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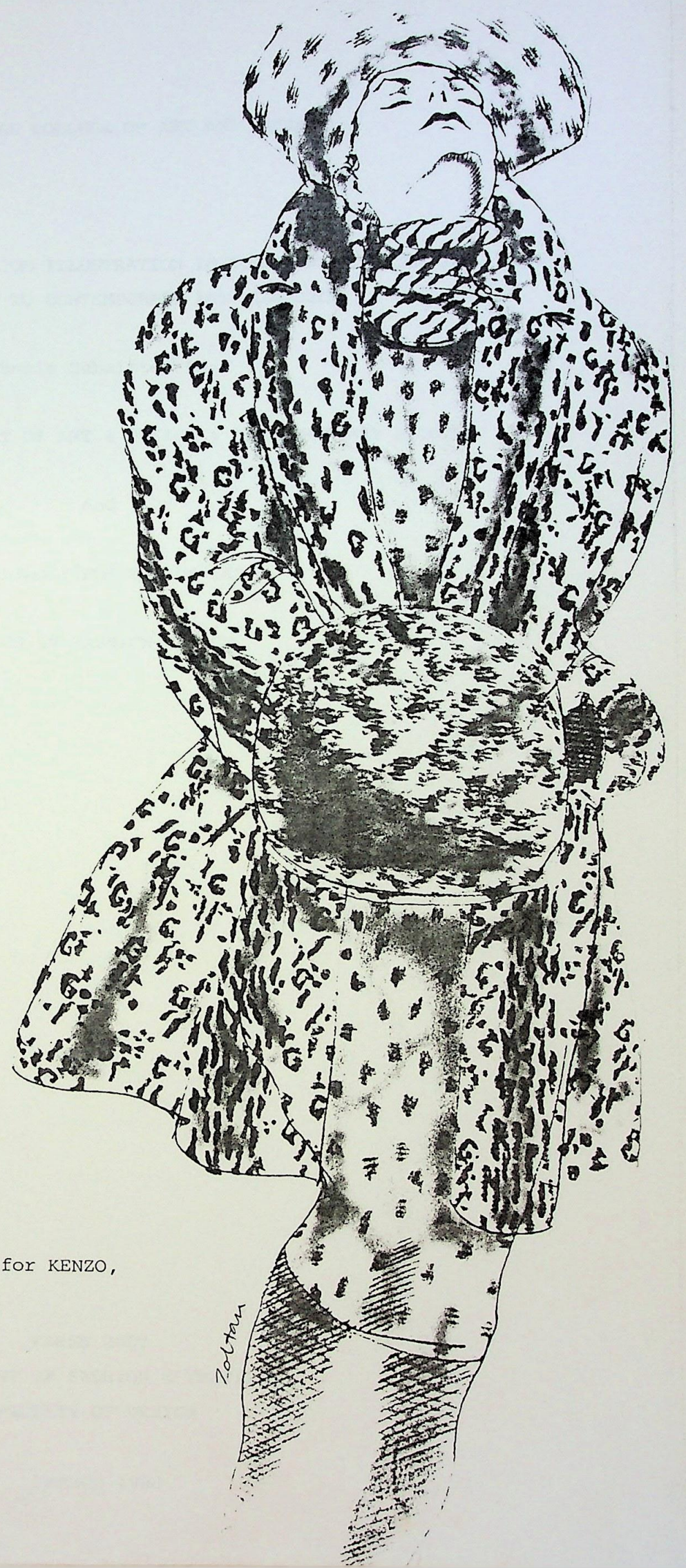
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THE EVOLUTION OF FASHION ILLUSTRATION IN THE TWENTIETH CENTURY:
ITS RELATIONSHIP TO CONTEMPORARY ART MOVEMENTS

by

KAREN HOEY



ZOLTAN - Illustration for KENZO,
Vogue (British) 1983

THE NATIONAL COLLEGE OF ART AND DESIGN

THE EVOLUTION OF FASHION ILLUSTRATION IN THE TWENTIETH CENTURY:
ITS RELATIONSHIP TO CONTEMPORARY ART MOVEMENTS

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INTRODUCTION

Since the beginning of the 1980s, there has been an international revival of interest in fashion illustration - not just for its practical function of reportage but also as an art form. The evidence of this revival can be seen in magazines such as La Mode en Peinture (French) and Vanity (Italian) both established in the late 1970s and which use artists rather than photographers for the bulk of their visual matter (Fig. 1).

