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COLAISTE NAISIUNTA ELAINE IS DEARTHA

THE LAST SIX DECADES OF FASHION AND FASHION ILLUSTRATION.

A THESIS SUBMITTED TO THE FACULTY OF HISTORY OF ART AND DESIGN
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INTRODUCTION.

This thesis will look at the last six decades of fashion and fashion illustration. It will try to show how womens involvement in society has changed from the beginning of this century, and how fashion and fashion illustration has changed along with them. The thesis will also take a look at the relationship between fashion illustration and graphics, explaining the various links that exist between them.

Fashion has changed immensely in the last sixty years with new ideas being replaced by old ones, with skirts and dresses getting shorter and shorter and then suddenly getting longer again. Frills and flounces have been replaced by neat sober lines only to be discarded again for bold colours in silks and satins. But one fact has remained the same: in each different era the development of fashion has been precipitated by the spirit of the time.

Despite all the great changes in fashion that have occurred month after month, year after year, the greatest changes can be divided into five major eras:-

- (a) The war years, 1910-1925:
This concerns the years before, during, and after the war when for the first time women were involved in fringe activities and had to be like men.
- (b) The Reckless Twenties and their aftermath, 1925-1935.
These were the carefree years after the war for the upper classes who danced the night away while the poor queued for bread.
- (c) The Second World War, before and after. 1935-1950.
Once again women were thrust into the role of men. They had a less feminine lifestyle and stayed that way.
- (d) The Revolutionary Sixties, 1950-1971.
As in the Reckless Twenties tension is released, only now women are more reckless than ever.
- (e) The experimenting seventies, 1971-1979.
The years when fashion changed constantly, women are liberated and imagination runs wild.

The moods and feelings of women over the last six decades have been reflected in the clothes they wore - the war, the vote, womens liberation movement. As women became more sophisticated so did their clothes. But one of the greatest changes was perhaps brought about by a rebellion of a different kind. Untill 1959 women had con-

-centrated their efforts on fighting for their rights, discarding their frills and flounces, dressing more like men while remaining demure. Clothes were stiff and sophisticated with emphasis on suits and simple skirts and shirts. It was as if women, having proved they could be like men also wanted to show the world how confident and carefree they could also be. Suddenly in a big wave women threw off their inhibitions, designed thier own clothes and opened their own boutiques. In a book called Fashion Sketchbook by John Peacock, with a forword by Mary Quant, she wrote, "Gradually, with the emmancipation of the sixties it became fashionable to have a career. Even rich girls started to disguise themselves as working girls, with journalism, pop singing, fashion design, modelling or television at the best, or at any rate the most amusing, of disguis-ies." Mary Quant is one example of the many women who became involved in fashion design in the sixties. Her designs were imaginative and women were looking for something different, something new and exciting. To show the world they would do as they pleased women appeared in satin shorts and skirts, shoes and stockings in vivid colours and designs. James Laver wrote of the sixties in his book A Concise History of Costume, "There have been many waves of female emancipation in the past, but so far they have always retreated when their force was spent. It seems likely that what we are witnessing today is an irreversible wave of female emancipation....." This was true to a certain extent. Although still emancipated, womens' tastes in clothes did calm down to the softer, countryish styles of the seventies. Gone were the timid tastes that had preceded the sixties.

Another fact that has not changed over the years is the aproach to fashion illustration. In each era the mood that has been reflected in the clothes was also reflected in the drawings and illusrations. Before the war there was Art Nouveau, an ornate and romantic style, a style that could also be seen in the drawings and paintings. The same applied to the sixties. The loud, outrageous colours were reflected in the harsh bright drawings and illustrations. The same remained throughout the years. As fashion and moods changed so did the illustrations, and indeed all graphic art. It was as if they were linked hand in hand. We moved from Art Nouveau to Art Deco and on into the post war years.

Women were no longer swathed in chiffon but wore suits. Illustrations became more graphic and less ornate, and like the clothes, more sensible. It is only now that the link between fashion and graphics is beginning to break. Designers are once again looking to bygone days for inspiration, once again women want to be feminine and romantic. More and more we can see how fashion and photography too, sometimes look to the past for ideas, but these ideas are treated in a new way. Better technology and reproduction methods challenge designers' imaginations. As a result, graphics are looking ahead, always changing and rarely looking back.

CHAPTER I

THE WAR YEARS. 1910-1925.

Although this chapter is mainly concerned with the years just before the First World War and immediately afterwards, to realize the great change that took place as a result of the war, we should take a brief look at those romantic years just before 1914.

In 1900 there was a distinct movement which not only affected fashion and art, but also architecture, pottery, jewelry and furniture. In fact all aspects of decorative art and design were affected by this movement, known as Art Nouveau. It was soft romantic and imaginative. The name derived from a gallery for interior design opened in Paris in 1890 called the 'Maison de l'Art Nouveau'. The same style in Germany was known as 'Jugendstil' after a magazine called 'Die Jugend' which means youth. The most characteristic decorative motives are writhing plant forms as in the wrought iron entrances to the Paris Metro stations. One of the best known artists who used this style was Aubrey Beardsley, though he worked mainly in pen and ink rather than colour. His sinister line drawings were particularly well adapted to illustration especially book illustration and theatre posters. Aubrey Vincent Beardsley was English and lived from 1872-98, his life being cut short at the age of twenty-six by consumption. He was influenced by the Pre-Raphaelite artist Burne-Jones, whose influence is evident in Beardsley's illustrations of J.M. Dent's edition of Morte d'Arthur in 1892. By 1893 the influence of Japanese prints were evident in Beardsley's work which were published in The Studio, the first Art Nouveau magazine. But probably the most famous and well known of all his illustrations are those he did for Oscar Wilde's Salome. One example, 'The Peacock Skirt' clearly shows his characteristic style: bold blocks of black and white with contrasting fragile, wispy lines and intricate patterns merging together to form a strong but delicate illustration. Although Beardsley's illustrations for Salome do not depict the fashion of the day, the characteristic swirls and drapes of the Art Nouveau style, as in his work, were a major theme for fashion in the late 1880's and 1890's. After Beardsley's work for Oscar Wilde he went on to be editor of several magazines where his illustrations appeared regularly. In 1896, the final onset of his con-



THE PEACOCK SKIRT. FIG.(I).

-sumption began. He moved to Mentone in 1897, where he died.

Alphons Mucha was another exponent of Art Nouveau and although his work is not as well known as Aubrey Beardsley's he had a very strong individual style. He used colour magnificently, combining soft watercolours in delicate pastel shades. Mucha did a great many illustrations and theatre posters for the actress Sarah Bernhardt. Perhaps one of his best known is that of 'Lorenzaccio' for the Theatre de la Renaissance. The colours used are mainly greens and browns, rich earthy colours. A figure stands draped in a cloak which falls to the ground in folds, writhing plants and leaves cover the background while a snarling dragon hovers above. The whole poster is a mix-



L'ETOILE DU SOIR. ALPHONSE MUCHA. FIG. (2).

-ture of curves, lines and folds, intricate patterns and shapes. One painting which shows particularly well this interest in sweeping folds is Mucha's 'l'Etoile du Soir'. This striking illustration depicts a figure encompassed by swirling drapes of flimsy fabric and clearly shows his magnificent use of soft earthy colours. His autumn browns and greens are a complete contrast to Beardsley's strong black and white illustrations and yet both express in there own individual way the beauty of Art Nouveau.

But what of women during this Art Nouveau era before the war? It seems that the mood of this 'new art' spread not only to architecture and interior design but also to fashion. Womens clothes were romantic and flowing, with small bolero tops, long sweeping skirts and lace shirts worn high at the neck. Magnificent hats of net and plumes were also popular. The dresses were bordered with ruffles and lace and like the paintings were a mixture of curves, lines and abundant folds.

Although changing womens place in society was an important cause of fashion change during the war, there was also another simple reason why these extravagant clothes disappeared. It was due to the lack of materials. Severe shortages due to the war meant that there was not enough material to make a garment that would normally use yards of fabric. With the war came an abrupt end to the romance and exitment of Art Nouveau.

The great war made many changes in the life, attitudes and politics of the people of the early twentieth century. One of these changes was the influence war had on fashion. For the first time, women, who had appeared almost ornamental before the war were absorbed in fringe activities such as nursing, driving ambulances and visiting battlefields. The fashion market was brought almost to a standstill. The flowing gowns and long skirts had to be disgarded for more practical wear. War emancipated fashion: breeches and overalls worn by farm girls; trousers and uniforms worn by women tram conductors, munition workers and nurses. Yet despite the fact that women wore little else other than these working clothes they were not considered as part of fashion. When they were not engaged in fringe activities women wore simple clothes. The lack of materials made it impossible to provide the extravagant garments such as those worn before the war. As a

result real fashion as designers considered it, skipped a decade. As women's lives became more active clothes became simpler. When the war was over women were not satisfied to return to the passive lives they had led before the war. It is easy to understand why fashion became so confused after the war. Long tight skirts were discarded for shorter fuller ones. But despite their liberated feelings women still wanted to be feminine. The natural reaction, therefore, to shorter skirts was a greater demand for silk stockings, regardless of their impracticality. Confused designers who had fought in the war looked back to pre-war days for inspiration and suddenly everything was a mixture of old and new, long and short, elaborate and simple: a mixture of pre and post war fashion. Jobs that were once done by men were now being done by women who refused to give up their positions after the war. The suffragettes won their vote but women still had a long way to go before they were truly liberated. Post-war fashion soon sorted itself out, however, and adopted a new look. Clothes were simpler with more suits appearing but they still retained some of the romance and femininity that had been predominant in pre-war days. A compromise had been made.

But despite this lull in the advance in fashion, fashion illustration was becoming an art in its own right. One of the most prolific and sought after fashion illustrators both in the years just before and after the war was Georges Lepape. He contributed work to Vogue, Harpers Bazaar, Femina, L'Illustration and Vanity Fair. Lepape also designed sets and costumes for revues, plays and films. He had an original and audacious style. Like many of the exponents of Art Nouveau Lepape also used soft watercolours, but rather than Mucha's rich earthy colours, Lepape used blues and pinks or deep reds. He preferred to use blocks of colour rather than small detail. One of the characteristic features of his illustrations is that large areas of colour were outlined in dark blue or grey, causing large drapes or clouds, for example, to stand out dramatically. This style is particularly evident in his illustration 'L'Arbre en Fleurs'. As well as designing sets and costumes for plays Georges Lepape also worked for Paul Poiret. Poiret was one of the main influences that caused an upsurge in the standard of printing and design



L'ARBRE EN FLEURS. GEORGES LEPAPE. FIG. (3).

back in 1912. This coincided with the emergence of Art Deco. Paul Poiret and Jeanne Lanvins were coutouriers whose talents lay not only in the designing of clothes but in other branches of decorative arts. Simultaneously there emerged a large number of illustrators who were capable of capturing the spirit of contemporary fashion. Not only had they a high standard of draughtmanship, but also wit and elegance. It was not untill the war years that it was realized that it was not as easy to convey a mood or style of dress by means of a realistic use of line and colour. Distortion and exaggeration of figures were being



L'ENTR'ACTE. GEORGES LEPAPE. FIG. (4).

used to make a dress look more sensational. Elongation of the figure was the most popular device and these tricks and optical illusions have remained in fashion illustration up to the present day.

During the war photography was still in its early stages and did not dominate illustration as it does today. In those experimental days of photography most photographers were concerned with landscapes and everyday lives, capturing the same scenes that artists had done before them. Some photographers, like Steichen, who had been in command of aerial photography in the American expeditionary forces, abandoned their styles for something new. Steichen changed his quasi-impressionistic style for which he was so famous for more sharply focused photographs, doing many portraits of celebrities for such magazines as Voque and Vanity Fair. Most of the fashion photographs in comparison to those of today were stiff and posed. Aloof models standing in front of blank backgrounds or demure ladies clutching bannister rails. The clothes were the main attraction and not so much attention was paid to the mood and atmosphere. Of course the clothes were so ornate and flowing that anything other than a blank background may have taken away from the magnificent intricacy of the clothes. The chaise longue was also a favourite for fashion photography, and over and over again models were draped languidly across silk and velvet sofas. One example is the photograph of Sarah Bernhardt in her apartment, taken just before the war. She lounges amidst enormous tapestry cushions and furs; a canopy overhead and exquisite Persian carpets on the floor. Over the years however, the sofa has been a favourite prop to depict the relaxed, sophisticated woman. But despite the growth of photography, illustration was still largely the favourite for the depiction of fashion. The idea that in drawing one could elongate and distort a figure to make the model more graceful, elegant, and obviously more pleasing to the viewer, was very appealing. Another artist who put this technique to use was Erte, a fashion designer and artist who, like Lepape, made fashion illustration into an art in its own right. He knew how to take a simple dress, and with a few delicate lines, transform it into an elegant gown. Many of his drawings were in black and white, for easy reproduction.



