above
Brown suede wedges with reptile skin
trim. Associated Press Photo, 1945

**Above**

A propaganda image showing wooden-soled shoes and the elements that go into their construction. The accompanying press text assures readers that these wooden soles are more comfortable and long-lasting than rubber or leather. 1943

**Above**

A suede and mesh peep-toe heeled shoe and a leather lace-up walking shoe.
c.1943

**Above**

Leather narrow-heeled shoes with
diamante toe design. c.1949

**Above**

An Oxford shoe with a thick sole, a three-button pump and a wedge-heeled sandal from Saks, New York. 1948



Above

Square-toed alabaster alligator pumps
designed by Seymour Troy. 1946



Left

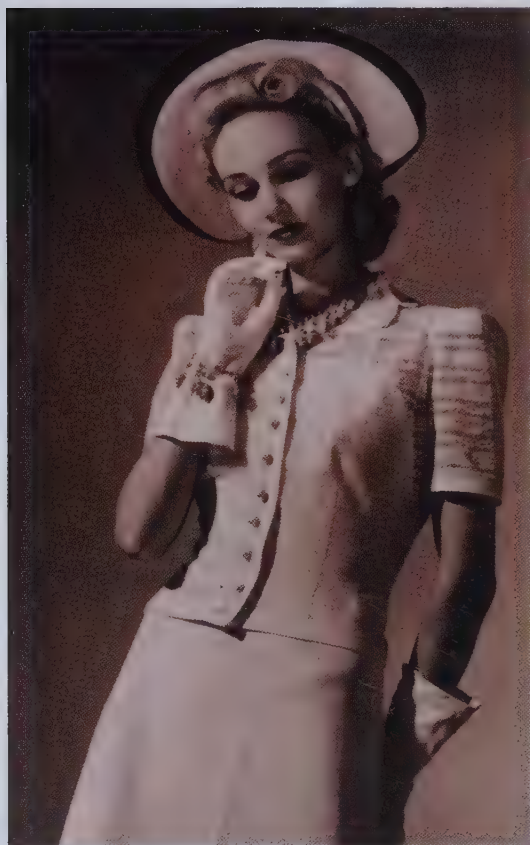
A two-tone skirt suit with a hip-length jacket worn with high-heeled pumps with two straps, and a wide brimmed hat. 1947

Opposite

Advertisement for Bally Shoes by Italian illustrator René Gruau. *Album du Figaro*, Winter Collections, 1947



BALLY
BOTTIER



Above left

A resort fashion of a white pique A-line skirt topped with a banded cotton lace shirt. *Buffalo Evening News*, 1940

Top

These three hats were among the "Hats for Headliners" presented at a fashion show in New York. From left to right: a confetti coloured pillbox hat, a brown felt tilted hat and a purple felt tricorn. *Buffalo Evening News*, 1940

Above right

A black satin silk-corded dress with side gathered waistline. *Buffalo Evening News*, 1940

Below

Accessory set of bag, gloves and belt in washable capeskin and Durene mesh.
Buffalo Evening News, 1940s



GABRIELLE



UN LARGE RUBAN DE GROS-GRAIN
CEINTURE CE FEUTRE NÈGRE, ÉCLAIRÉ
D'UNE TOUFFE DE BRUYÈRE.

UNE ÉPINGLE D'OR FIXE CE PLATEAU
QUI EST DISSIMULÉ SOUS UN CHOU
DE TAFFETAS NOIR DÉCHICQUETÉ.

POUR L'APRÈS-MIDI CE GRAND CHA-
PEAU DE FEUTRE NOIR EST CEINTURÉ
D'UN ÉTROIT RUBAN DE GROS-GRAIN.



Opposite

Three tilted hat designs by Gabrielle.
Chapeaux Éléphants, c.1940

Below

Three hat models by Maison Worth, two miniature masculine tilted hats and a net and flower creation. *Chapeaux Éléphants*, 1942



Reproduction Interdite.

Supplément au N° 57 *Chapeaux Éléphants*. — Pl. 3.



Above

Two feathered millinery creations by
Paulette and Janette Colombier, c.1946



Above

A selection of elegant day hats, including a miniature top hat, miniature turbans and net-trimmed pillbox hats. Italian fashion publication, title unknown, c.1941



TRÈS JEUNE, CE BÉRET DE FEUTRE BRI-
QUE EST ORNÉ D'UNE COCARDE PLISSÉE
EN GROS GRAIN AMBRE ET BRIQUE.

CE TURBAN DE JERSEY DRAPÉ SE PROLON-
GE EN LONGS PANS FORMANT ÉCHARPE.

UN LARGE RUBAN DE GROS-GRAIN
GRIS CEINTURE LA CALOTTE DE CET
AMUSANT CHAPEAU DE FEUTRE ROUGE.

BRUYÈRE



Reproduction interdite.

Supplément au N° 57 Chapeaux Éléphants. — Pl. 13.

Opposite

Three hat models by Bruyère: a red miniature masculine style, a blue turban scarf and a beret with a cocarde in matching fabric. The beret evidences clearly how militaristic influences were adopted into fashion. *Chapeaux Éléphants*, 1942

Above

Three hat models by Jacques Fath; two miniature tilted masculine styles trimmed with feathers and one tilted velvet style, with netted veil. *Chapeaux Éléphants*, 1942



Reproduction interdite.

Supplément au N° 57 Chapeaux Éléphants. — Pl. 14.

Above

Three hat models by the Eneley sisters; all three are miniature mannish styles showing the male wardrobe's influence extended to headgear as well as clothing. *Chapeaux Éléphants*, 1942

Opposite

Three hat models by the Legroux sisters; two large beret styles and a small tilted mannish hat with a large double ribbon bow are a good example of how Parisian hat fashions during the war grew increasingly extravagant. *Chapeaux Éléphants*, 1942



LEGROUX
Sœurs

DE LIGNE TRÈS NOUVELLE, CE
HAUT TURBAN EST EXÉCUTÉ
EN FEUTRE ROUILLE TORSADÉ.

EN LARGE RUBAN DE VE-
LOURS NOIR CE GRAND BÉ-
RET AURÉOLE LE VISAGE.

DES COQUES DE VELOURS NOIR ET VERT
CRU MAINTIENNENT SUR LA NUQUE
CETTE PETITE TOQUE DE BREITSCHWANZ.

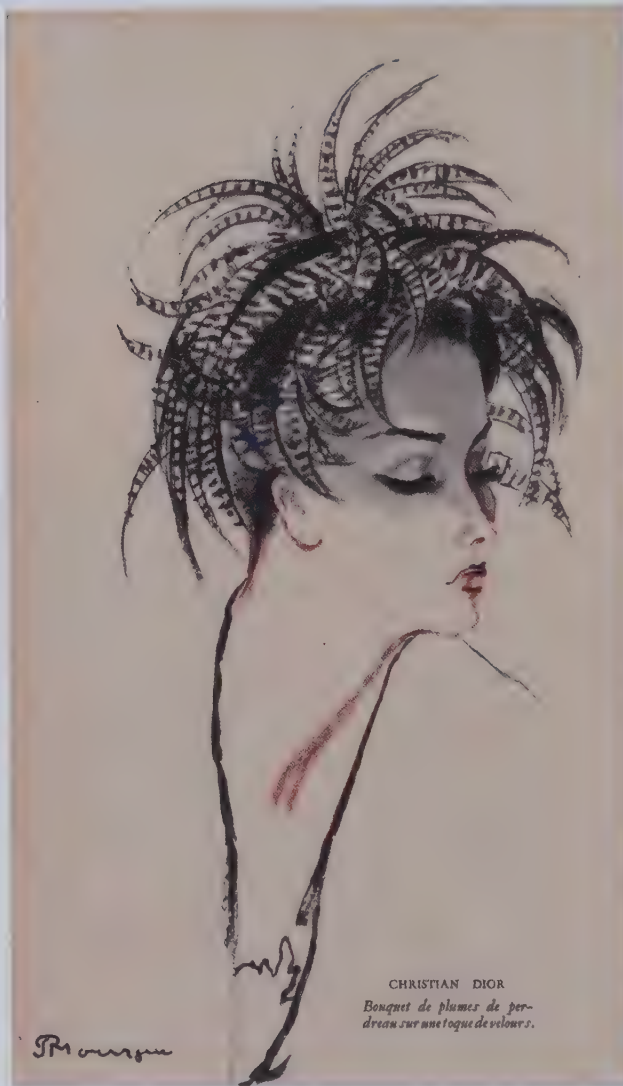
Below

An evening hat with pintail and partridge feathers by Janette Colombier. *Album du Figaro*, Winter Collections, 1947