To some extent they are reminiscent of such a journal as the Gazette du Bon Ton established in 1912 which in the same way was a showcase for the best of the new and talented artists of the period. I use the word 'artists' rather than 'illustrators' since many well known fashion illustrators, both in the past and present, are just that - artists - having studied fine art and not illustration. Therefore, there is, in general, an awareness among fashion illustrators of contemporary art movements from which they can draw inspiration for their illustrative work.

By virtue of the fact that their work appears in magazines, they help to bring art, in a more accessible form to the masses. It is the theme of the relationship between fashion illustration and contemporary art movements that I shall endeavour to trace throughout my thesis.

My interest in fashion illustration began around 1983 when I started to buy Vogue and Harpers and Queen, where from time to time illustrations were used to depict fashions in the pages preceding the main features. To me, the strength of image of these illustrations by such illustrators as Zoltan and Viramontes (Fig. 2a. and 2b.) stood out much more than the stereotypical photographs of pretty girls in expensive attire found in the editorial pages. The sultry smokey-eyed 'vamps' Viramontes draws are more like sophisticated 'Punk Rockers' than fashion models, yet possessing as much glamour and more excitement than the 'pretty girls' mentioned previously.

Fig. 1a. Cover of *Vanity Magazine*, March/April 1987

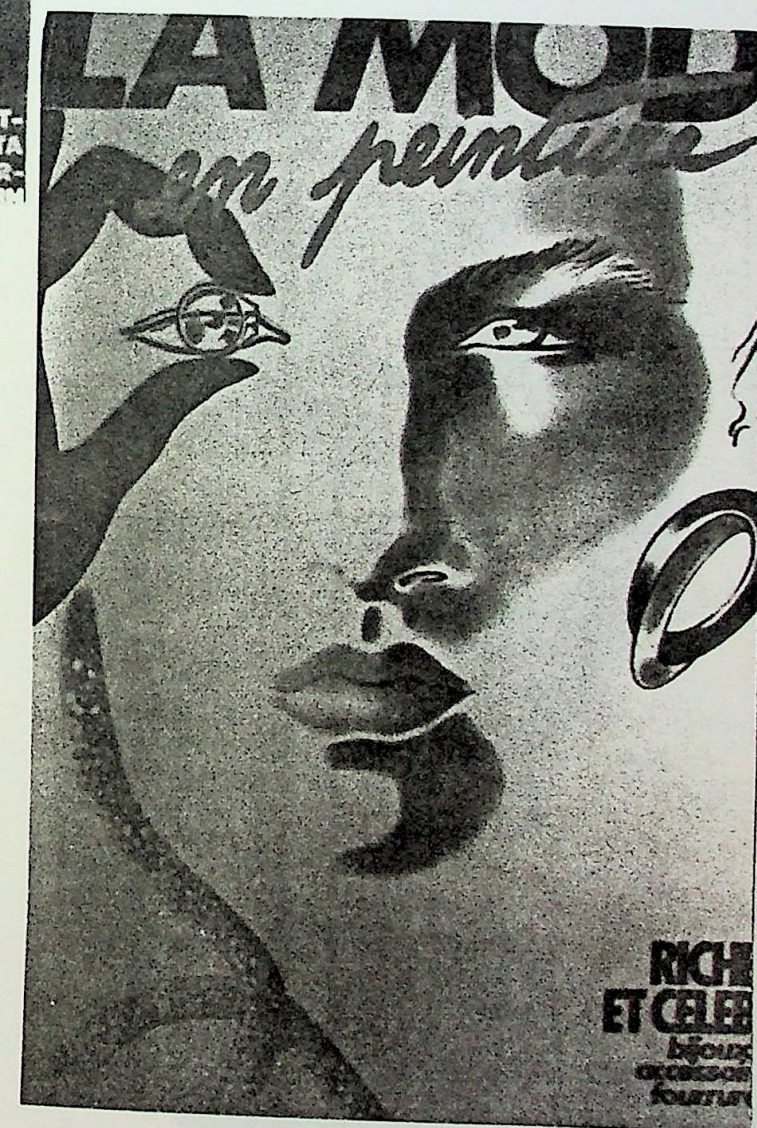


Fig. 1b. Cover of *La Mode en Peinture*, No.4, 1983



Fig. 2a. Zoltan J. Illustration - Vogue (British) 1983

Fig. 2b. Viramontes Illustration - La Mode en Peinture



At this time I did not know why these illustrations appealed to me. In retrospect it was probably the shock of the new, even though fashion illustration is by no means a new thing. The appearance of these strong stylish illustrations is somewhat reminiscent of the introduction of photography to magazines in the early years of the 20th century - they catch the eye and hold one's attention.

During the summer of 1987, I was fortunate to have had the opportunity to study fashion illustration at Parson's School of Design, New York. My tutor was Mr. Steven Broadway, a freelance fashion illustrator who frequently illustrates for American Cosmopolitan. (Fig. 3). It was his enthusiasm and broad knowledge of fashion illustration which encouraged me to take a more active interest in the subject, both in the development of my own drawing skills and in the researching of its origins and background up to the present day.