JAN. 1918

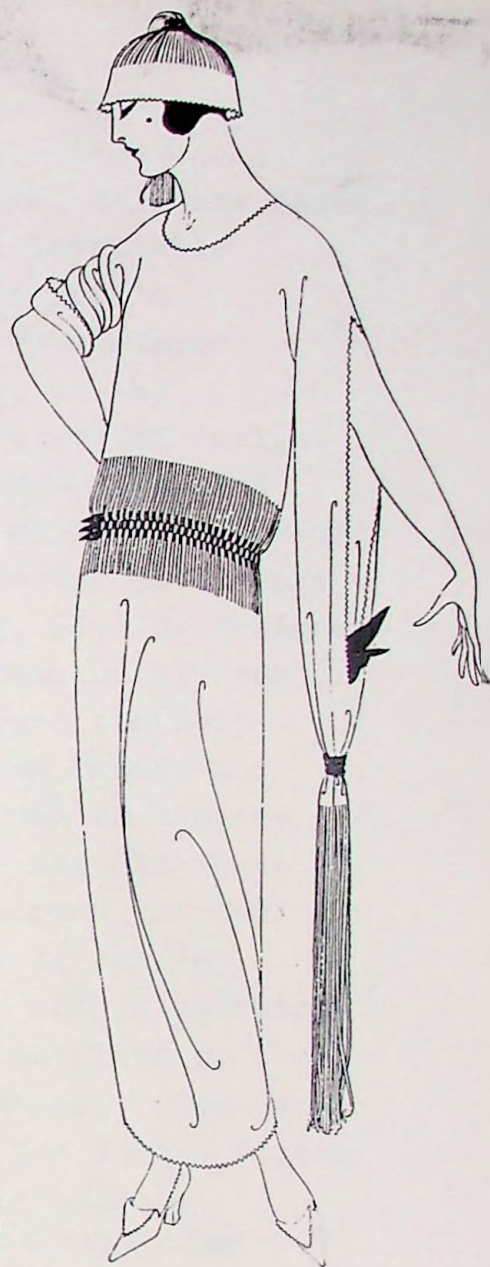
things Chinese has hypnotized Erte
 ng this marvelous evening cloak
 es of Oriental blue velvet, and names
 iver" because of the silver asters
 upon it. Bands of chinchilla ex-
 ncircle the long mandarin sleeves

DESIGN BY ERTE. JANUARY 1918. FIG (5).



...curling, spotted quills form
unusual collar and girdle
...afternoon frock of green
...marocain. The quills, of
...kid, are yellow and mauve.

...frock of orange shantung has
sleeve of orange, lined with
..., and one of white, lined
orange. The frock is opened
turned back on the right side.



A white cloth tailleur is "pinked"
on the edges. The right sleeve
is short, while the left hangs long,
and is knotted to form a pocket.
The tassel is of the material.

Coral-colored crêpe marocain, all
in one piece, forms an evening
gown knotted on the right side to
form a pocket ending in a gray
silk tassel, topped by embroidery.

DESIGNS BY ERTE. FIG (6).

Unbroken, flowing lines, elongated slender necks, delicate hands, sharp faces with almost oriental eyes, and the inevitable beauty-spot were some of the features that made Erte's drawings so attractive. The smallest details were almost perfect, from the pearl and diamond headresses, to the intricate patterns on the coat buttons. Erte's actual designs were extremely individual, and sometimes outrageous: a good example of this, is a white-clothed tailleur, which is 'pinked' on the edges. The right sleeve is short, while the left hangs long, and is knotted to form a pocket (See Fig. 6). He designed coats with small capes and hidden pockets; monstrous sleeves fringed with ermine; robes wound round and around the body held together with knots and buttons; mysterious layers and folds,; floating chiffons and silks. Nothing was too bizarre for Erte. His designs grasped the imagination and his ideas were endless. While still quite young, Erte worked for Paul Poiret for eighteen months, until the outbreak of war in August 1914. But unlike many of the designers and illustrators of the time, whose careers were cut short or inhibited by the war, Erte continued to flourish. He became extremely famous as an artist selling drawings to magazines in the United States and shortly afterwards to Harper's Bazaar, with whom he established quite a reputation. The magazine at that time used such famous illustrators as Bakst, Driant, Dulac, Brunelleschi and Georges Barbier. Harper's closest rival in 1916 was Vogue who also used Erte's drawings. Harpers became worried by the competition, and approached Erte with a ten-year exclusive contract.

But what of graphic design during the first years of the war? In the early twentieth century, there was no real differentiation between fine art and design as we know it today. In fact, graphic design as such, is a relatively modern distinction. There was little difference between the magazine covers and the paintings and drawings of the artists of the time. Magazines used highly finished paintings for cover designs. There was no distinction between a fine artist and a graphic designer as there is today; they were one and the same. It was as if we were to take a painting by a contemporary artist, such as David Hockney or Peter Blake, and use it for the cover design for a fashion magazine; the



DESIGN BY GEORGES BARBIER 1920 (FIG. 7)

only difference is that the Art Nouveau and the Art Deco styles were more relevant to fashion than today's styles. Any one of Mucha's or Beardsley's illustrations could have been used for a magazine cover of that period. Erte's designs for the covers of Harper's Bazaar were extravagant and ornate, with many colours and intricate patterns. His first and second cover designs for January 1915 are examples of how ornate his work was: the first depicts an elegant lady, her headress of pearls and plumes stands amidst a shower of roses, not unlike those that line a magnificent cloak that is being held for her by a bejewelled servant. The second design is reminiscent of the first; again, utilising pearls and feathers, this time the lady gazes into a cage where

The Fine Arts That Produce The Fashionable Beauty Of Today



'VOGUE' November 15, 1911 (FIG. 8)

a magnificent bird with flowing tail feathers is imprisoned. In both cases the title, Harper's Bazaar, is barely noticeable. Erte is used merely as an example, but his work was typical of the designs used during the war years. Clothes designs, illustrations, and graphic design were closely linked, as they were all extravagant and detailed, all beautiful. Any cover design of that period could have been framed and hung. It was not really until after the mid 1920s that the designs became more graphic, as we know them. Shapes and forms were simplified blocks of colour, which were gradually being favoured to the delicate designs that had gone before. At last, the romance and fantasy that had preceded and prevailed during the war were beginning to end.

CHAPTER 2.

THE RECKLESS TWENTIES. 1925-1939.

The end of the war had a startling effect on upper-class society. It was as if a great pressure had been lifted and tension released. It was this release of tension that gave the twenties, especially from 1924 to 1929, the name, the Roaring, Gay or Reckless Twenties. The upper classes went wild with cocktail parties from morning till night, dancing to jazz, which was the very latest sound, and visiting night clubs. People were reckless and full of energy. There were night clubs and hotels in London where people danced, such as The Berkely, The Mayfair or The Embassy. Here you could hear the music of the Savoy Orpheans, Le Roy Allwood or Ambrose. Private parties with hired negro bands or a cabaret were had by everyone who considered themselves in the elite classes. Cocktail bars were a must for anyone who was anyone during these reckless years and every high-class house had one. Before the war people drank nothing before they sat down to dinner, now however, there were



A TWENTIES COCKTAIL PARTY. SEM.1929. FIG. (9).

a variety of pre-dinner drinks such as dry Martinis, Side Cars, Manhattans, Between-the-Sheets or gin and ginger beer. Marcel Boulestin, the famous restaurateur, remarked,

"Cocktails are the most romantic expression of modern lifebut the cocktail habit as practised in England is now a vice."

Jazz in the early twenties meant 'heavily punctuated, relentless rhythm with hooters, twanging banjos, drums, rattles, bells and whistles.' People danced all over May-fair, usually dressed in fancy dress where women dressed as men and men as women. There were dim lights and smokey rooms, the walls of which were covered in bold, futuristic drawings. It is said that the Prince of Wales kept a band playing for an hour and a half, without a break, while he one-stepped and charlestoned with Mrs. Dudley Ward. In America negroes were being recognized as some of the chief exponents of jazz. The upper classes ventured into the fringes of Harlem to dance and watch. Negroes were invited up to Park Avenue apartments to teach rich whites the Charleston and Blackbottom. The first all-black shows were written, produced and directed. Negroes became some of the most famous entertainers of the era. People were thrilled by their noise and energy. Josephine Baker in her African costume became an overnight sensation. A Vogue writer described her as 'a woman possessed, a savage intoxicated with tom-toms, a shining machine a dancer, an animal, all joints and no bones....at one moment she is the fashion model, at the next Picasso's!' As if to emphasise women's independence she opened her own night club in Paris a few years later. She is said to have appeared without a wrap, and the length of her graceful body, which is light seal-skin brown, is swathed in a full blue tulle frock with a bodice of blue snakeskin....she wears an enormous diamond ring and a very impressive diamond bracelet.' Negro music, dancing and art suddenly became terribly popular and for a while everything that was black was the rage. Black and white decor, Babangi masks, turban-wrapped heads and bracelets worn half way up the arm were all increasingly popular. Nancy Cunard, a journalist and poet, was photographed by Vogue in 1927. Her eyes were rimmed with kohl and she wore African bangles to the elbows.

During the war cars also had incredible appeal, largely because they combined speed, power and status. They had

tremendous romantic appeal and larger and more beautiful cars were seen everywhere. They transported their wealthy owners to the theatre, dances and art galleries. With the upper classes the quality of a mans car was as important as his suit. Men who returned from the war to wealthy families spent much of their time at big hotels which held dances most afternoons. Their only rivals were the gigolos who were usually dark young men with South American backgrounds. The latter had the advantage of a thorough knowledge of the Tango, sleek black hair, immaculate costumes of tails and well pressed trousers.

For the lower classes and those who had no jobs or wealthy famillies awaiting their return from the war, life was hard. Long dole queues were commen. People struggled for a living while the post-war world got to its feet. But while the poor slaved for a living the young upper class women with an abundance of leisure time turned their thoughts to fashion.

In line with the latest dance craze looser, flimsier clothes were worn. For the evenings dresses were of flutter-



A GIGOLO. DRAWN BY FISH. FIG. (10).