Below

A small velour hat with a bouquet of partridge feathers by Dior. *Album du Figaro*, Winter Collections, 1947



Below

A hat for the cocktail hour designed by Laddie Northridge, made of pale frosted pink silk banded with jewelled strips of gold sequin mesh studded with pearls. 1946



POUR

Elle

L'HEBDOMADAIRE FÉMININ
TOUS LES MERCREDIS



PRIX : 2 FR.
N° 27 - 12 FÉVRIER 1941



Opposite

Cover of *Pour Elle* magazine featuring a model in a red woollen coat worn over a matching red pussy-bow satin blouse and accessorized with a small red and yellow silk ribbon hat with netting. February 1941

Above

Cover of *Pour Elle* magazine featuring a model in a gingham jacket and a small red straw hat decorated with artificial fruit and leaves. March 1941

MARIE-CLAUDE



PRIX:

1.75

N° 161

© MARIE-CLAUDE



Opposite

Cover of French *Marie Claire* magazine featuring a model in a blue polka-dot shirt dress accessorized with a white straw hat, with a blue ribbon and large, artificial flowers. The cover is overtly patriotic through its use of blue, red and white as the predominant palette, common in France both before and after the armistice. March 1940

Above

An example of the "mousquetaire" or opera glove, fastening with eight buttons. Matched with a beige beret with net. 1948

Below

Three afternoon skirt-suits with tailored jackets, with matching hats, gloves and clutch bags. *Idées* (Manteaux et Tailleurs), Paris, summer 1940



Below

Three A-line skirt suits with short, tailored jackets and corresponding black accessories. *Idées* (Manteaux et Tailleurs), Paris, summer 1940





Above

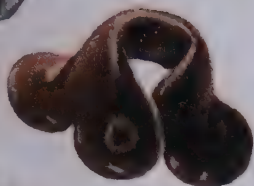
Actress Anne Baxter wears a crepe day dress with accentuated and padded shoulders and a box-pleat skirt. She is carrying a double mink stole. The image is a still from the film noir, *Guest in the House*. United Artists Corp., 1944

Opposite

A tweed coat lined in hamster fur with a possum collar and lapels, and a selection of fur accessories, including a seal-skin vest and an assortment of collars. *Les Grand Modèles: Fourrures*, 1940



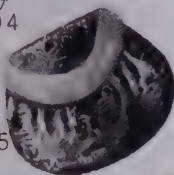
24302



24303



24304



24305



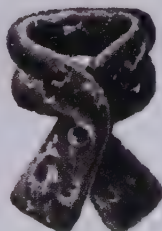
24306



24307



24308



24309



24310

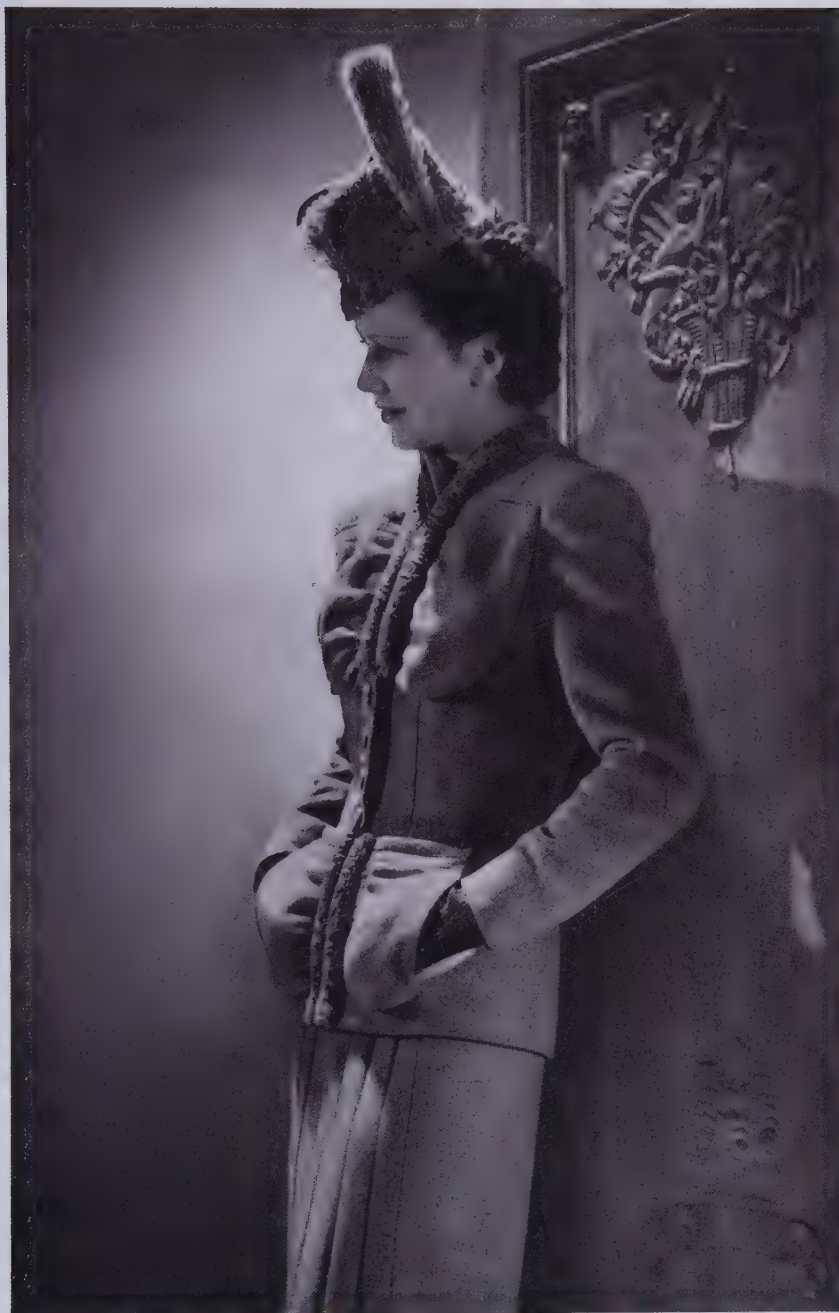
24302 Ce col en astracan persanier est garni de boutons
24303 Col en nutria, découpé en dents arrondies et fermé par un seul bouton

24304 et 24305. Col et poche-manchon en broadtail, bordure en petit-gris
24306 et 24308. Col et manche en zibeline. Les bandes de fourrure sont utilisées en sens divers

24307 Pour une jaquette garniture imprévue de sealskin
24309 Ccl en caracul, montrant des pens — cravate.
24310 Manteau en tweed, réchauffé d'un col-revers en opossum; doublure en hamster

**Above**

A tailored two-piece suit with a box-pleat skirt in a striped woollen fabric by Dormeuil Frères, worn with a fur hat trimmed with net and feathers. Parisian, c.1942

**Above**

A woollen felt two-piece suit with a narrow skirt, with front pleats and a fitted jacket trimmed with astrakhan fur, worn with a matching hat. Possibly by Elsa Schiaparelli, c.1941

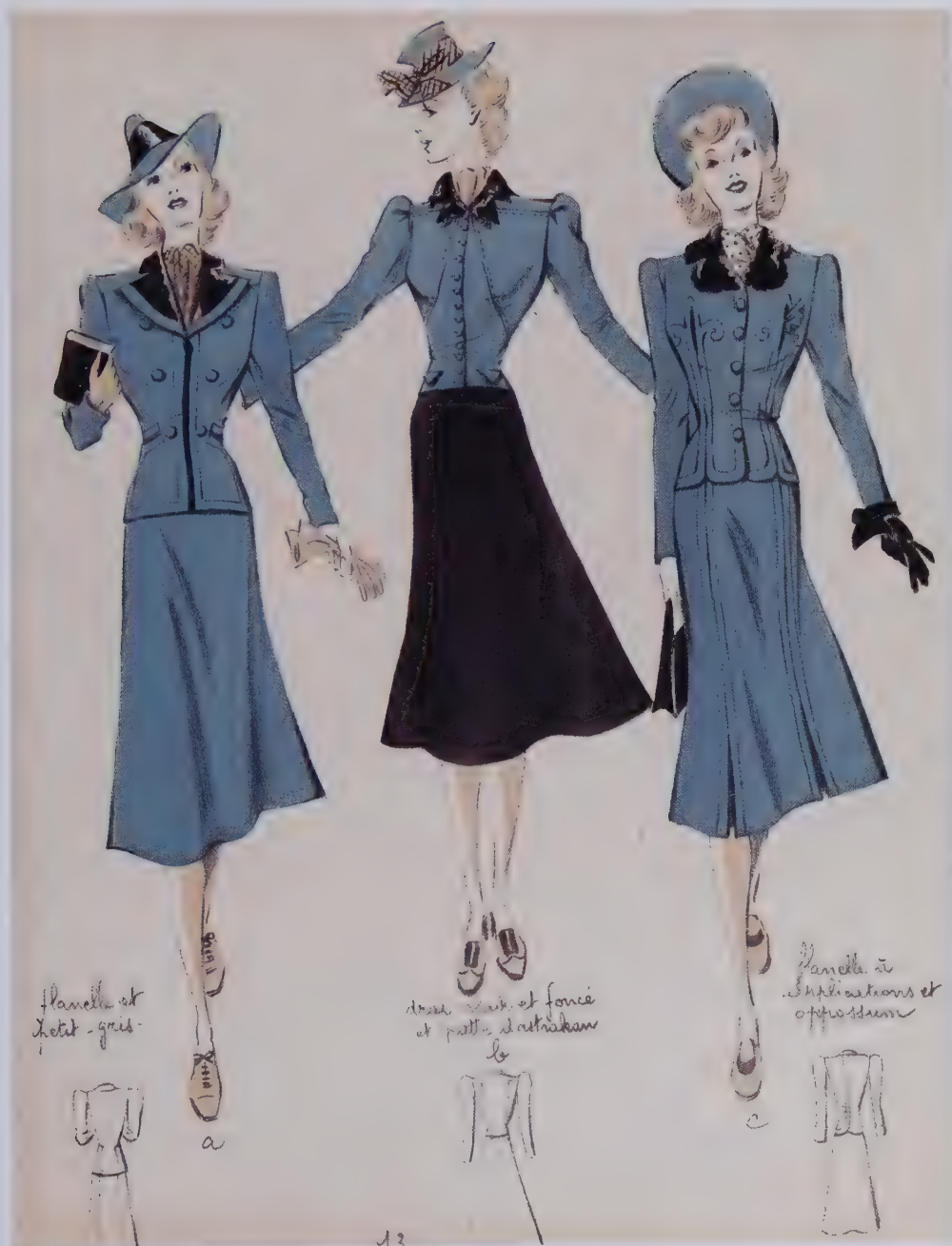
Below

Three skirt-suits – the A-line skirts are teamed with short tailored jackets with fur or braid trims. The hats are a stylized version of military garrison hats. *Idées* (Manteaux et Tailleurs), winter 1940



Below

Three skirt-suits with short tailored jackets over A-line skirts, worn with a selection of matching hats, clutch bags and sensible shoes. The suits and shoes reflect the increasing need for practicality and comfort. *Idées* (Manteaux et Tailleurs), winter 1940



Three formal skirt-suits with peplum jackets and narrow skirts. The suit on the left is worn with a small black hat, the middle with a matching muff and brown folded hat; and the right with a simple black hat. *Idées* (Manteaux et Tailleurs), winter 1940



Three skirt-suits with narrowly tailored jackets, with military-style fur detailing and corresponding accessories. *Idées* (Manteaux et Tailleurs), winter 1940



Above

Three blue skirt-suits with tailored jackets and A-line skirts, accessorized with simple court shoes and a selection of hats. The middle model has lapels trimmed in ermine fur. *Idées* (Manteaux et Tailleurs), winter 1940

Below

Three skirt-suits with fur-trimmed
tailored jackets and A-line skirts.
The left and right models have
matching fur muffers, and all three have
corresponding hats. *Idées* (Manteaux
et Tailleurs), winter 1940



Below

Three skirt-suits trimmed with astrakhan. The left model shows clear militaristic influences in the jacket's cord braid detail, and the centre model is worn with a matching astrakhan hat. *Idées* (Manteaux et Tailleurs), winter 1940





Above

A grey and white embellished dress, a red dress trimmed with frills, and a green and white two-piece. The left model wears a flat hat with a tassel, the middle a flat hat with a pom-pom; and the right model wears a white hat trimmed with net and green platform shoes. *Très Chic*, c.1941

Opposite

A blue dress with a deconstructed hat in matching fabric trimmed with fur, a green dress trimmed with net, and worn with a circular handbag and matching hat and gloves; and a grey dress accessorized with a pillbox hat with a snood. *Très Chic*, c.1941

Très Chic

N° 488



CH. 488 32

CH. 488 33

CH. 488 34

13



Above

A day dress with apron pocket details and two blouse models, worn with a net-trimmed hat and high-heeled shoes. *Très Chic*, c.1941



Above

Three afternoon ensembles. The left model is accessorized with a pillbox hat with draped fabric, the centre with a wide-brimmed hat trimmed with net and fur; and the right with a white hat with an upright brim. *Très Chic*, c.1941

Très Chic

N° 488



CH. 488 22



CH. 488 20



CH. 488 27

Right

Three skirt-suits. The left and centre models are worn with platform shoes. *Très Chic*, c.1941



Above left

Three two-piece skirt-suits with plain full black skirts and tailored jackets with fancy collar, pocket and shoulder detailing. The left model has an Arabian-inspired hat with a tassel. *Idées* (Manteaux et Tailleurs), Paris, summer 1940



Left

Three afternoon skirt-suits, two of printed crepe and one of black alpaca wool. The middle model wears a Fez-inspired hat, possibly a reference to the North African Campaign fought in the summer of 1940. *Idées* (Manteaux et Tailleurs), Paris, summer 1940

Opposite

Three afternoon skirt-suits with full skirts and tailored jackets. The left model wears a hat trimmed with a red bow, the centre a white and blue sun hat; and the right a polka dot hat with flowers. *Idées* (Manteaux et Tailleurs), Paris, summer 1940



crêpe de soie -
 Et de gilet imprimé
 en satin.

crêpe de laine
 uni et rayé
 garni de fleurs.

algèra à
 pois incrusté
 en soie.





1940s Uniform & Other

During World War II, France, America and Britain were heavily reliant on women to take on war work and keep industry going, unlike in Germany, where they were urged to stay at home and be good wives and mothers. In the former they were actively encouraged to take over tasks previously performed by men. In Britain, conscription of women did not begin until 1941 and only applied to those between 20 and 30 years of age, who were single or widowed. These women had the choice of the Auxiliary Services or factory work. Thousands joined voluntarily.


In factories, women would mostly wear shapeless overalls or slacks, teamed with turbans or headscarves. War work was instrumental in ensuring the economic survival of the Allied nations, but aside from these jobs many women also joined Auxiliary Forces, where they were required to wear their designated standard kit uniform like their male counterparts.

The Women's Auxiliary Air Force (WAAF) was the female auxiliary of the Royal Air Force during World War II. It was established in 1939 and at the peak of its popularity, numbers exceeded 180,000. WAAFs did not serve as aircrew, nor did they participate in active combat. Instead they were active in parachute packing and the operation of barrage balloons, in addition to performing radar, aircraft maintenance, transport and communications duties. The WAAF uniform consisted of a dark blue single-breasted fitted jacket with brass buttons, matching

A-line skirt, white shirt, black tie, black service shoes and matching hat. When performing maintenance work, the women would wear slacks or overalls.

The Auxiliary Territorial Service (ATS) was the women's branch of the British Army. It was formed in 1938, initially as a women's voluntary service. The first recruits to the ATS were employed as cooks, telephonists and clerks. By the end of 1941, members' duties were expanded and women could now work as drivers, postal workers, radar operators and ammunitions inspectors. However, as with the WAAF, women were barred from serving in combat. The uniform consisted of a khaki fitted jacket with brass buttons (later changed to Bakelite to save brass for the war effort), a six-panelled patterned skirt with a concealed front pocket, a khaki shirt, brown flat lace up shoes and a matching khaki soft cap. The ATS allowed all members to wear the insignia of the Regular unit to which they were attached.