-ing Crepe de Chine or chiffon with floating panels which reached just above the ankles. Sleeves were long and full, bodices hung loosely over a lowered waistline and a scarf was often slung across the shoulder. Women seemed to want to be free of long evening dresses which inhibited their movements and soon hemlines revealed the leg up to the knee. The customary black stockings were replaced by flesh coloured ones and dainty shoes with ankle straps were worn. Hairstyles became short and more boyish and a style known as the 'garçonne' was born. Plain shirts and pleated skirts were worn by everyone. It was no longer fashionable to be curvaceous, the ideal figure was that of an underdeveloped adolescent. For the women who wore clothes by Vionnet, Chanel, Molyneux, Louisboulanger or the new Schiaparelli, figures had to be slim. A certain magazine stated that one had to be 'flexible and tubular, like a section of a boa constrictor...dressed in clothes that emphasized this serpentine slimness...' This serpentine slimness was essential. Although the effects of the war had taken care of many hourglass figures, for some dancing and tennis were necessary to get rid of some of the rounder curves! If these activities were not enough than you took tablets and potions, exercised more frequently and did physical jerks first thing in the morning. Vogue and many other leading magazines were full of pictures of Princesses standing on their heads, Duchesses turning cartwheels and Comtesses walking on their hands. Hair was worn terribly short and slicked back against the head to help emphasize this sleek, fashionable silhouette. Bosoms were compressed with 'flat-teners' and tight girdles were worn. It was as if women were determined to deny their femininity. The new dropped waistline made women virtually shapeless. Smoking too, had become a common feature among women. Whereas it was once only the men that smoked, now women were regularly seen with cigarettes in long cigarette holders. At first the public was shocked and in one particular incident a waiter actually knocked a cigarette from a ladies mouth. But gradually it became accepted as women's new liberated image. For the first time older women did not feel that the latest designs were too bold for them and soon the jumper, plain shirt and pleated skirt became the general wear of women, young and old, all over the world. It was probably Gabrielle 'Coco' Chanel, whose collection in the spring of 1924 ushered



DAY SUITS. 1924. FIG (II).

in the 'Garconne' look, who was largely responsible for this advance in fashion. She started business as a designer in Deauville before the war and opened a couture house later. She did not, however, achieve her great success until after the war, in the early twenties. She was one, if not the only, major female dress designer of her day. Her only rival, a few years later, was Elsa Schiaparelli. These two women were not merely dress designers, they formed an important part of the whole artistic movement of the time. Chanel was a personal friend of Cocteau, Picasso and Stravinsky. Masculine elements continued to become more evident in womens clothes during the twenties. In the evenings women still wore furs, silks and chiffons but during the day sleeveless sweaters, waistcoats, jackets and bowties were becoming more frequent. It was not long however, until the waistline resumed its normal position. Skirts had reached the extreme of shortness in 1927 when they reached the knee, extreme that is, until modern times. This short skirt did not suit everyone and it was obvious at the end of the

twenties that a new style was about to be evolved. For special occasions, visits to art galleries and Art Deco exhibitions the right outfit had to be worn, according to the leading trend setters of the twenties. A silver gauze dress, hand painted with laquer-red, grey and black cubes, a flimsy scarf and delicate strap shoes would have been considered suitable. Despite the simple Garconne look that became so popular, vivid imaginations were still at work. Sonia Delaunay is a perfect example. She was a Russian who came from St. Petersburg to France as an art student. She arrived in Paris in 1900 and married the painter, Robert Delaunay. She designed patchwork dresses in kaleidoscope colours, vivid geometric and abstract designs, using a jumble of alphabets and mosaics. As stated earlier in this chapter cars were an important social status symbol and she even went as far as to have a car painted to match her clothes. Her designs even inspired poems such as Blaise Cendrars's, 'On her dress she has a body.' Her style of dress design was similar to that of her paintings, bold and bright. In 1925 Paris opened the Decorative Arts Exhibition. The exhibition gave its name to the style, Art Deco. This style was considered modern and functional and has been defined to include Erte on the one hand and the 'architectural nudism' of Le Corbusier on the other. Inspired by Cubism, the Bauhaus and Aztec art, it took its rich colours from the Russian Ballet. Designs were intended for mass production in the new materials—plastics, ferro-concrete and vitreous glass and the aim was to combine art and industry. Vogue wrote, 'The Paris exhibition is like a city in a dream, and the sort of dream that would give the psychoanalysts a good run for their money..... Enormous fountains of glass play among life-size cubist dolls and cascades of music wash down from the dizzy summits of four gargantuan towers.' Like Art Nouveau, Art Deco spanned all aspects of the decorative arts including painting. But despite this newer and bolder style of painting, there was also a greater amount of pen and ink illustration. One illustrator in particular was Claude Shepperson. He had the ability to sketch in a very informal way. Although Claude Shepperson was not a fashion illustrator as such during the early twenties his drawings of women were seen everywhere. His drawings appeared in Punch and The Tatler, but he also did many illustrations for advertisements and books. His quick pen

and ink sketches are perfect examples of how much illustration had advanced after the war. He had the ability to draw in a very spontaneous way, capturing movement in quick pen strokes. His drawings of women were delicate with slender hands and big eyes. He drew groups of people and families in a totally natural way without all the pomp and fuss of pre-war days when paintings had been formal and ornate. In the late twenties the layout of magazines began to change considerably, to keep in touch with modern times. Old type faces and conventional decorative borders disappeared. Whole page illustrations were 'bled off', that is the colour or line went over the edge of the page rather than being framed by a white border or line. This technique was probably influenced by photographs where no borders exist. Shock tactics were used to catch the readers eye. Bold lettering and rough brushwork replaced the neatly drawn titles. Illustrators began to realize that lettering



RAFIA HAT. THE QUEEN & HARPERS BAZAAR. FIG (12).

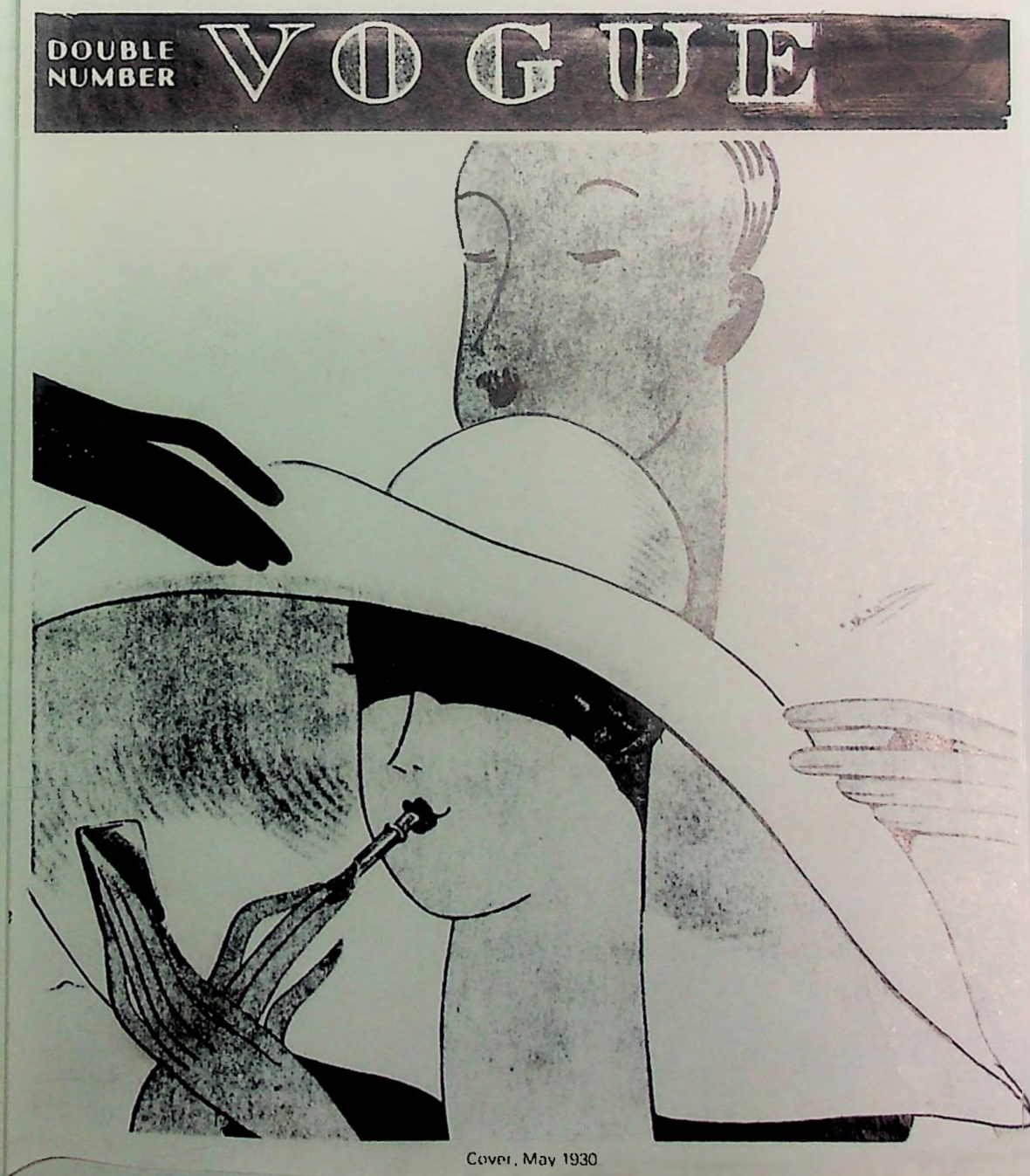
and titles were as important as the drawing themselves. But the illustrations became more dashing too, and unusual foregrounds and huge close-ups became more frequent. In general fashion illustration became a lot more casual. With the realization that it was almost more important to catch an atmosphere or mood rather than intricate details, drawing took on a new look. There were a lot more pen and ink drawings whereas before the war all illustrations were usually very detailed paintings. If colour was used it was a light wash with a splash of slightly darker colour or a quick brush stroke. Head and shoulder ink drawings and figures fading out towards the legs became more popular with fashion illustrators. If you were advertising a hat or shirt it was not necessary to draw the whole figure. In pre-war days the whole figure was invariably drawn regardless of its importance. Flat colour, especially in backgrounds became more frequent, and hair and faces had very little detail. (See FIG. I2.) Many of the illustrators of the twenties were eager to experiment. This was the decade that produced Picasso's cubist period, Dadism, Klee, and German expressionism. Each in their own way influenced fashion, but especially cubism. Cubism began to appear more and more in the backgrounds of fashion illustrations, and the clothes themselves were even depicted in a cubist way. One example in particular is an illustration by Thayaht from La Gazette du Bon Ton in the Bertarelli collection in Milan. It depicts a woman in a black hat and cape. The drawing is very geometrical and the face and hat appear square and shapeless. The cubist style contradicted the soft, elegant effect that fashion illustration was trying to achieve. As examples of cubist fashion illustrations are very rare the effect was obviously not popular. La Gazette du Bon Ton was founded by Lucian Vogel in 1912. He realized the skill in fashion illustration and decided that new young artists should devote their talents to illustrating a new periodical which he would publish. It was founded before the First World War but since then it became famous for its illustrations. The Gazette du Bon Ton used the finest hand-made paper, the most elegant typography and the finest reproductions of drawings, many of which were often hand-painted. In the early 1920's there was a newcomer to the contributors to the 'Gazette'. His name was Eduardo Garcia Benito, who signed himself 'Benito'. Drawings by Benito were a regular feature in the



FASHION ILLUSTRATION. BENITO, 1919. FIG.(13).

'Gazette' from 1920 onward. Paul Poiret commissioned Benito to paint a portrait of him and Madame Poiret. This painting was exhibited at the Salon of 1922. Benito's drawings of Poiret models appeared regularly in the Gazette. Benito carried to extremes the distortions which are necessary in fashion illustration to emphasize the line of a model or to stress the personality of a dress. He carried these distortions to the extreme particularly during the twenties with the straight dresses and the lowered waistlines. He

made legs look long and slender and he elongated necks to an almost unnatural degree. This can be seen in his cover design for Vogue in May 1930. His style was easily recognized but as time went by his work became much bolder. His backgrounds were made up of strong zig-zag shapes in purple and blue. Although his designs were quite detailed in the early twenties, by the beginning of the thirties his designs were extremely simple; the faces in his sketches were without hair or make-up, and his figures which were once adorned with jewels were now without decoration. Harsh blocks of colour still formed the background in bright red, yellow and blue. Another cover design for Vogue in 1930 shows an elegant figure in a fur jacket,



Cover, May 1930

'VOGUE' May, 1930 (FIG. 14)