The Women's Land Army (WLA) was a British civilian organization created during World War II that aimed to replace men called up for service in agriculture. Set up in June 1939, by 1943 it had over 80,000 workers, who were issued with a uniform of green sweater, brown breeches, brown felt hat and khaki overcoat. However, as the Land Army was not a military force, many women did not wear the uniforms and instead chose to wear their own slacks and sweaters. Several oral histories have revealed that joining the WLA was attractive as the kit was considered a real luxury in times when ready-to-wear clothing was scarce and expensive to obtain.





One item of clothing that is rarely considered in fashion histories is the wedding dress, probably due to its "one-use" nature. It is especially ignored in histories of conflict, although in many countries the number of weddings actually rose, especially in the early years of the War. In most of Europe it was virtually impossible to get hold of wedding dresses or the materials to make them.

In Germany, it has been said that brides were requested to donate their veils to the war effort as they could serve as mosquito nets in the North African campaign. Parisian couturiers continued to make wedding dresses but ordinary French women relied on hand-me-downs. In Britain, brides unable to buy or make a new dress would borrow or rent one. Some remade their mothers' wedding dresses, and there is evidence that women pooled their ration coupons to get enough fabric to make a wedding dress, but many simply opted for a new suit or day dress which could be worn again. Additionally, as many weddings were organised at short notice due to the irregular leave pattern of soldiers, there was often no time for the white dress to be acquired or made. Eleanor Roosevelt felt so sorry for British brides after a trip to Britain in 1944 that upon her return to the USA, she set about collecting bridalwear from recent brides and sending it over to London. In the USA, wartime restrictions did not limit wedding dress materials, as weddings were seen as vital to keep up morale. But due to the scarcity of silk, unless one could get hold of old stock, dresses were made of rayon, satin or crepe. The design became less opulent than that of pre-war wedding gowns with narrower skirts and shorter

trains, although wealthy families still splashed out on the fairytale dress, as evidenced in the images of debutantes included in this book.

Swimwear is not something one associates with the 1940s, but in fact the foundations for the more famous 50s and especially 60s swimwear were laid in this decade. While beach and holiday wear were still offered in several European countries in the early years, much of it was aimed at children, and many of the models in magazines were for domestic production. But in the US, the beach and swimwear industry was booming. Located mostly in California, swim and beach wear companies remained in operation throughout the war as demand persisted. Jantzen, one of the biggest and most important companies, was located in Portland, Oregon. Its designs were easy to recognize owing to the iconic Diving Girl logo (designed by Frank and Florenz Clark, two freelance designers, in 1923) appliquéd to all their wares. Jantzen specialized in beach/swimwear combinations of skirts, shorts, dresses, and/or blouses that were worn over a swimsuit in matching fabric. Full suits with straps had been the fashion at the start of the decade, but by the end of the 1940s the two-piece was de rigueur. Introduced by French designer Jacques Heim in 1946 and named *L'atome* (after what he thought was the smallest "thing" in the world) this still comparatively modest (covering the navel) shorts-and-top combination soon took off and was popularized by Hollywood starlets and Californian glamour models. It is worth noting its debut was only weeks before the American Atom bomb test on Bikini Atoll, which 25 years later became the common name for the garment.



PICTURE
POST



THE GIRL WITH THE TRACTOR

**HULTON'S
NATIONAL
WEEKLY**

In this issue:

I APPEAL TO THE GOVERNMENT

(JUNE 17, 1941)

By EDWARD HULTON

VOL. 10 No. 12

3^D



Opposite

Photograph taken by Bert Hardy of a Land Army girl driving a tractor during World War II wearing a cable-knit pullover over a white shirt with pointed collar and knitted woollen gloves. The brooch and dark red lipstick add a touch of glamour to this functional workwear. *Picture Post*, June 1941

Above left

Two Land Army girls, Pauline Weston and Thelma Harper leap into action at harvest time on a Surrey farm, September 1946 – these practical ensembles reflected a new unconstrained freedom of movement for women; they were clothes designed for practical action rather than fashion.



Above

Land Army girl Kay Britt helping with the harvest on a Surrey farm wearing an open-necked shirt, a pullover, rolled-up shorts and wellington boots. Images such as these promoted a "natural beauty" look that was both youthful and healthy. September 1946



Above

Two former mill workers, sisters Ava and Blanche Horn are photographed in London travelling en route to the fields of southern England – originally, Land Army conscripts and volunteers were known as "Bevin" girls. These uniforms might have looked quite jaunty but they were also extremely hard-wearing and practical. August 1941



Left

A girl from the Junior Air Corps (WJAC) attending a Girls' Rally at Belle Vue, Manchester on July 17 1943 wearing a tailored wool flannel uniform, collared shirt and tie with matching folding hat. *Picture Post*, 1943

Opposite

Corporal Beth Haddow and PFC (Private First Class) Dorothy Hamilton, WACs in the Transportation Corps at the Hampton Roads Port of Embarkation, Newport News, Virginia, USA, 1940s – wearing the smart beige coloured tailored uniforms of the Women's Army Corps and standing against the Transportation Corps flag.



**Above**

Members of the Women's Land Army Timber Corps. The corps wore green berets with a uniform of shirts, overalls and brogues, 1943



Above

Land Army women with two lambs on a farm in Suffolk, England, February 1943 – wearing scarves to protect their hair and heavy duty loose-fitting knickerbockers twinned with green V-necked pullovers.

Below

Three land army girls firmly clutching some chickens and wearing practical and loose-fitting dungarees. Photographed by A. J. O'Brien, July 1940

Right

Model and actress Barbara Britton modelling clothes designed by Muriel King to be worn by women working in American factories – note the handy tool-carry apron and turban to keep long hair away from getting caught in machinery. Photograph taken by Walter Sanders for *Time Life*, 1942





**Above**

Actress Joan Leslie in a sweetheart neckline wedding dress of net with a matching net veil and flower headdress. Accessorized with a single strand of pearls and kid leather opera gloves. Warner Bros., 1943

Right

A rayon brocade wedding dress with a princess bodice and rayon velvet buttons running down the front; the halo cap is of shirred tulle. Wide World Fashion Photo, 1941



Below

Miss Anne McDonnell wears a tulle wedding gown, with silk velvet trim on the bodice and veil. She married Henry Ford II, grandson of Henry Ford, the Detroit automobile magnate. 1940

**Below right**

A Detroit debutante models an extravagant tulle wedding dress with sweetheart neckline and gathered bodice. The halo cap and veil are of the same material. 1940

**Right**

Brenda Frazier, a New York debutante, wears a silk satin wedding gown, with a wax flower crown and long net veil. Associated Press Photo, 1941




Above

Actress Martha Vickers wears a lounge ensemble of tailored heavy satin pyjamas and a quilted, embroidered sleeveless robe. Warner Bros., 1947


Above right

Silk crepe lounge ensemble of loose pyjamas with a shirt top, combined with a matching bell-sleeved robe; all three are embellished with silver sequins. New York Times Photos, 1948

Right

A mauve dressing gown by Lanvin and a draped kimono-style olive green dressing gown by Fath, with wide, mink-trimmed sleeves. c.1946