50¢

2/6 IN LONDON

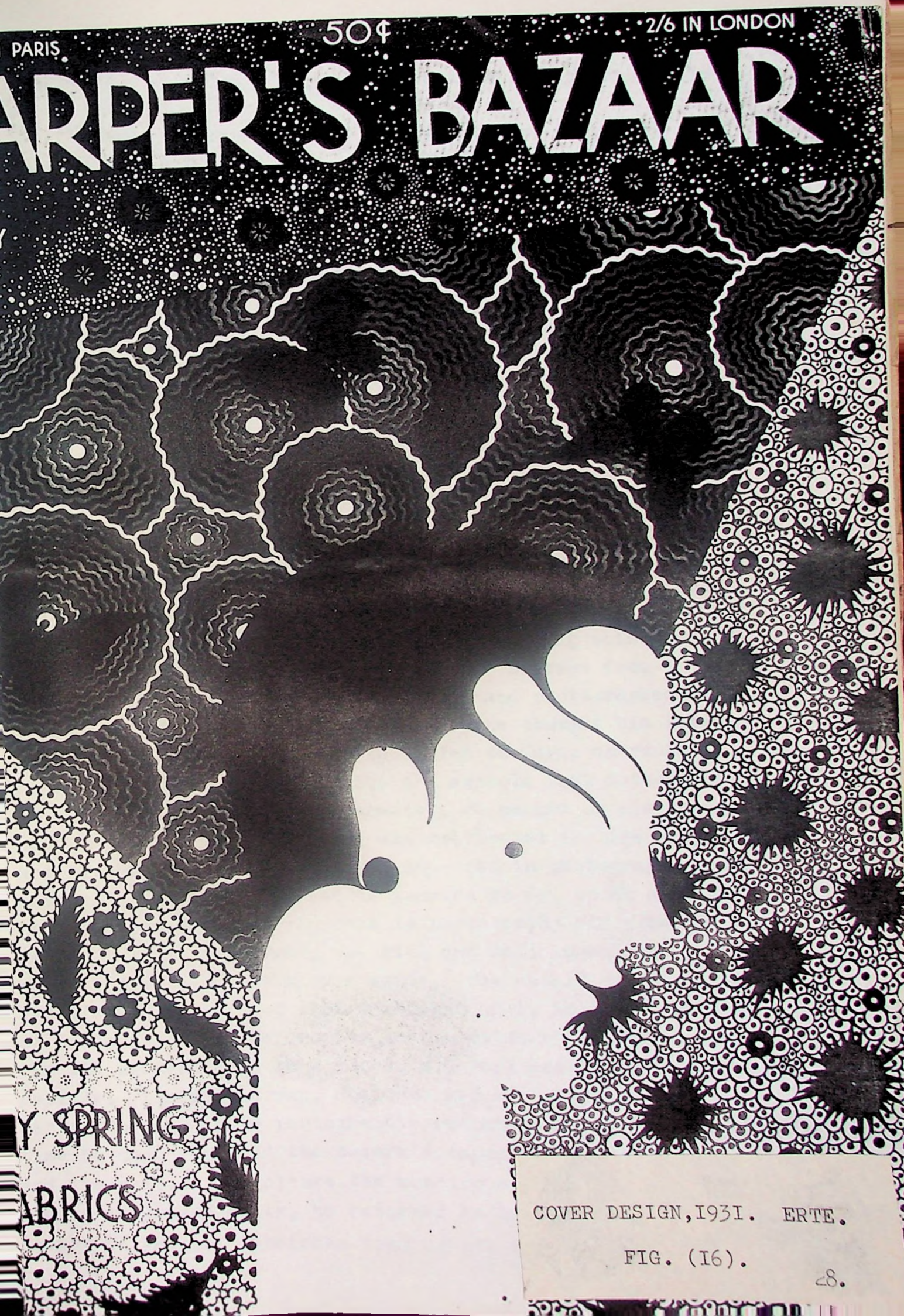
15 FR IN

Harper's Bazar

april 1929



COVER DESIGN, 1929. ERTE. FIG. (15).



PARIS 50¢ 2/6 IN LONDON

HARPER'S BAZAAR

Y SPRING
ABRICS

COVER DESIGN, 1931. ERTE.

FIG. (16).

smoking a cigarette. The background is still in strong blocks of colour, this time a check in rust and pink.

During this time, photography was becoming far more popular as a means of illustrating fashion. Fashion magazines were among the earliest to make regular editorial use of photographs. As already mentioned, before the war those who considered themselves as artists saw photography as a direct competitor against painting. In the foreword of a book on Edward Steichen, Ruth Kelton says: 'Nearly every photographer worthy of a view camera joggled his tripod for a muted blur, bathed his lens in water or glycerine to produce a misty glow, and manipulated his prints and negatives for a "painterly" effect.'

Although many photographers changed their style after the war, it was not until the twenties that the full effect of these new styles were seen. In the first chapter, the work of Edward Steichen was mentioned briefly, but it was in the twenties and thirties that he really came into his own. His portraits during this era are described as matchless. His career spanned three quarters of a century, (over half the life of photography), and during this time, he had two completely different styles. He came from Milwaukee, Wisconsin, where he painted and photographed the trees and roadsides; during his teens, he thought his interest lay in painting, and in 1900 he sailed to Paris where he enrolled in one of the numerous art schools that dotted the Left Bank. After two weeks however, he packed up his paints and brushes and left. But he was interested in life around him, and he continued to paint. His interest in photography grew, and before long he returned to America to set up as a portrait photographer. Public response to photography was growing, and as his talents increased, the rich and well known sought him out. A New York critic once said: 'One should not say that he recalls Rembrandt, but that Rembrandt will, in time remind us of Steichen.' But before the battle between the camera and the old masters came to a close, his work and life-style changed rapidly. During the war, Steichen was sent back to France to serve two years as a photographic reconnaissance officer. In this time he soon realised the camera's capacity for utter clarity and its ability to capture the monstrous horror of war. In a deeply depressed state, he returned to live on a farm he had bought in France. Steichen took up his painting again, but after

a few years he burnt every canvas he ever had, and returned to the camera. In control of a new hard-edge style, he sold his farm and went to New York. There he immersed himself in commercial photography. In 1923, Condénast hired him to join his troupe of modish photographers at Vogue and Vanity Fair. He was not a total novice at fashion work. Before the war, he had photographed gowns for Poiret; but now he had a new fashion philosophy: 'I felt that a woman, when she looked at a picture of a gown, should be able to form a very good idea of how that gown was put together and what it looked like.' His pictures in Vogue reflected this approach: the model stares straight at the camera, cool and elegant and as clearly visible as the letters on the page. This was a far cry from his misty photographs that had preceded the war. The magazine advertisements of the twenties tended towards merchandise-filled mixtures of type and art. Steichen pressed the case for a simpler style, less fuss and more photographs. His work for advertising in the twenties may not seem outstanding by the standards of the design world today, but it was a small revolution in its time. Despite his fashion and advertising innovations, his real skill showed through in his portrait photography. Condé Nast, realising this, sent him many famous celebrities to photograph for the pages of Vanity Fair. From 1923 to 1938 he produced a series of outstanding portraits of that 'fast moving' group of people known as the 'café society'. He became so famous and so much in demand during the twenties, that, as a way of stalling them off, he stated that he would have to charge a thousand dollars per picture. When the news got around, more people came for portraits than ever before. At the height of his career, in the thirties, when he was already a legendary success, he became suddenly bored with his job. In 1938, two years after Vanity Fair merged with Vogue, he decided to quit. He said ~~that~~: 'fashion photography has become a routine'. During his career in the twenties, he had few rivals, his photography being brilliant and forceful. His work was straightforward and its effectiveness lay in his ability to grasp immediately the moment when a face is lit up with character. One potential rival during the reckless twenties was Cecil Beaton. He used another stylistic approach in which the emphasis lay in the setting, often of an elaborate nature, specially built for the occasion; Beaton was a painter as well as a photographer, and this interest is reflected in his camera work. He was one of the leading photographers of fashion

and celebrities for Vogue for twenty five years. Some of his portraits include: 'Mrs Dudley Ward in 1928; Lady Ottoline Morrell, 1928; Mrs Gerard D'Erlanger, 1929; and Paula Gellibrand, 1929. It was largely due to people like Steichen and Beaton that such a great interest grew in fashion photography. They have the ability to capture a mood or a moment when a character shines through, or to show exactly the atmosphere the designer of a dress or gown was trying to create. Their talents paved the way for new young artists, and started a whole new train of thought for fashion photography in the years ahead.

CHAPTER 3

THE SECOND WORLD WAR, BEFORE AND AFTER. 1935-1950.

By the begining of the thirties it was obvious that the recklessness of the twenties was begining to calm down. The poverty of the lower classes quickly spread and the unemployment figures in Britain reached three million. This was due to the decline in world trade and the collapse of markets. Britain was covered in Distressed Areas and almost the intire nation was living on a meagre dole. When the National government was formed in 1931 politics began to invade the lives of people who had never thought politically before. Hunger marches became more frequent in Londen and demonstrations were charged by police with batons. Unemployed men lay down head to toe, eight abreast across the road. They spread across themselves posters reading 'work or bread.' Something else that could not be ignored was the growth of Fascism. As Nazism grew year by year the papers began to speak disparagingly of it. One paper discribed it as the 'rule of the rubber truncheon and the castor oil bottle.'

In America they thought the slump was temporary. Millions decided to work instead of spend and workers in manufacturing industries were thrown out of work. Confidence in banks failed and long queues formed to withdraw their money. Farmers were particularly hard hit. When they failed to pay their mortgages they were evicted from their homes. Some refused to move, and fired shotguns at the landlord's men. Others paraded through the town with banners saying: 'In Hoover we trusted, now we are busted'. The numbers of unemployed became desperate. Outside Washington gangs of homeless ex-service men built delapidated camps called 'Hoovervilles'. They had to be removed by soldiers. By 1932 twelve million men and women were out of work, and reduced to queueing for free meals given by charitable societies. Towns and holiday resorts were almost deserted, and often a train would go by without a single passenger. A young singer, Bing Crosby, made a hit song called 'Brother Can You Spare A Dime?' Its lyrics about a young ex-soldier asking for bread made it the theme song of the Depression.

In Germany Nazism was quickly spreading, and Hitler was rapidly gaining popularity. On 30th January, 1933, four

years after the Depression hit Germany, Hitler became Chancellor. His theory was to create the perfect race, and he began by persecuting the Jews. He built enormous concentration camps, behind whose electrified fences, watch-towers, search-lights and machine-guns, prisoners disappeared for good. But his persecution of the Jews did not worry the average man in the street. His theory of the superiority of the Germans flattered them. Slum clearance and more work gave new hope to the people. To many Germans, Hitler was the new Bismarck sent to save their country. But he needed room to expand. On March 7, 1936 German troops marched into the Rhineland; a few years later, Hitler was master of Austria, and on the 15 March, 1939 his troops crossed the Czech border. Czechoslovakia ceased to exist just twenty years after its creation. Eventually, on 1 September 1939 German tanks rolled across the border, where they met desperate resistance. At 11.00am on 3rd September Britain declared war on Germany, and France followed six hours later. The second World War had begun.

By 1941, Londoners had settled down to a routine of chaos. Life was not only dangerous, but uncomfortable and dirty. Park flowers had been replaced by cabbages and carrots. At the station women porters helped you with your cases. Once again women were flung into the man's world; as in World War 1, women drove ambulances, visited battle-fields, and acted as tram conductors. During the war, farming had to be made pay. Ploughing went on by day and by night, and many of the drivers were women. During the war, 90,000 women enrolled in the Womens' Land Army.

But despite the hard times, a social life of sorts still existed. The Health movement of the twenties continued into the thirties, and just before the war, holiday camps became very popular. There were country resorts, where campers lived in wooden huts and had their meals provided for them. Those who could afford it spent their time sun-bathing, walking, playing games and singing around camp-fires. Surprisingly enough, some people even found the money for holidays abroad. Even more surprisingly, Austria and Germany became very fashionable places for holidays all through the thirties. Even as late as 1939, an advertisement appeared in Vogue for the German Railways Information Bureau. It stated: 'Germany - Land of Hospitality, offers everything you could wish for in your holiday'. The slimming craze of the twenties also continued, but the emphasis was on fitness. Despite the Depression, dancing was still popular, but not as popular as it had been in the twenties.

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'VOGUE' ADVERTISEMENT 1939 (FIG.17)

Now however, it was tap-dancing and 'swing'; in 1936 Wilder Hobson wrote in Vogue: 'Swing is the musical fashion of the hour'. Ballet was also extremely popular, and with the growth in popularity of the cinema, appeared such names as the dazzling teenage Margot Fonteyn; even though quite a lively social life still existed in the thirties, the style of living and entertaining changed considerably. People who had kept town houses with two or three servants, now only had a cook. They closed up their basements, and used their breakfast rooms as kitchens; they added a bathroom to the first floor, and lived as in a flat. Cocktail parties became snack dinners. There was a craze for musical parties, and Victorian games, such as Musical Chairs, Blindman's Buff, and Bobbing for Apples. Vogue described a huge circus party in the Summer of 1938 given by Lady Mendle.

The hostess in aquamarines, diamonds and a white organdie Main-bocher, was the ring-master. There were acrobats in satin and paillettes, ponies and clowns. Constance Spry sent three aeroplanes of roses from London to Paris for the party. In three different parts of the garden, orchestras played jazz, Cuban rumbas, and Hungarian waltzes. Concealed lighting turned the garden into a dream landscape with marble statues, fountains, and urns of cut flowers. For most people there, it was the last party.