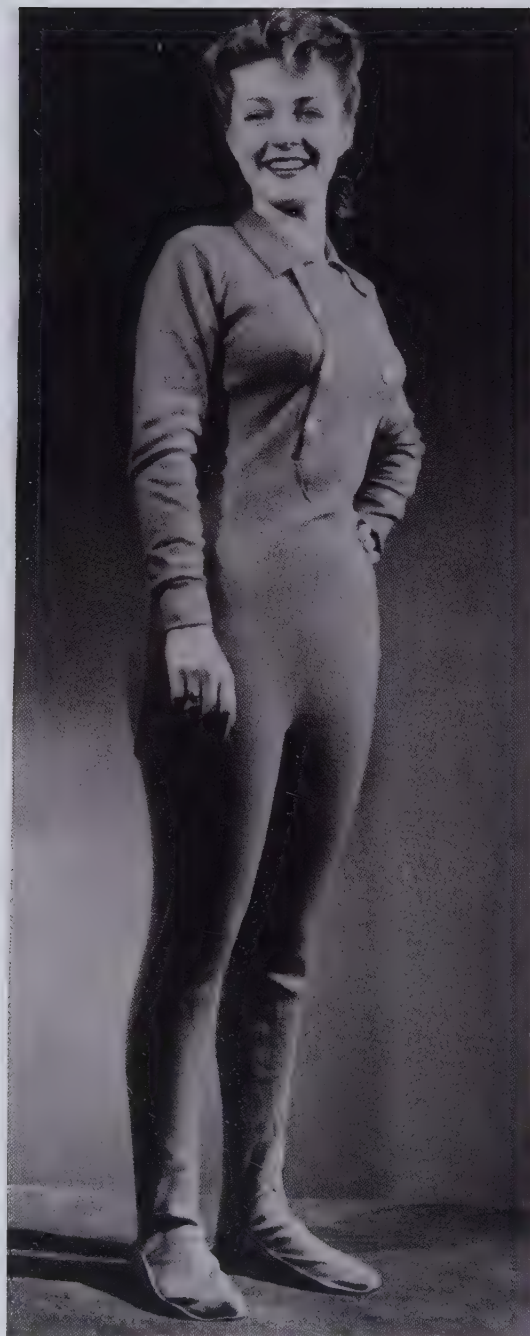
INTIMITÉ



JEANNE LANVIN

JACQUES FATH

Signature
46

**Above**

An all-in-one sleep suit of woven cotton in fireman red and a pyjama suit with fitted ankles to keep the trouser legs from bunching up. This warm, practical sleepwear was very popular as wartime restrictions meant that not everyone had access to round-the-clock heating. International News Photos, 1943

LINGERIE NOUVELLE

NOTRE COUVERTURE
 M. 7.551. — Corsage. Col claudine boutonné devant, empiècement arrondi, appliqué. Les manches courtes, froncées aux poignets. Mètre : 2 m. 25 en 1 m. ● M. 7.552. — Chemisier. Col rabattu pouvant se porter ouvert, de chaque côté. Deux plis ronds sous un rabat boutonné, faisant suite à la taille. Manches longues, montées à plis pincés, froncées dans un poignet. Mètre : 2 m. 50 en 1 m.

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Above

Selection of night dresses, slips, gowns and cami-knickers. *Modes de Paris*, June 1949



Above

A run-proof rayon boudoir nightdress with moulded waistline and fitted bodice, with wide double shoulder straps and a sweeping skirt. H.A. Salzman Inc., 1940



Left

A heavy pearl white satin negligee teamed with a filmy chiffon and lace robe, with flowing sleeves and tight lace cuffs. 1941

Opposite

A delicate chiffon nightgown with a low, gathered neckline is combined with a hand-clipped Chantilly lace wide-skirted robe. 1941





Force

Il faut avoir suivi la fabrication de la gaine SCANDALE, assisté aux épreuves multiples que subit son tulle élastique spécial, pour comprendre comment on a pu ajouter à sa souplesse, son élégance, sa légèreté légendaires, cette résistance qui la rend si économique. Même lavée aussi souvent que votre linge, votre gaine SCANDALE conserve les mêmes qualités qu'au premier jour.

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HOLEPROOF
Luxite Girdles

*the hug
you love . . .*

They hold you in so gently . . . never hamper your young and active ways . . . these cuddly soft LUXITE GIRDLES BY HOLEPROOF . . . in nylon leno, nylon lace with nylon satin panels—and other fabrics that restrain without strain . . . that give as well as take in.

*Holeproof and Luxite are trademarks of the Holeproof Hosiery Company (Reg. U.S. Pat. Off.) makers of Men's Socks and Women's Proportioned nylons

HOLEPROOF
Luxite Underthings

Holeproof Hosiery Company, Milwaukee 1, Wisconsin. ★ In Canada: London, Ontario

75th ANNIVERSARY
1900-1975
HOLEPROOF IS A GUY

Opposite

Underwear advertisement for Scandale girdles. *Marie Claire*, March 1940

Above

An advertisement for Luxite girdles — the model is drawn in a pin-up style, which became a popular mode of representation in wartime America. Holeproof Hosiery Company, Milwaukee. c.1946

**Above**

Christian Dior in his dress design studio, where an array of undergarments are displayed on mannequins, 1947



Above

A corset designed with pockets for members of the ATS and WAAF at their request, 1940. Their uniform only had pockets in the jacket, and when removed for work there was nowhere to store personal items. Later on in the War, the steel required for corsets was needed by the military, and they became much less robust as a result.

Below

Actress Lina Romay in a white halterneck swimsuit with black lace-style side panels, teamed with multicoloured strapped sandals. c.1948



Below

Actress Veronica Lake in a white cotton crepe bikini with high-waisted short and halterneck top, c.1946





Above

Two models in matching skirted Jantzen swimming costumes, teamed with wooden soled velvet sandals. c.1944



Above right

Two models in matching Jantzen velvet rayon swimsuits with a crossed-strap back. c.1944

Right

Kodachrome print showing a young woman in a red two-piece swimsuit. 1947





Above
Two models wearing matching
Jantzen printed skirted swimsuits,
teamed with wooden soled sandals.
c.1944



Above
Two models in matching Jantzen
ribbed jersey swimsuits. c.1944

**Above**

Two models in matching Jantzen velvet rayon swimsuits with a crossed-strap back. c.1944



„IM GARTEN“
Modell 5223

Left

"In the Garden" – a skirt, short and bikini top ensemble combined with a tailored jacket, with gathered front and back panels. German ready-to-wear catalogue (company unknown), c.1942

Right

Two models wearing Jantzen mini beach dresses with heeled beach sandals, c.1944





Above

Model in printed jersey two-piece beach suit with Aztec motif, with matching long-sleeved blouse. International News Photos, 1946



Above

Model in two-piece zebra striped bikini. New York Bureau, 1948

**Left**

Beach "Camouflage" swimsuits with footprint and sand design. 1942

Below

A black swimsuit with a printed tiger design and a matching Celanese prospector coat. International News Photos, 1947



Below

A bouclé knit swimsuit with a fringed lace-up bolero top, a matching bottom and a Western-style belt. International News Photos, 1947



Below

A bikini with a hand-blocked flying fish design, also seen on the male swimming trunks and the terry towel by Catalina Cruise. International News Photos, 1947





Above

A group of young women in cotton play- and sports suits. c.1943

Opposite

Elaine Ivory, Kay Christopher (selected as Miss Photoflash of 1945), Helen Gerber and Marianna Ryan displaying their "shapely legs" in a variety of fashionable swimsuits. Photograph by Maurice Seymour, 1945





Above

Model in a novelty summer/beach ensemble with a detachable overskirt, which reveals a playsuit underneath. c.1945



Left

Two models showing off a novelty Jantzen summer/beach dress, which comes with a detachable knee-length skirt, to reveal a shorter beach style underneath. c.1944

Opposite

Printed cotton beach suit with matching headscarf. 1947

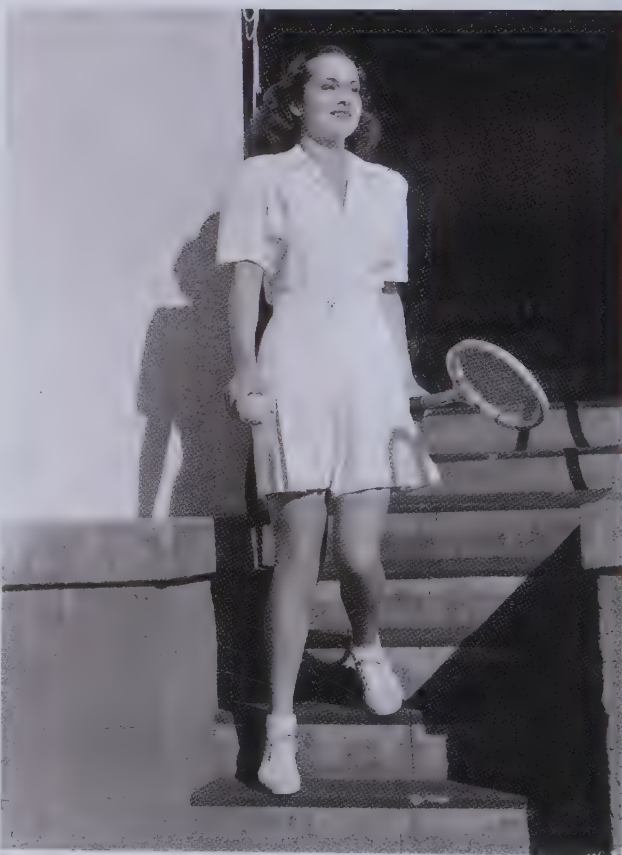


Below

White cotton tennis dress with capped sleeves, accessorized with round lens sunglasses and sling-back cotton pumps and ankle socks. c.1945.

**Below**

Actress Patricia Dane in a tennis shirt with padded shoulders and a loosely pleated skirt. Metro-Goldwyn-Mayer, c.1944



Below

Actress Wendy Barrie posing in a tennis dress with a wide cord sash and clothes-peg buttons, accessorized with a headscarf. RKO Radio, 1941





Top left

Two walking/hiking ensembles: a green full coat is worn over a matching green full skirt, with an asymmetrical red gilet and short-sleeved white blouse. Tailored mid-calf trousers worn with a gingham gilet and matching tailored and belted jacket. *Robes Idées Sport*, Éditions Thiebaut, winter 1948

Top right

Two cycling ensembles, one featuring a full pleated skirt and tailored jacket, the other an A-line box pleat skirt topped with a small sweater and matching tailored jacket. Neither outfit appears particularly conducive to bicycling! *Robes Idées Sport*, Éditions Thiebaut, winter 1948

Above left

Beach and holiday ensembles. These pieces were aimed at a younger audience. *Robes Idées Sport*, Éditions Thiebaut, winter 1948

Above right

Two golfing ensembles with A-line box-pleat skirts; worn with a blouse and knitted cardigan or mannish jacket. *Robes Idées Sport*, Éditions Thiebaut, winter 1948



Top left

Three gardening ensembles: a gingham apron dress is worn over a short-sleeved shirt, a two-tier A-line skirt teamed with a green blouse with puffed sleeves and a pair of green dungarees worn over a red shirt. *Robes Idées Sport*, Éditions Thiebaut, winter 1948

Above left

Four beach outfits: a one-piece swimsuit with matching capelet, a short pleated skirt with a cropped shirt and the same shirt teamed with a long full skirt and sailor-inspired cape jacket. *Robes Idées Sport*, Éditions Thiebaut, winter 1948



Top right

Backless halterneck beach dress with full skirt and back bustle, and a narrow A-line dress with capped sleeves. *Robes Idées Sport*, Éditions Thiebaut, winter 1948

Above right

Three boating ensembles: a blue tunic shirt is worn over white tailored trousers, striped shorts teamed with an envelope jacket and matching hat, and a red mannish sweater worn over a Breton scarf and teamed with white tailored trousers. *Robes Idées Sport*, Éditions Thiebaut, winter 1948



Above

Leisure wear: light corduroy "Little Boy" shors worn with a chartreuse silk shirt and loose fitting jacket. Acme Roto Service, 1940

Opposite

Actress Joan Winfield wearing a golfing dress with leather belt and padded shoulders. Photograph by Floyd Barty for Warner Bros., 1944





Above

A red leather ski-jacket trimmed with ermine, a rabbit skin gilet, three fur winter hats, a sealskin ski-jacket with matching hat, a mink jacket with strips of fur used in different directions to create the pattern and a Persian astrakhan short box jacket. *Les Grand Modèles: Fourrures*, 1940



Above

Three woollen day coats with wide, masculine shoulders. *Idées (Manteaux et Tailleurs)*, winter 1940



Above

A white zipper front blouse with check appliqué panels teamed with cotton crepe tailored trousers, a rayon silk headscarf and Aviator sunglasses. Culver Pictures, 1948.



Above

Jane Wyman in a jersey ski jumpsuit. Warner Bros., 1943.

**Above**

Actress Muriel Angelus in a ski outfit with a fitted buttoned-up jacket and wool jersey trousers. Paramount Pictures, 1940.



Above

Unidentified actress in a winter/ski ensemble of tailored green dungarees with a stag motif embroidered on the bust panel and a black shirt. RKO Radio Pictures, c.1941.





BIOGRAPHIES

Balmain **French Couture House** 1945–present

Pierre Balmain opened his “maison” in 1945. His father had been the owner of a wholesale drapery business and his mother ran a fashion boutique. Balmain, however, studied architecture at the École des Beaux-Arts, but did not complete his studies. Instead while there, he approached Molyneux with some of his dress designs and was given a trial at the designer’s “maison”. He ended up working for Molyneux from 1934–1939. During WWII, he joined Lucien Lelong but decided to open his own fashion house in 1945. The first collections of the house showcased long bell-shaped skirts with small waists – a line which later became popular as Christian Dior’s “New Look”. After his death in 1982, new designers continued producing collections under his name. Located at 44 rue François, Paris.

Jane Blanchot **Parisian Couture Milliner** c.1921–1949

Jane Blanchot was a French milliner but she was also a sculptor and even after opening her business in 1910, carried on her artistic activity. She also created jewellery and was president of the Chambre Syndicale de la Couture from 1940 to 1949, during which time she fought to protect the rights of artisans. She produced hats until the 1960s. Located at 11 rue du Faubourg St Honoré, Paris.

Bruyère **French Couture House** 1930s–1950s

Marie-Louise Bruyère, known mainly as Madame Bruyère or simply Bruyère, was a French fashion designer who traded from 1937/38 to the 1950s. She trained with the Callot Soeurs and later, Jeanne Lanvin. Stylistically,

her work was compared to Schiaparelli, Rochas and Mainbocher. Her tailored suits were particularly popular, especially with American customers. During WWII, her salon remained open and she was known for her practical clothing. In the 1950s Bruyère began to focus on ready-to-wear clothing, and ceased business during that decade. Located at 22 Place Vendôme, Paris.

Simone Cange **Parisian Couture Milliner** 1930s–1950s

Simone Cange was a Parisian couture milliner who in 1948 was described by the Sarasota Herald Tribune as one of the two leading milliners in Paris. During WWII, she was famed for her extravagant towering creations. Located in Paris.

Janette Colombier **French Milliner** 1940–1960s

Janette Colombier was a French milliner whose small straw, felt and velvet hat creations made her a favourite with couture clients in the 1940s. Located in Paris.

Creed **Couture House** c.1730s–1940s

The first Creed, born in Leicester in 1710, came to London to start a business in tailoring repairs and alterations. His son, Henry, became a tailor in the Strand and Henry’s son, also Henry, had a fashionable tailoring business in Conduit Street, where he became tailor to the comte d’Orsay, leader of the dandies, and also made “amazones”, or hiding habits, for fashion leader Empress Eugenie, to whom he was recommended by Queen Victoria. At the Empress’s suggestion he opened a second establishment in Paris in 1850 and acquired

a distinguished clientele, rich in crowned heads. In 1854, another branch was opened in Paris and the shop became highly renowned for its tailored suits and beautifully sewn women's ridingwear. The house was forced to close down during WWI, but after the War, Charles Creed VII (1909–1966) reopened the house in London and later, Paris. He returned to London at the outbreak of WWII and joined the Incorporated Society of London Fashion Designers, through which he became involved with the Utility Scheme. Located at 7 rue Royale, Paris.

Jean Dessès
Couture house
 1937–?

Egyptian-born designer Jean Dessès trained at Maison Jane. In 1937 he opened his own salon. It is unclear whether he remained open for the duration of the War. In the late 1940s and 1950s he became known for his draped evening gowns in chiffon, embroidered dresses and long, flowing skirts. He counted both Hollywood stars and European royalty among his clients. In the mid-1950s he began offering ready-to-wear lines. It is unclear when the house ceased activities, but Jean himself retired in 1963. Located at 37 Avenue George V, Paris

Jacques Heim
Parisian Haute Couture House
 1899–1967

Maison Heim
 1930–1969

Jacques Heim began his career as the manager of Isadore and Jeanne Heim's fur fashion house. Around 1925 he set up a couture department for coats, suits and gowns, and in 1930 he opened his own couture house. Heim never allied himself to a particular look or style, which is the main reason why he is not remembered as a fashion innovator. Instead his fashions moved easily with the times

– key to the house's longevity. During WWII his house remained open but as he himself was a Jew, he went into hiding in Italian-occupied Nice. Heim was president of the Chambre Syndicale de la Couture Parisienne from 1958 to 1962. Located at 48 rue Laffitte, Paris.