During the war, private parties virtually disappeared. The theatre and cinema still survived, but on a small scale. There were enormous determined queues for such entertainment, people desperately seeking diversion from the horrors of war. In the crowded hotels, people slept restlessly in the littered lounges. Here and there, where there was a band, people danced in their crumpled clothes. Most products were rationed during the war, and this included clothes. Coupons were distributed, and a garment costed a number of coupon points, regardless of fabric or price. There was also of course, severe food rationing. It was extremely hard to get fresh food. It was mostly dehydrated and packaged. Powdered eggs and milk were a common diet. Towards the end of the war, clothes rationing was tightened considerably, and women had to make do with old clothes bought before, or in the early days of the war. It was impossible to buy stockings of any nature, and bare legs or ankle-socks became a common sight. Towards the end of the war, however, there was a sudden boom in the cinema and theatre business. During the post-war years, there were enormous queues to get into anything that was going on. It took the Blitz, or the appalling freak winter of 1946-47 to keep them away. From 1945 to 1950 twenty million people a week, were going to the cinema. Shakespeare enjoyed a tremendous war-time revival, and theatre companies dotted the entire country. Provincial towns were able to see the best actors and productions available. In 1945, the museums re-opened. In France, Edith Piaf sang in the music-halls, and in 1946 the Television Service was resumed; entertainment, social life, and culture were once again returning to a weary and battered world.

As in World War 1, fashion took a severe blow, but it did not grind to a halt. The sight of women in trousers was not as tasteless as it had been, because in the nineteen thirties the health and fitness craze had introduced into fashion, shorts and

slacks. Throughout the thirties, various passing fads all had their own effect on fashion, none of which lasted terribly long. For instance, when it became fashionable in 1939 to holiday abroad in Austria and Germany, the result on fashion was a craze for Tyrolean peasant costume. Women took to dirndls of bright cheap cotton with a light bodice, a bib or daisy braces, an apron and a feathered hat. In Paris, the Princesse de Faucigny-Lucinge opened a shop selling only Tyrolean beachwear. Beachwear in general became fashionable in the thirties, and a great deal of attention was paid to it. Whole outfits were designed especially for the beach, which included beach-trousers or shorts, loose cotton tops with matching scarves, and wide-brimmed straw hats. Gone were the large uncomfortable swimming costumes with long legs and matching caps that were popular in the twenties. Now, swimsuits were backless with low halter-neck tops, or were two pieces, with a bikini top and matching shorts, in light colourful cotton and checked gingham. Sports clothes were becoming briefer than ever before. Skirts were divided and either these or shorts were worn with crisp white open-necked shirts. The young people of the thirties were fresh and alive despite the hard times that prevailed, and this feeling was reflected in their clothes. In the thirties, the day-time image still remained crisp and suits were very popular. Day coats, suits and dresses were fitted with shoulder-pads which widened the top of the figure and emphasised the small size of the newly important waist. With this new, masculine trend, shoulders began to swell out to such a degree that it was thought that the leg o' mutton sleeves of the eighties might be revived. This time, however, the emphasis was on the width of the shoulders rather than on the rotundity of the sleeves. In 1935 to 1936 the look became severe and military with square epauletted shoulders, plumed hats, low heels, and gauntlet gloves. Schiaparelli still led the way with fitted suits, drummer-boy jackets and plain hats. Her short fitted jackets with their square shoulders in hyacinth or turquoise, blue or pink tweed, matched with dresses of brown or black wool, became the high fashion of the moment. The mood of the boyish 'Garconne' look of the twenties was still there, but now waists were more fitted and a feminine figure more evident. The new mode was described as 'neither streamlined nor sentimental. It is casual, bold, chunky and realistic. Texture is rough rather than smooth, colours subtly co-ordinated.' Chanel designed suits in gently fitted tweeds with open-necked white



A DAY SUIT, 1937. FIG.(18).

shirts. Skirts were now lowered to calf length and worn with dark stockings and flat shoes. The following year, 1937, women wore wedge shoes and high cork heels. In 1937 and in 1938 as if in reaction to the Depression and in anticipation of the war, sex-appeal was the prime motif of the Paris collections. It was as if women sensed that before long they would once again have to give up their silk stockings and expensive evening gowns. Some hidden instinct warned women that this was their last chance to be extravagant, feminine and outrageous. Now colour flooded through all high class fashion magazines - cardinal red, coronation purple, emerald green, sulphur yellow, and Schiaparelli's new 'Shocking Pink'; one writer aptly described the mood when he wrote: 'Sequins flash like a glance from a bright eye, and kill their man at en yards.' Accessories were all important. Hats became totally outrageous: huge rims draped with black veiling falling to the waist. Schiaparelli designed a wicker basket hat, filled with cellophane butterflies and flowers. Some hats became so enormous that a few restaraunts banned hats for the evening. Ferragamo, the Italian shoe-maker, made shoes entirely by hand. He designed the first wedge evening shoes in gold kid and red satin. Handbags too, were outrageous.

There were purses in the shape of enormous cockleshells in beige calf, and even a basket-ball bag carried in a net! New, uplift bras were introduced for an even more feminine figure, and special sequinned bras were built into the bodices of black slinky evening dresses. Elbow-length black gloves were particularly popular, worn with sleeveless silk dresses. Chanel designed a gold lame evening dress with a matching jacket of pressed pleats. As 1938 progressed, evening wear became even more daring. There were clinging silk-jersey dresses with backless halter-neck tops and wide cummerbunds. Models posed gracefully in short white crepe bolero jackets with matching uplift tops, bare midriffs and long hip-hugging skirts. A new silhouette was introduced called the 'mermaid' or 'mummy' silhouette. The dress clings closely, almost to the floor, and one needed a twenty-inch waist and slim legs to wear it. Apart from Chanel and Schiaparelli, Mainbocher was one of the leading designers in Paris during the thirties. Although he was originally



MRS. WALLIS SIMPSON.

FIG. (19).

from Chicago, he was the editor of French Vogue for about six years. He then opened his own couture house and quickly became one of the leading names in fashion. His clothes were important trend setters, the women who wore them being famous fashion leaders or great actresses. In Paris he dressed many elegant foreigners including Lady Mendl and the controversial Mrs. Wallis Simpson, later to become the Duchess of Windsor. In his own words Mainbocher described his clothes, 'It has always been my ambition to design clothes that are related to life and related to the body. I have never tried to make a woman look anything but a woman.' But amidst all the sequins and glitter a new look emerged for a short while. This was the return of the romantic crinolines, tight waisted and frilled. Amongst the wave of modern sophistication there was once again the rustle of taffeta. Fitted suits and crisp white shirts remained for daywear in 1939 but now more dresses were being worn. These reflected the same fresh image as the suits



DAY WEAR, 1942.

FIG.(20).



FIG (21).

had done, with shirt collars and cuffed sleeves in stripes or plain colours. Wide loose trousers were also worn with tweed jackets and again, crisp white shirts. Sweaters were becoming increasingly popular with golf trousers and tweed skirts. The hemline at the end of the thirties had risen to just below the knee once again. To add a touch of sophistication to these practical clothes women wore jewelry with thick jumpers. It seemed that nothing could date this simple look. The clothes of 1939, the last that women would invest in before the war, remained unchanged throughout the war years. 1945-46, the end of the war, was a year of indecision. The author, James Laver stated, 'Fashion has reached one of those turning points in history when anything may happen.....we do not know yet what will get itself established.' After the First World War the reaction in womens clothes was the boyish, unfeminine clothes of the twenties, but after the Second World War the reaction was entirely different. In Paris hemlines once again lowered to calf length, heels were higher and waists were nipped in with wired and boned corsets. Paris was described as 'reveling in femininity.' The feminine outline was all important. Shirts were pleated with small pointed collars and again, short fitted jackets. By the end of the forties dropped to just above the ankle, the longest skirts would be until the brief craze for 'maxi' skirts in the early seventies. Christian Dior was probably the most predominant designer responsible for launching this ultra feminine look. IN february 1947 he presented his 'New Look' in his first Paris collection. His designs could not have presented a greater contrast to the clothes women had been wearing for the past seven years. The new line was feminine and unpadded, shoulders round and sloping, the waist closely defined. The bosom was uplifted, while skirts were full and long. Under these swinging skirts were worn flounced, rustling taffeta petticoats. A new wardrobe was necessary. Dior had aimed at the mature woman who loved his designs, but young people acclaimed them even more and, with their slender waists and shapely bodies displayed them to perfection. Dior came from a rich industrialist family who had suddenly, following the depression, lost their money. IN the late twenties Dior had backed a small Modern Art gallery. In the depression, it too, became bankrupt. Eventually Christian, who knew how to do little else other

than sketch nicely, took some of his work to De Brunhoff, one of the French editorial staff for Vogue. He was recommended to Madame Agnes and Robert Piquet, both couturiers and both of whom gave him work. By the summer of 1946 Christian Dior was a much talked about figure. This was partly due to the fact that Marcel Boussac, the cotton king of France, was to support him in a couture house of his own that would open the following season. His first Paris collection was an unbelievable success and the 'New Look' became part of the French vocabulary. Bettina Ballard, in her book, In My Fashion, described the opening of Dior's collection. 'Christian Dior, that opening day, with his teasing, slightly sad smile, stood apart enjoying the enthusiasm of his friends. It was a warm, gay moment of triumph.' These moments of triumph were to be repeated twice a year until his death.



A SURREALIST FASHION DRAWING. BENITO.

FIG. (22).

Just as the twenties had been the decade that produced Picasso's cubist period, Dadaism and German expressionism, it was also the decade that produced Surrealism. It was not until 1936, however, that the first Surrealist exhibition was shown in England. The name was coined in 1924 to express the longing in young artists to create something 'more real than reality itself.' Young Surrealists were greatly impressed by the work of Sigmund Freud, who had shown that when our wakening thoughts are numbed the child and savage in us takes over. In England, however, Surrealism was greeted with derision. J.B. Priestly wrote, 'They stand for violence and neurotic unreason. They are truly decadent. You catch a glimpse behind them of the deepening twilight of barbarism that may soon blot out the sky, until at last humanity finds itself in another long night....' The exhibition made it topical and as a result, for a few years, fashion illustration was dominated by Surrealism. Illustrations depicted ladies in evening dress carrying their own heads, (See FIG.(22)), models coiled in rope or poised by cracked mirrors and others sitting in evening dress with brooms and buckets. Benito adapted an individual Surrealistic style during the thirties. He depicts, in one of his drawings, a black lace evening dress by Chanel and a wine crepe suit by Schiaparelli. Both are modeled by figures who carry their own heads, with a third or extra head lying at their feet. It is like a half-finished window display where the mannequins have only been half assembled. Raoul Dufy, Giorgio de Chirico, Pavel Tchelitchev and Salvador Dali all enlivened the covers and pages of Vogue and other fashion magazines with their drawings and paintings during the thirties. Undoubtedly the most famous of all the exponents of Surrealism was Salvador Dali. He was born on the 11th May, 1904, in Figueras, a small town in the northern part of Catalonia. He studied in the San Fernando Academy of Fine Arts in Madrid. He was suspended for a year in 1923 following incidents which occurred because of the appointment of a new professor. He returned to the Academy in 1925 but was permanently expelled the following year. He was considered an upstart and led a riotous life in Madrid in the company of his friends. He liked to flaunt his perverse ideas and was arrested and imprisoned in Gerona for a few weeks. The authorities took a dim view to the fact that the only inhab-

-itant of Figueras to subscribe to the French communist newspaper, L'Humanite was the son of a state notary. Dali was influenced by many movements and artists when he was young, including Cubism and Impressionism. Gradually, over the years, Surrealism became more and more evident in his work. He tries to imitate the weird confusion of our dream world in his paintings. In 1938 Dali painted 'Apparition of Face and Fruit Dish on a Beach'. If one looks closely at the painting you can see that the bay with its waves and the mountain tunnels also represent the head of a dog. The dog hovers in mid air, the middle part of his body made up of a fruit bowl which in turn forms the face of a girl whose eyes merge into strange sea shells. The whole painting is a series of optical illusions.