H. Jassel
Parisian Furrier
 1930s–1960s

Luxury couture furrier, located at 65 Avenue Victor Hugo, Paris.

Jeanne Lanvin
Parisian Couturier
 1867–1946

Maison Lanvin
 1909–present

Jeanne Lanvin became a member of the Syndicat de la Couture in 1909. Lanvin began making children's clothes after being asked for copies of the dresses she had made for her own daughter. Soon she was also dressing their mothers and coordinated mother and daughter outfits became a mainstay of her work. Lanvin was famed for her exquisite “robes de style” – dresses inspired by historic styles characterized by full skirts, sometimes supported with petticoats or panniers. In the 1920s she opened shops devoted to home interiors, menswear and lingerie. After her death in 1946, the House of Lanvin was passed down to her daughter Marguerite di Pietro and is still in operation today, having changed hands several times. Located at 22 rue du Faubourg Saint-Honoré, Paris.

Germaine Lecomte
French Haute Couture House
 1920–1957

Little is known about Germaine Lecomte even though the house was operational for 37 years. In the 1920s and 30s she was praised for her sculptural approach to dressmaking. Like Madeleine Vionnet, she draped directly onto the model and favoured exquisite embroidery,

embellishment and fur trims. Her house remained open throughout the War and the coverage of her work during this period focuses on her luxurious wedding dresses and elegant two- and three-piece coordinated suits. After the War her designs fell in line with the fashionable silhouette of the time and continued to garner praise in the fashion press. Nevertheless, the house closed in 1957. Located at 22 boulevard Malesherbes, Paris.

Lucien Lelong
French Haute Couture House
 1923–1952

Born in 1889 to a family of textile traders in Paris, Lucien Lelong opened his “maison” in 1923. He never designed for the label that bore his name, instead employing a team of designers. Known for its elegant but sportive and modern creations, Maison Lelong publicized his maison's creations through his wife, Princess Natalie Paley. His client list included Greta Garbo and Rose Kennedy. Lelong was head of La Chambre Syndicale de la Haute Couture during WWII. After the War, he was never quite able to regain his pre-war fame and status. The house closed upon his retirement in 1952, a few years prior to his death in 1958. Located at 16 Avenue Matignon, Paris.

Mad Carpentier
French Haute Couture House
 Late 1939–1948

Mad Carpentier opened in the late 1930s and was the creation of Mad Maltezos and Suzie Carpentier, who decided to work together after their former employer, Madeleine Vionnet, closed in the same year. Mad Carpentier presented a continuation of Vionnet's bias cut and understated elegance. The “maison” remained open during WWII. Maltezos and Carpentier were known for their use of luxurious fabrics and in the late 1940s attracted much attention in the international fashion press for their Victorian-style bustle creations but failed to capture the spirit of the times and the business went into decline and only attracted a niche clientele. The house closed in 1948. *Women's Wear Daily* commented, “The

firm has gone its quiet way, and now ranks as a house for clothes of distinctive character rather than one taking an active or publicized role in the general development of the Paris couture. Carpentier clothes have the handmade air of Vionnet, but do not always follow the bias technique of that school of dressmaking.” Located at 38 rue Jean Mermoz, Paris

Molyneux
Haute Couture House
 1919–?

Edward Molyneux (1891–1974) was born in London and trained with Lucile before setting up his own establishment in Paris, in 1919. He experienced great success as Molyneux Houses were found in London and in Paris, and his patterns commercialized in the US from 1924 to 1929 by The McCall Pattern Company. His creations were classic and elegant, yet featured avant-garde designs such as the use of corset tops (known as “sylphide”) in 1938 and Chinese Deco references on silk tubular skirts by 1934. Actress Gertrude Lawrence wore a Molyneux pyjama on stage and designer Pierre Balmain began training at Molyneux in 1934. He escaped France on one of the last vessels sailing for the UK upon the outbreak of war. During the War, Molyneux was recruited by the Board of Trade, when setting the Utility Scheme, and commissioned to design a year-round wardrobe according to the rules of restriction and quality of the scheme. His Paris house address was 5 rue Royale.

Paquin
French Haute Couture house
 1891–1956

In 1891 Maison Paquin was founded by Jeanne Paquin. She became famous for her evening dresses decorated in eighteenth-century style and her designs trimmed in fur and lace. A shrewd businesswoman, she was one of the first Haute Couturiers to actively promote her work by appearing at the theatre or races accompanied by models wearing her creations. In 1896 she transferred her

business to Dover Street in London, but retained a salon in Paris; in 1912 she opened a shop exclusively dedicated to fur on 5th Avenue in New York. Not long afterwards she collaborated with Léon Bakst on costumes for the theatre. From 1917 to 1919, she was head of the *Chambre Syndicale de la Haute Couture*, retiring a year later. Madeleine Wallis took over as head designer and was replaced by Ana de Pombo in 1936. The house remained open during WWII and in 1942 Antonio Cánovas del Castillo became head designer. In 1956 due to financial difficulties, all operations ceased. Located at 3 rue de la Paix, Paris.

Robert Piguet
French Haute Couture House
 1933–1951

Robert Piguet's entry into fashion was not a smooth one. In the early 1920s he submitted sketches to Maison Lanvin but these were rejected. Undeterred, he opened a dressmaker's shop with his brother but when this folded, he went to work for Paul Poiret and John Redfern. He opened his own house in 1933 and success was almost instantaneous; by 1936 he had opened a branch in London. Piguet was known for his exquisite evening dresses, often in striking colours. His signature style was young but not youthful, favouring a romantic hourglass silhouette. Known for their ease and comfort, his designs always remained feminine too. In the 1930s and 40s he purchased designs by Dior, Givenchy and Balmain, who in their later independent work carried on elements of Piguet's style. His house remained open throughout the War and while continuing to produce luxurious evening gowns, also made practical designs in line with the times, such as bomb shelter and cycling suits. In 1944 he launched his first perfumes, *Bandit* and *Francas*. He retired in 1951 due to ill health. Located at 3 Rond Point des Champs Élysées, Paris.

Nina Ricci
French Haute Couture House

1932–present

Maria Nielli Ricci, nicknamed “Nina”, was an Italian dressmaker who trained at Raffin and opened her own Salon in 1932. Like Madeleine Vionnet before her, she worked with the fabrics directly on the mannequin to ensure the right shape once they were finished. Her designs rapidly became known for their refined, romantic and very feminine look. *Maison Nina Ricci* grew exponentially throughout the 1930s and went from a one-room “maison” to take over 11 floors in three buildings. The house remained open throughout WWII and the company remains in business to this day. Located at 20 rue des Capucines, Paris.

Rochas
French Haute Couture House
 1924–present

Marcel Rochas opened his house in 1924 with the encouragement of Jean Cocteau and Paul Poiret. During the 1930s he became known for his black and white dresses and he was one of the designers who introduced defined shoulders. His celebrated clientele included Carole Lombard and Marlene Dietrich. Marcel Rochas famously created a black wasp-waisted corset of Chantilly for Mae West. The house of Rochas was renowned for its use of luxurious fabrics and exquisite design and craftsmanship. Rochas was already showing longer skirts in 1941 and bustiers in 1943 – two features of Dior's 1947 “New Look”. His house remained open during WWII. Rochas died in 1955. Located at 12 Avenue Matignon, Paris.

Maggy Rouff
Paris Couture House
 1929–c.1960

Maggy Rouff, or Marguerite Besançon de Wagner was a French couturier of Belgian origin, born 1896 in Paris. In 1929 she opened a salon called *Maggy Rouff*, which

accentuated femininity in their details. In 1942, as Paris was occupied by the Germans, Rouff published *La Philosophie de L'Élégance*, which she used as a symbol of resistance and faith in the future.

Rouff's daughter, Anne-Marie Besançon de Wagner, took over the designing on her mother's retirement in 1948. However, the house of Maggy Rouff did not survive the make-or-break period of the 1960s. Three designers worked for the house in the 1960s, during which time the business was transformed into a ready-to-wear house. The company was closed before Rouff's death in 1971. Located at 136 Avenue des Champs-Élysées, Paris.