However not all fashion was dominated by Surrealism. Some of the very best fashion illustrations were being done in the thirties by such artists as Carl Ericsson, (also known as Eric), Rene Bouche and Christian Berard. Perhaps the most popular of all these fashion illustratos was Carl Ericsson. Ericsson was an American from Wisconsin whose work was first noticed in the twenties. It was not until the thirties, by which time his work had become much looser, that he became realy famous. It is said that his work epitomized elegant Parisian life in the years imediatly before the Second World War. During the thirties and forties he worked exclusivly for Vogue. His wife, too, had worked for Vogue. It is said that she was furiously jealous of his talent and resented the fact that he gave up the persuit of serious art for the quick money that his drawings for Vogue brought him. She accused other artists of copying her husbands style, but it was well known that hundreds of fashion artists used Ericsson as their standard. His illustrations displayed true elegance, and celebrities such as Marlene Dietrich, Baronne Philippe de Rothschild and Lady Abdy posed for him. He drew the most distinguished men ever seen in fashion pages, not to promote men's clothes, but simply to create an elegant background for his pages. Eric's beauty drawings over the years evoked a promise of beauty that photographs could never equal. A superbly drawn hand by him was a work of art that made nail polish an integral part of beauty. However finished his drawings were, they always looked casual, almost informal. Instead of hard pen lines that had been evident in illustrations of earlier years, his drawings

were made up of soft, broken lines usually in pencil or chalk with light water-colours. His drawings were unique and told much of the personal elegance of fashion in the thirties and forties.



FIG. (23).



ILLUSTRATIONS BY ERIC.

FIG. (24).

FIG.(25) and FIG.(26) are perfect examples of how Eric's work progressed within one decade. His earlier work,(FIG 25), is elegant but hard edged, like many of the illustrations of that time. His later work, however, is far looser maintaining the elegance but with a soft, individual style. But despite illustrators such as Carl Ericsson, the success of most high-class fashion magazines was due to photography. It seemed in the thirties that artists, realizing the potential of photography, chose other aspects of art as a career rather than fashion drawing. Photography was too great a rival as a means of fashion illustration.



DRAWINGS BY ERIC. FIG.(25)
FIG.(26)

With the advancement of photography magazine covers took on a new look. Comparing cover illustrations over the previous three or four decades one can see how they have progressed from the intricacy of Art Nouveau, through Art Deco and eventually to the simplicity of plain head and shoulder drawings of the 1930's, (FIG. 14). By the end of the thirties the drawings were replaced by photographs but the theme was the same; close-up pictures of beautiful women. This trend has remained in cover designs to the present day. The technical improvements in photography, and in the reproduction of photographs inevitably resulted in the reduction of the number of fashion drawings. Magazines editorial staff welcomed the freedom to make up layouts from dozens of photographs of a dress compared with a sketch which, despite how good it was, may not please everyone. Colour photography, however, was still not satisfactory in the thirties and colour sketches by Eric, Bouche and Berard were still very much in demand. In the hands of Cecil Beaton, Horst and Steichen fashion was real art at last. It could convey perfectly a mood and atmosphere a designer was trying to create as well as showing the dressmakers impeccable skill. With the increase in photography designers had been anxious that too-accurate photography could give away their secrets. The models in the photographs looked as glossy and as perfect as film stars and designers soon discovered that this made women more anxious to copy them in every way. Surrealism, which had influenced fashion illustration, soon became evident in photography. Cecil Beaton who became famous for his photographs for Vogue in the twenties, was one photographer who succumbed to the influence of Surrealism. The fact that he was also a painter probably precipitated his interest in this style. One example is a photograph of evening coats in which three or four models stand with their backs to the camera facing the wall on which is crudely drawn a window and door. Andre Durst, another fashion photographer, was also influenced by Surrealism. He took Dali-like photographs of two elegant women standing in a desert with a rope twirling around one of them. He was one of the few fashion photographers capable of translating the Surrealist feeling into fashion photography. He was described by Bettina Ballard, an editor for Vogue, as a frail, small young man who smoked interminable cigarettes. She stated, '.... he had money of his own and he had tuberculosis. He

was the first Frenchman I ever saw drink whiskey and it eventually killed him.' But again, as in illustration, not all photography was dominated by Surrealism. Another ambitious young photographer during this time was Horst. Horst was one of many young German boys too young for World War One who had suffered from post-war bitterness, lack of food and education, and opportunity in Germany. He moved to France and his desire to learn must have been strong, for at a ridiculously early age he was one of Vogue's top photographers. He insisted that elaborate sets be built as back-grounds for his photographs. Horst himself was very clever at creating sets, he was one of the few photographers who made their own sets when it was easier to transport equipment to interesting locations. And yet Horst never stopped searching for knowledge and taste, traveling to strange lands recording with his camera what nature and man offered in the form of beauty and fashion. Photography by the end of the forties had become extremely free and far more realistic. Photographers began to explore their environment, availing of the natural props that were to be found on their door-steps. Cameras moved from the studios to the beaches, countryside and even derelict buildings for newer and more exciting pictures. Post-war fashion was photographed amongst the rubble and ruins of bombed homes. The result was startling, but affective.

CHAPTER 4

THE REVOLUTIONARY SIXTIES, 1950-1971.

During the post-war years Britain had to concentrate her efforts on getting back to normal. The country was bankrupt and faced national shortages, and rationing was necessary right up until 1954. The fifties were a time when it was normal for women to go out and work, and the question was 'Job or children?' By the end of the decade half the married women of Britain were going out to work. Women, however, only earned three quarters of a man's wage even though she did the same job as him in industry. Even if she did get equal pay she did not always get equal opportunities. Out of the one hundred and fifty top jobs in the B.B.C., only four were held by women. Throughout the whole of the fifties women's social status was continually debated and was the topic of conversation. Mrs. Thelma Cazalet-Keir, one of the two women governors for the B.B.C. said, 'The B.B.C. conceded equal pay for women as long ago as 1926, but what's the use of that if no women get paid at the top level?' Henry Fairlie, a political commentator for the Spectator and the Daily Mail created a public outcry when he announced that few women were happy until they had a baby and that cosmetic, fashion and women's magazines 'were all drugs to keep the slaves quiet.' However rather than putting women down he only made them more determined to prove themselves. By the sixties women, now full of confidence, began to run their own businesses, open their own Boutiques and there were more women designers than ever before. Mary Quant and Biba were among the leading names in fashion in the sixties. An unpredicted flow of talent was emerging from the art colleges such as Zandra Rhodes, Marian Foale, Sally Tuffin and Jean Muir. Britain emerged from the fifties a changed country. American journalist, John Crosby wrote for the Daily Telegraph supplement, 'In that period youth captured this ancient island and took command in a country where youth had always before been kept properly in their place.' Suddenly the young owned the town. There was a whole new class system, and by the mid-sixties everyone was referring to the 'new aristocracy'. They were all young talented and concerned with creation: photographers, pop singers, actors, model girls, pop artists, hair dressers, interior decorators, writers and designers. During the sixties the young held

Britain in the palm of their hands. Thousands of features in papers and magazines blew the youth cult up out of all proportion and soon countries all over the world wanted to copy the young Londoners. A top magazine wrote, 'English girls now not only have the nerve to be themselves but can enjoy watching others copy them.' British talent was extremely popular and at the 1963 Paris Biennale it was British artists who stole the show, particularly David Hockney, Peter Blake, Peter Philips and Allen Jones, all from the Royal College of Art. When David Hockney's exhibition opened in Paris the following year, it was sold out in the first day. The fifties craze for Bill Haley and Rock and Roll gave way to pop music and The Beatles. When they arrived in Kennedy airport for their American tour the whole country became Beatle-obsessed. Advance sales for their record, 'Can't buy me love', reached two million and they held the first five places in the American top hundred as well as the first two places in the L.P. charts. To many pop music was taking the place of religion and The Beatles were gods. Both designers and wearers were enjoying a new form of expression. The streets were filled with pop-playing boutiques packed with new fashion ideas by and for the young. One boutique in particular was Biba. Its originator and designer was Barbara Hulanicki. Biba started in a two roomed premises off Kensington High street, but soon became an empire. What made it different from other boutiques was its dark exotic interior. Jumbled clothes, beads, feathers and lurex spilled out over the counters. The incredible cheapness of the clothes made it extremely popular, and even the poorest student could buy a garment without first asking the price. In 1966, for £15, you could walk out of Biba's in a new coat, dress, shoes, petticoat and hat. On Saturdays it was so crowded that queues had to form at the door to get in. By the end of the sixties the explosion of glamour eventually began to simmer down, as if its energy was spent. The past twelve years, however, had seen more revolutionary fashion art and design than ever before.

The 'energy explosion' of the sixties was partly the result of the pent up feelings of women during the fifties. The post-war 'New Look' in fashion had been a reaction to the sexless clothes of wartime and the drudgery of home and work without a man around. Teenagers opened up a whole new category in fashion. Whereas previously fashion had been directed at the more mature woman, now younger people were beginning to take a keen interest. Young art school designers

turned their attentions to producing totally new looks for themselves. For the first time young people decided not to be dictated to by the reigning fashion designers. Mary Quant wrote of the early sixties, 'Probably for the first time in history it was a positive advantage to be female. It was a time of optimism, selfishness and youth, however old you were. The clothes of the early sixties anticipated this and later indulged it. But so, too, the jeans and work clothes of the late sixties started to anticipate the seventies...'

By 1950 Dior's 'New Look', narrow waisted with full skirts had given way to a newer slimmer skirt once again. By 1951 fashion had settled down into two main daytime silhouettes, straight and slender for dresses and skirts and wide and ample for coats. Waists were still tiny, emphasized by a narrow belt and skirts reached exactly the calf. Shoulders were still soft and sloping and collars were very important. They could be large and high-standing or small tied with a cravat. The craze for enormous bulky coats was in complete contrast to the slim outline of the dresses and suits. Heavy material added to the bulk of these coats and the sleeves were wide, mounted high on sloping shoulders. The evenings were still as glamorous as the pre-World War II days. The theme of the tight sheath was developed into the ankle-length skirts of ribbed taffete and velvet, which had a large band tied at the back to form a train. The colours were exquisite: amethyst, maize, faded rose, turquoise, blue-violet and lemon yellow. Evening wraps were as luxurious as those of the long distant Edwardian era. There were long capes of rose-coloured satin, bordered with sable. Voluminous coats of satin matched the slender dresses beneath and fox straps covered the shoulders. Dior designed magnificent costume jewellery as splendid as anything made in the past with real gems. Towards the end of the fifties he introduced the 'A-line' with beltless narrow shouldered dresses widening gradually towards the hem. Coats were raised to a three quarter length, but were still large and tent-shaped. Cotton, now processed in a manner which made it almost uncrushable, became high fashion, and dresses made in this material were not only worn by the young and impecunious, but also by Marina, the Duchess of Kent. Throughout the whole of the fifties, fashion chopped and changed regularly, but always revolving around the tight, sheath-like skirts and full gathered ones. It was not until the sixties that the most startling breakthrough in fashion of the century came about. With the introduction of Mary Quant, and the opening

50.



CHRISTIAN DIOR'S 'A' LINE, 1958.

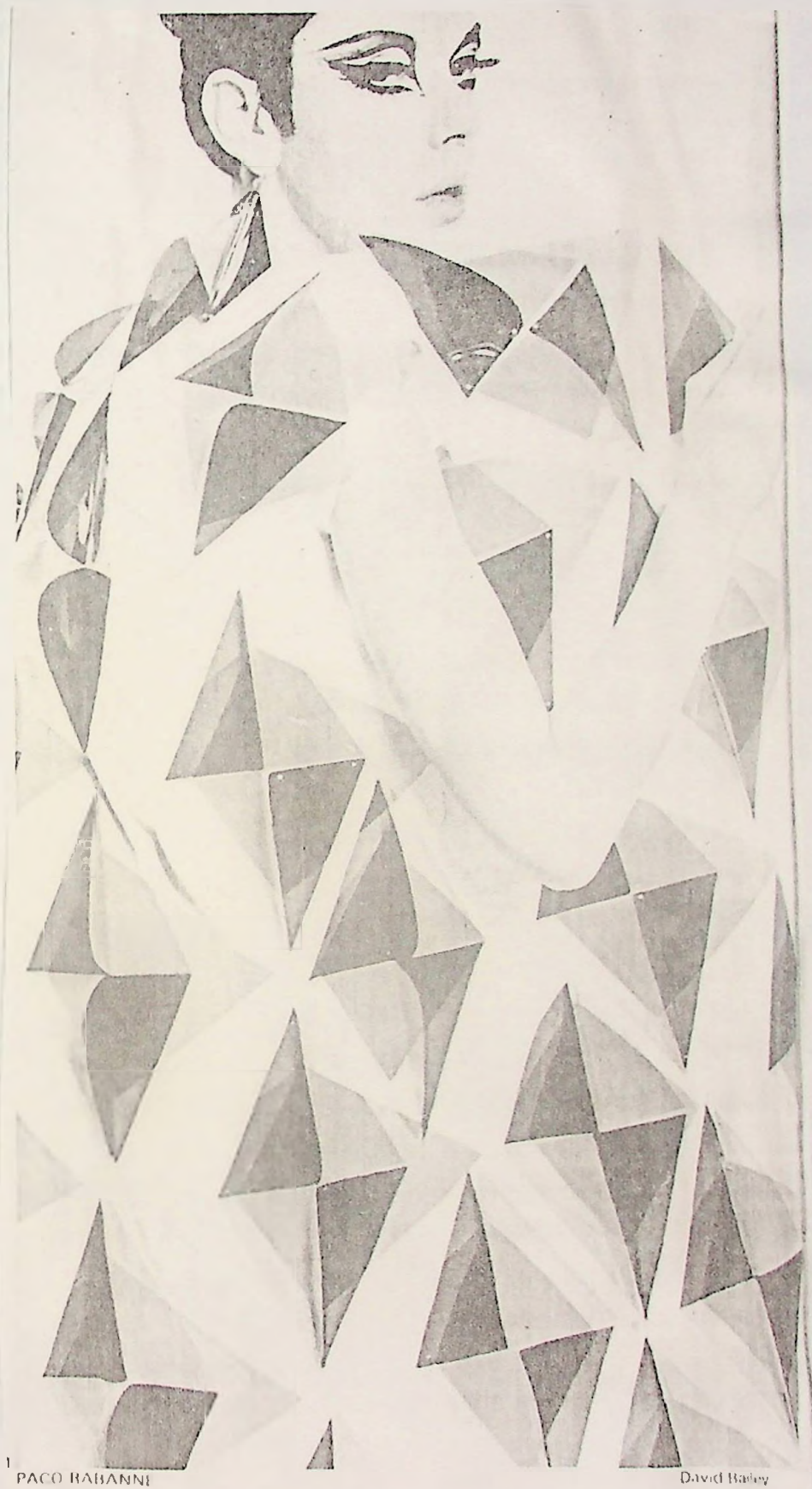
FIG.(27).

of her 'bazaar' in King's Road in London, a new and unexpected chapter in fashion history began. A myriad of boutiques were opened by enthusiastic young designers who made the sort of clothes they and their friends wanted to wear, which turned out to worn by both sexes. The revolution in fashion spread to Paris and the two firms in the forefront of the rapidly changing fashion market were Pierre Cardin and Courreges. Cardin made a speciality of trouser suits in gay colours accompanied by matching hoods. Within a few years skirt lengths had risen to an unbelievably short length. These were known as 'mini-skirts'. They were of all shapes and colours, in a variety of fabrics including satin. Teenagers' ankle-socks were worn while foot-baller socks were pulled up over the knees like stockings. The emphasis was on legs which appeared now in lacy stockings decorated with whorls dots, flowers and trails of ivy, or gold and silver lurex. Together with the introduction of tights and conspicuous stockings, came a radical change in footwear. Roger Vivier designed garish glitter-boots in plaid to match the accompanying suit, and slender jodhpur boots to glimpse beneath tight pants, slit at the ankle. Other boots were suede or doeskin, with spur chains, buckles and straps. A new substance called Corfam made a big change in shoe fashion. Mary Quant was invited to style this novel material, which kept out the wet while allowing the feet to breathe. The result was that in the late sixties the streets were enlivened by hordes of gay red, green and yellow ankle-boots. As well as skirts, underwear too was reduced to a minimum, and a bra' and matching briefs were the only undergarments any girl wore. Gone were the days of whalebone corsets and bodices. One of the most original creators of the sixties was Zandra Rhodes. With lovely fabrics, all designed, and many painted by herself, she made up sensational dresses. Her vitality and novel fabrics made an instant and deep impact on the fashion scene at the end of the sixties, not only in England, but also in America and France. In 1967, Unisex clothes were to found in all collections. Dior even carried trousers into evening wear by teaming them with tunics in brilliant colours, and slinky materials. The whole fashion scene of the sixties was crowded with zany ideas; modesty was no longer a virtue admired. White satin hipster pants revealed the navel, oddly teamed with a full length lace coat. The end of the sixties saw the introduction of the see-through dress. But 1966 was perhaps the most amazing year of the fashion revolution. Make-up was pure decoration, and silver leather and

plastic chainmail was worn. Skirts revealed the entire length of the legs, and mops of artificial hair, coloured in pink, green and purple were worn with chrome jewellery and visor sunglasses. Paco Rabanne's plastics, linked together by chains, stole the show in Paris. Nearly all fashion designers were infected by space-age fashion. Cardin's dresses were half-sculptures, little shifts suspended from ring collars or cut-out discs and squares. Everywhere the favourite dress was the briefest triangle, taking no account of the waist. The new figure was unbearably thin, with spidery limbs and angular features.



DAY WEAR, 1965. FIG.(28)



PACO RABANNE'S 'SPACE AGE FASHION', 1966.

FIG. (29).

After the second World War the development of photography and the increase in its popularity quickly overshadowed the use of drawing as a means of fashion illustration. By the late fifties and the early sixties fashion drawings had virtually disappeared from the pages of fashion magazines. The only enduring young talent to emerge after the war was that of Rene Gruau, an accomplished draughtsman whose stylish drawings, especially those he did for Christian Dior, carried on the tradition of elegance set by Lepape and Iribe half a century previously. Graphics, however, had developed rapidly and with the energy explosion of the sixties emerged several new movements in art including Pop Art, and a brief revival of Art Deco. The Art Deco revival of the sixties began with fabrics. Designers felt that the flat florals and geometrics of Art Deco '25 were particularly well adapted to the Pop culture of the sixties. However, soon the trend spread and people began to collect furniture, ceramics, jewellery and graphics of that period. There was a nostalgia for the art of the thirties and forties which became evident in fashion a few years later. Pop Art was mainly concerned with American images. Roy Lichtenstein, Claes Oldenburg and Andy Warhol project in their work,



LICHTENSTIEN. BLAM, 1962. FIG.(30).

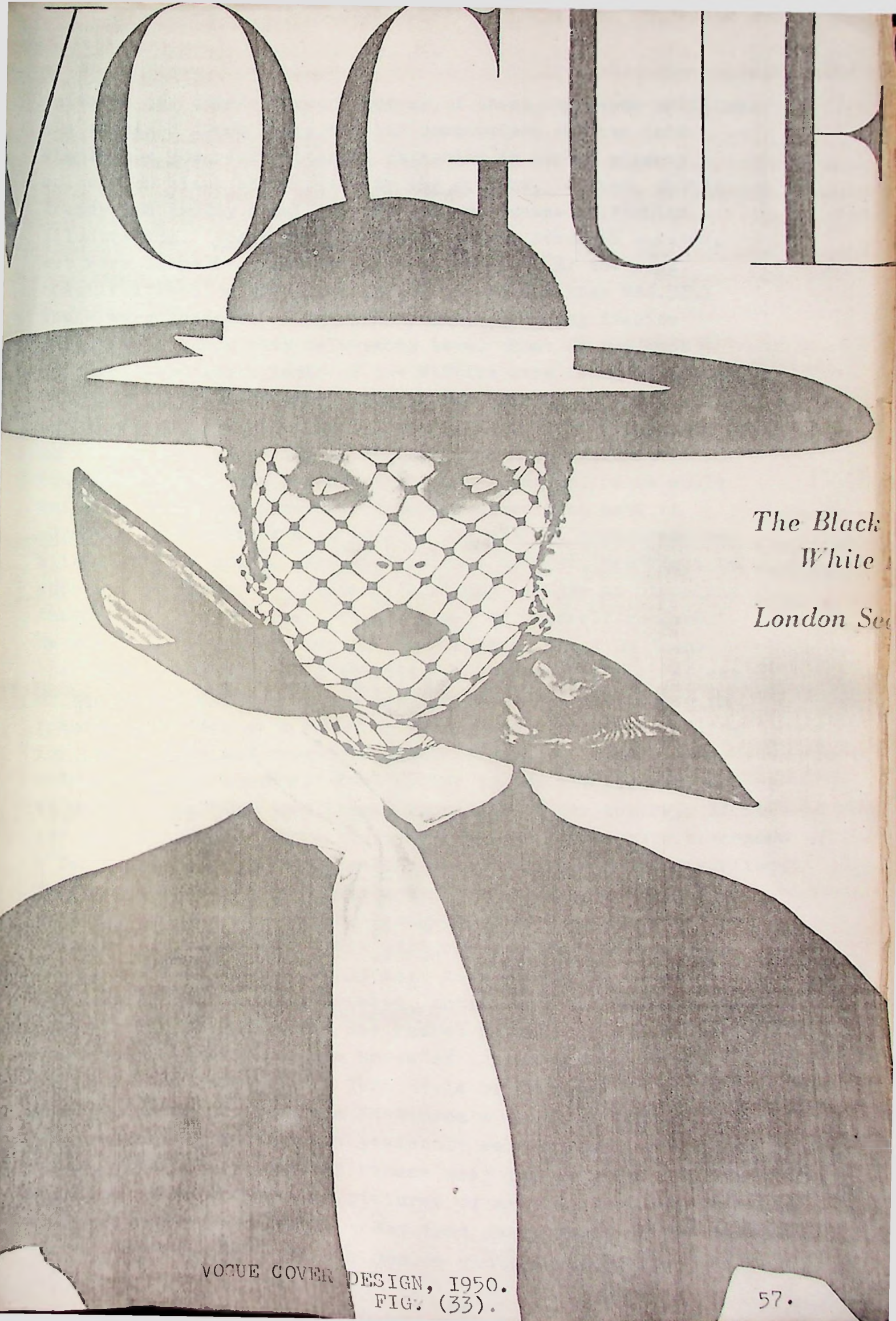


TEX, 1962. FIG.(31)

a range of imagery from the heart of American civilization. The result was so powerful, so persuasive and so different, from the European experience, that it appeared as outrageous to the viewer as the introduction of space-age fashion. The sixties was a time when fashion and art merged into one. Patterns, shapes and colours, put together by imaginative minds, produced explosive results. Pop Art appeared in England in the late fifties, and in America in the sixties, although the two streams claim to have developed independently. Its sources were artefacts, photographs, advertisements, and strip-cartoons, often blown up to enormous sizes, and painted usually in a hard-edged technique and garish colour. Roy Lichtenstein was probably the best known of all American Pop artists, and his work is a perfect example of this style. His usually large pictures are based on the magnification of details from advertisements for everyday objects: a foot on a pedal-bin, a hand holding a sponge, and of course, strip-cartoons. His technique



ROY LICHTENSTEIN. MASTERPIECE, 1962. FIG. (32)



*The Black
White
London See*

imitates the coarse screen process of cheap newspaper printing. His stylized forms translate his commonplace objects into simple but powerful patterns, expressed in strong primary colours or black and white. By the fifties, however, photography had really come into its own as a means of fashion illustration. Vogue covers were no longer drawn or painted, but were large head and shoulder photographs of the most beautiful fashion model or star of the moment (See FIG.33.) There were hundreds of new techniques, including fashion photographs taken with tele-photo lens. Some of the most unforgettable photographs of the fifties were taken by Irving Penn and Norman Parkinson. Penn's work was of superb quality, and he was a total perfectionist. It is said that he would go to the extreme of flying a plane load of electronic equipment across the ocean to his work location, or he would smash to pieces an imperfect camera, rather than have it adjusted. He preferred to work in his studio, experimenting with light and shade. Norman Parkinson however, preferred to work out of doors. He stated: 'A studio is like an operating theatre. You go in there to have part of yourself removed.' He would set out exploring the countryside, until he found the perfect setting for a specific photograph. Another effect of the severe decline in fashion drawing was the increase in fashion modelling as a career. During the fifties, modelling for photography was developed into a real art. Models were independent and assured. They seemed to own the clothes, and be carrying on their own lives regardless of the camera. If it was necessary, they faced the camera with disconcerting awareness a far cry from the poised, self-conscious models of the twenties. This confidence led to a new type of technique, known as 'send up' photography. Antony Armstrong-Jones was the first of the 'send up' photographers. His pictures are moments caught by the camera when no-one should have been looking:- a girl teeters and falls, fully dressed, into a river; a woman knocks over a table of glasses as she rushes to embrace a man; or the tide creeps up to cover the knees of a girl who has fallen asleep in her deck-chair. This style of photography was in complete contrast to Norman Parkinson's post-war heroine, who was beautifully groomed and perfectly self-assured. This new casual style of photography became very popular, and fashion magazines were filled with pictures of active, laughing girls. They projected the kind of looks that every woman of the fifties wanted to have, just as the demure photographs of the early