**Schiaparelli
Couture House**
1928–1954

Elsa Schiaparelli was born in Rome in 1890 and became one of the most noticeable couturiers of her time. She was famous for her witty designs, which incorporated the avant-garde perspective of surrealist artists such as Salvador Dalí. Schiaparelli introduced handknitted *trompe l'oeil* sweaters and her trademarks were broad shoulders and bright colours. She collaborated with artists Jean Cocteau and Alberto Giacometti. Her salon remained open throughout WWII but she herself escaped to America, where she spent the duration of the War raising money for charitable causes. The Second World War had a huge impact on Schiaparelli's work and she discontinued the haute couture line in 1951, prior to closing her business in 1954 – the same year in which she published her autobiography, *Shocking Life*. She died in 1973, at the age of 83. However, her house was re-opened in 1977 by a designer team. Located at 4 rue de la Paix, Paris.

**Suzanne Talbot
Parisian Modiste and Couture Milliner**
c.1915–1947

Suzanne Talbot's real name was Madame Mathieu Levy and she is considered one of the most important modistes of the twentieth century. Jeanne Lanvin was apprenticed with Talbot and she was an early patron of Eileen Gray and commissioned her to design her apartment in rue de Lota in 1919. Located at 10 rue Royale, Paris.

**Rose Valois
Parisian Couture Milliner**
1927–?

Rose Valois was an innovative Parisian hat designer, whose house founded in 1927 and was located at 18 rue Royale. During the Nazi occupation the house carried on its activities and produced hats using throwaway material such as paper and wood shavings. The house had as one of its designers the English milliner Vera Leigh, who was an important figure in the Resistance. As a member of the Special Operations Executive (SOE), she was arrested by the Gestapo. Located at 18 rue Royale, Paris.

**Maison Worth
Parisian Couture House**
1858–1956

Charles Frederick Worth (1826–1895) established the first Haute Couture house in Paris in 1858, offering bespoke garments chosen by clients from a seasonal portfolio. Maison Worth had the royal patronage of Empress Eugénie and Princess Pauline von Metternich. The fashion house was known for its exquisite designs and execution. After Worth's death, his sons Gaston and Jean-Philippe took over the business, which closed only two years short of its centenary in 1956. Located at 7 rue de la Paix, Paris.

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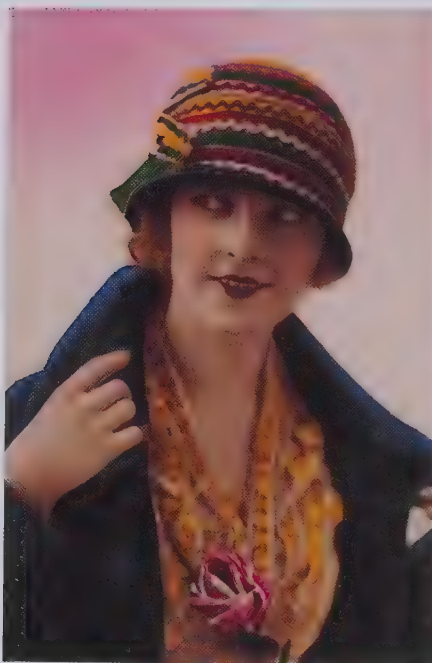
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Fashion Sourcebook 1920s

Edited by Charlotte Fiell & Emmanuelle Dirix.

Saucy flappers and manic Charlestons, dramatic silent movies and the big-band euphoria of early jazz: the 1920s must surely rank among the most dashing eras in style history, and this volume documents in ravishing detail the clothing that helped make the decade so stylish and glamorous. Sumptuously illustrated with more than 600 original photographs, drawings and prints, *Fashion Sourcebook 1920s* focuses largely on the Art Deco period, with its beautiful beaded dresses, cloche hats and T-bar shoes as worn by the fashionable flappers and the "bright young things" of the time. Hemlines and haircuts both became drastically shorter, mirroring the changing social roles: at the decade's outset, women gained the right to vote and Prohibition led many otherwise law-abiding Americans to break the law of the land rather than abandon their gin fizzes. This title will prove an indispensable reference work not only for students of fashion, but for all fashionistas seeking ideas for constructing a look of carefree liberation. An accompanying introduction outlines the major themes within fashion during this period, surveying its most famous designers and assessing their creative contributions. A cornucopia of beautiful clothes with exquisite detailing, this book is a rich source of inspiration as well as an important survey of Art Deco fashion



1930s Fashion: the Definitive Sourcebook

Edited by Charlotte Fiell & Emmanuelle Dirix.

The 1930s was a turbulent decade for the world at large – and, more specifically, for women. A decade framed by two world-changing events: the economic crash of 1929, and, ten years later, the outbreak of World War II. But it was the Thirties that also saw the rise of glamorous Hollywood fashions, with silver-screen goddesses wearing slinky satin gowns that marked a new and overtly sensual direction within women's fashion design. This enchanting book reveals a world of revolutionary changes in fashion, that both hold up a mirror to the wider concerns of society at the time, and also demonstrate the remarkable ingenuity and inventiveness of designers and home-seamstresses who managed to thrive despite economic constraints and turmoil in Europe. This is the decade of the skirt suit, of sportswear-as-daywear and jersey fabrics, of fur coats and matching accessories. It is the decade of so many trends that are, even today, eminently wearable. The feminine yet practical silhouettes, elegant figure-hugging eveningwear, and the dawn of high-quality off-the-peg garments that characterize 1930s fashion are all included in *1930s Fashion: the Definitive Sourcebook*.

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About the authors

Emmanuelle Dirix is a highly regarded fashion historian and curator. She lectures on Critical and Historical Studies at Winchester School of Art, Central Saint Martin's, the Royal College of Art and the Antwerp Fashion Academy. She regularly contributes to exhibition catalogues and academic volumes. Recent projects include the exhibition and book *Unravel: Knitwear in Fashion, Fashion Sourcebook 1920s* and *1930s Fashion: the Definitive Sourcebook*.

Charlotte Fiell is a leading authority on twentieth century and twenty-first century design and has written and edited over 40 internationally bestselling books on the subject.

Front cover:

Actress Leslie Brooks, Pictures, 1944. Brooks starred in *Nine Girls* (1944), *Cover Girl* (1944) and *Blonde Ice* (1948).

Spine, top to bottom:

Dufay process photograph of a model wearing a floral dress with net skirt, 1940s; a hat by Erik in Alpine style, c.1941; full-length evening dress with sweetheart neckline and front crossed straps, a nipped waist and a full skirt, c.1948.

Back cover, left to right:

Actress Louise Platt wears a white sharkskin suit, part of a four-piece outfit designed by Gladys Parker. Press image, 1940; Hollywood actress Joan Bennett in a blue sweetheart dress accessorized with a voile stole. United Artists Star file, c.1941; actress Joan Fontaine wears a wool-mix full pleated coat with a suede belt, accessorized with suede gloves, a black hat, silk stockings and court shoes. RKO Radio Pictures Inc., 1942; a green spun-rayon cotton printed two-piece suit with fancy buttons and a convertible neckline. Fashion Frocks Inc., Cincinnati Ohio, c.1943; actress Anne Baxter wears a crepe day dress with accentuated and padded shoulders and a box-pleat skirt. United Artists Corp., 1944; stage actress Cathleen Treacy in a black long-sleeved sweater, a narrow skirt and pearl choker modelling a small tilted hat of her own creation. *News Views*, 1945; Australian actress Ann Richards wears a jacket with zipper fastening and accentuated shoulders, 1946; a narrowly tailored formal day dress with asymmetrical flounces across the chest and skirt. *Croquis Éléphants*, 1947; an elegant black day dress with a basque bodice and a straight pleated skirt. *Modèles Originaux*, winter 1948; actress Olivia de Havilland wears a full, check woollen coat, leather gloves and felt hat. This is a promotional image for her 1949 film, *The Heiress*.



1940s Fashion: the Definitive Sourcebook is an extensive visual guide bringing together beautiful period photographs and illustrations to provide a complete overview of the period, which significantly saw the introduction of Christian Dior's revolutionary "New Look" in 1947, the austerity fashion of the war years, and the rise of silver-screen glamour and sophistication. From haute couture to ready-to-wear, this publication comprehensively documents the season-by-season fashions of the WWII era and the immediate postwar period to reveal a decade of stylish tailored looks.

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