Striped cotton bikini, photograph Antony Armstrong Jones

A 'SEND UP' PHOTOGRAPH by ANTONY ARMSTRONG-JONES. FIG.(34).

twentieth century befitted the image of the women of the period. Amongst the thousands of creative young talents that appeared in the sixties was David Bailey. His photographs, especially his portraits, were full of feeling and yet not pretentious. At the beginning of his career he stated: 'They said I wouldn't be a fashion photographer because I didn't have my head in a cloud of pink chiffon'. Among the celebrities he photographed, were Terence Stamp, Mick Jagger, David Hemmings and Marianne Faithfull. He caused quite a stir in 1965 when he married Catherine Deneuve, the French film actress. The Evening Standard wrote of the wedding: 'The bridegroom wore a light blue sweater and light green corduroy trousers. The bride arrived smoking, and the best man, Mick Jagger arrived in a blue denim suit with a blue shirt and no tie'. David Bailey, and indeed Norman Parkinson along with a host of other well known photographers of the sixties continue to enliven the pages of top class fashion magazines with their work. The development of colour photography not only perfected fashion photography, but opened up a whole new field in cosmetic advertising. A black and white photograph obviously could not convey the effect of for example, a range of eye-shadows. Figs. (36) and (37) are two examples of cosmetic advertisements taken by David Bailey for Mary Quant, and show the clarity of colour and the perfection of photography since the early days of the camera.

ADVERTISEMENT, 1928.

This illustration clearly shows the progress made by cosmetic advertising over the last five decades.

FIG.(35).



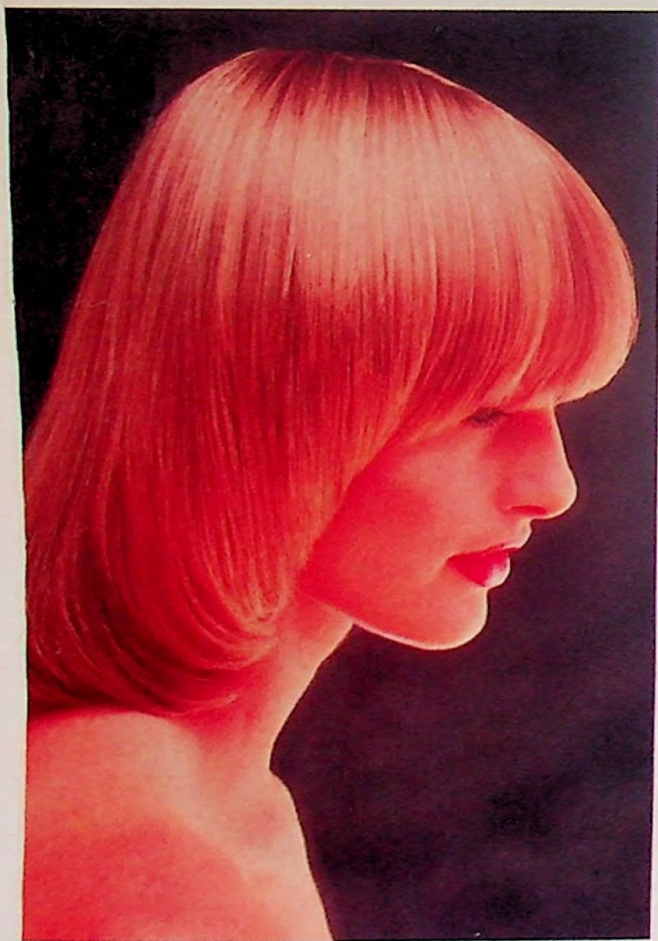


RTISEMENT, 1978.

D BAILEY. FIG.(36).

The lady's making eyes with a blend of Mary Quant's Black and Gerald Kohl colours. Hair by Vidal Sassoon. Photo by David Bailey.

Wash your hair but don't dry it any more.



natural oils which dry and damaged hair already so desperately lack.

And when these natural oils are gone, the surface of each hair becomes ruffled and rough.

Which leaves you with dull-looking hair which is also brittle and easy to split, snag or break.

That's why it's so important to use Cream Silk Conditioner for Dry or Damaged Hair,

after every shampoo.

It's specially made to soothe and smooth your hair, and to replace the vital stripped-out natural oils.

It helps take out dangerous tangles and knots before brushing or combing can make them break.

And because it helps balance hair's natural moisture, it also reduces flyaway and brittleness.

In fact, it will do most anything for dry hair. Except dry it.

Cream Silk

We just make conditioners.
So we make them just right.

If you've got dry hair, you'll know just what a problem it can be.

Because every time you wash it, it gets drier.

Even a simple shampoo can strip away some of the





ADVERTISEMENT, 1978.
DAVID BAILEY. FIG. (37).



Choose any 5 for £1.75 with 2 Revlon purchases.

Another great exclusive offer from Boots. Buy any two Revlon products from us, and you can choose a further five from the selection shown above for only £1.75. There's Moondrops Lipstick in a special presentation case and Fabunail in selected shades. Charlie, Jontue and Intimate fragrances in 7g. bottles. Black Superich Mascara. And Moondrops Moisturisers 30ml. That's seven of Revlon's most popular products to choose from – at a price that's exclusive to Boots.

Signs of Spring

Available from March 5th. From larger Boots branches while special offer stocks last.

Boots

Make the most of you

CHAPTER 5

THE SEVENTIES 1971 - 79

The present day, and summary

Although fashion has changed since the sixties, since then there has been no set fashion for young and old alike. Before the sixties a fashion was set for everyone to follow, but now several different fashions run parallel with one another. Women today have lived through more fashions than at any other time. In the last twenty years, we've lived through the mini-skirt, maxi-skirt, space-age fashion, see-through and paper dresses, hot-pants, the romantic look, the peasant and gypsy look, and numerous revivals of bygone days. Today, one woman leads dozens of lives, one at home, another at work, another in the evening, in the country and in the city. Fashion today is the expression of women who are doing what they want. For each of her lives, today's woman has a different fashion. The young identify themselves by the clothes they wear, dressing as is befitting their way of life - the students in their jeans and jumpers, the punk-rockers in their leathers and chains, the ethnic groups in their peasant dresses. In spite of the formidable talents of the best designers of our day, including Karl Lagerfeld, Yves Saint Laurent, Missoni and Courreges, the people who really make today's looks are the women who wear the clothes. If we take for example, the forties, the average young woman to be seen in the streets would be wearing a smart suit with broad shoulders, hair piled on top of the head, and a small felt hat. Today however, quite a cross-section of fashion may be seen side by side. A young woman wearing jeans, a sloppy sweater and cowboy boots would not appear odd beside her friend in a tweedy gathered skirt with matching jacket, blouson shirt, scarf, and high slender-heeled boots. The conventional office girl's suit may be discarded in the evenings for a party in preference for a bright silk tunic, a royal blue cummerbund and matching silk trousers. Instead she could have worn a pair of black satin, jodpur type trousers with a black sequined tube top and lace gloves. Today you have the freedom to dress to suit your mood, be it romantic, aloof, girlish or zany. Over the years we have seen how designers have adapted to the spirit of the times and how women in their turn have been dictated to by these designers. In the past women and society indirectly caused the fashion changes but today they directly cause them. Vogue, Harpers Bazaar, Vanity Fair and other fashion magazines



THE FORTIES REVIVAL.

FIG.(38).

were directed at women in general despite their walk of life. Today there are numerous magazines each directed at an individual group of people. Vogue and Harper's Bazaar cater for the high class, well-off, fashion conscious woman to whom money is no object. Over 21, I9, Honey and Company cater for the large percentage of young women, still chic and sophisticated, but not without imagination, fun and creative ideas. Woman and Woman's own are read by the average woman who has a career or a house to look after being more interested in health, beauty and cookery rather than fashion. Then, of course, there is a multitude of magazines for younger readers. These are teenagers who are mainly interested in a general cross-section of pop, fashion and romance. Such magazines are Jackie, Oh Boy and Fab 208, the latter being based on a popular radio station which plays commercial pop music. We have also seen over the years how photography has quickly overshadowed fashion illustration to the extent that fashion drawing is only used in special cases rather than the norm. We have also seen, however, how fashion photography has perfected fashion illustration. Colour photography put an end to the colour sketches which survived after the introduction of black and white photography, but in its turn, as has already been pointed out,



THE BARN. DAVID HAMILTON. FIG.(39).



FASHION DRAWING by
 JULIA SCOGING.
 FIG.(40).
 (also p.t.o.)

BUTTONED skirt;
side-opening, in
fine black wool
crepe. Red print
shirt and lilac
cummerbund.
Butterick 6377
and McCalls 4613



TWIP wrapover
skirt in
ambergine and
pink spot
cotton, bright
pink shirt
and burgundy
cummerbund
Butterick 6345
and
McCalls 4613



SPUT skirt; slashed
at side, gathered softly
into waistband in
dark blue Liberty print.
Bright plain shirt.
Butterick 6377



STRAIGHT skirt
through skirt
green medallion
dark blue
suede cumm
Simplicity 88
and McCalls

colour photography has opened up whole new areas of advertising, including cosmetics. But despite the advance of photography, more and more we see the old hazy shots of long ago appearing in the pages of magazines. Cloudy pictures convey a romantic feeling appropriate to the nostalgic clothes of the thirties and forties which we see affecting today's fashion. The 'countryish' peasant clothes that are always popular in Summer, are often photographed in the same way. Hazy wheatfields, girls with straw bonnets, floating hair and flimsy clothes, convey to us the feeling of hot lazy summers. David Hamilton's work is a typical example of this type of photography. His photographs depict Provencal country picnics, apple orchards and hay barns, the perfect realization of our dream summers. This type of photography has also been adapted to television commercials. A particular 'Dubonnet' vermouth advertisement being one example: A group of young people in romantic ethnic clothes picnic in the long grass by a river's edge, a weeping willow in the background trailing its branches in the cool water. We have seen how fashion and photography have looked to bygone days for inspiration, but what of fashion illustration? Will we see more drawings returning to the pages of our fashion magazines? Already drawings have become quite popular to illustrate accessories, where quick sketches are more appropriate than finished photographs. Drawings are still being used for newspaper advertisements, as pen and ink sketches are easier to reproduce. Occasionally a whole fashion feature is illustrated by drawings rather than by photographic means, but this is only for variety rather than necessity. We can see, by comparing today's illustrations with those of the early twentieth century how much fashion drawing has progressed. Just before photography practically took over illustration in the forties, Carl Ericsson as mentioned in Chapter 3, broke away from the stiff hard edged line drawings for a softer, more casual style. This simplicity has remained in drawing to the present day, chalk, pencil and water colours being generally preferred to stark pen and ink, and neatly painted drawings. Julia Scoging displays this loose, casual and extremely effective style in her drawings (See FIG40). Her outlines are roughly drawn with a coloured pencil, ink defines smaller details, and a quick water-colour wash adds a splash of colour. Perhaps better known is Jan Griffins, who also has a quick spontaneous style. Like Julia Scoging, she largely uses pencils and water colours. However, her drawings are more detailed. Jan Griffins is probably one of the few artists who has the talent to make a figure



FASHION DRAWINGS by

JAN GRIFFENS.

FIG.(4I).

68.

70.

It performs.

Only Elizabeth Arden can call a face cream
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Elizabeth Arden



look slim and elegant without using the tricks of optical illusion and distortion. Her work is technically perfect; however in most fashion drawings, these distortions remain, as they have done for the past six decades. So far, the fact that distorting and elongating a figure to create a more elegant effect, has not been a strong enough advantage to make drawing, as opposed to photography, a preferable method of fashion illustration. Perhaps a general growth of interest in fashion draughting may eventually reverse this trend.

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