Throughout the course, Mr. Broadway showed the class his work-in-progress for various clients to enable us to see the stages the fashion illustration goes through before it appears either in a magazine, publicity poster or other media form. In this way, we learned a little about the business side of fashion illustrating, the dealing with clients, meeting last minute deadlines, methods of payment etc. which is the side one does not normally see. Mr. Broadway's relaxed but positive attitude was reflected in his drawings, (Fig. 3), the striking, confident poses of his models, drawn mainly with felt markers and coloured pencil, possessing a surety and ease of line. He stressed that composition and use of natural props, such as flowers (Fig. 3 - illustration on right) were very important to him, much of his inspiration coming from the work of Aubrey Beardsley and Alphonse Mucha (Fig. 15) as well as the contemporary style of fashion illustrator, Antonio Lopez, who was one of Mr. Broadway's tutors whilst he was studying illustration at Parson's School of Design.

The course and Mr. Broadway's tutelage heightened my awareness of

the elements necessary to create a fashion image in illustration which has the same sort of impact as the first illustration I saw in Vogue.

The essence of a good illustration is a basic knowledge of anatomy - but rules for measurements and proportions can be learned by anyone. There is much more involved with being a fashion illustrator: a feel for line and form, colour, light and shade, texture are all elements which form the artist's own style and expression of image. In creating a fashion impression, one can ignore realism to the extent of reproducing every detail photographically, its point is not that of total recall but of individual interpretation of the subject. In this way, a drawing can be more true than a photograph because by selectivity and discrimination the artist exposes the essential characteristics of the subject. For example, (Fig. 2b.) an illustration by Tony Viramontes from 1983 of a fur coat, shows no details such as fastenings at all. We know it is a fur coat the model is wearing by the way in which Viramontes has used the medium of charcoal to indicate its texture. The exaggerated pose of the model, her dark sunglasses and scraped back hair give a totally new look to a classic garment - a spirit of the 1980s has been bestowed upon it by the skilful hand of the artist and his sense of styling.

The general house styles of Vanity and La Mode en Peinture are totally dependent upon the artists appearing therein, the more avant garde, the better. Quite often the artist's work can be so abstract that no garment can even be detected in the illustration, the emphasis being more art orientated than fashion as in the case of La Mode en Peinture, the creation of a mood being more important than actual reproduction of clothing.

Knowing what to emphasize is the story of fashion, without emphasis on current lines and proportions there is no fashion news. Thus, exaggeration such as that found in (Fig. 2b) is all important in fashion illustration, otherwise they are just pictures of someone



Fig. 3. Mr. Steven Broadway, Fashion Illustrator, Parson's School of Design, July 1967.



Fig. 4b. Antonio, "Space Age Fashions", 1960s



Fig. 5. René Gruau, Advertisement for "Miss Dior", 1983

wearing clothes. It takes a trained eye and knowledge to see the subtleties which make the difference between a mediocre drawing and one of excellence.

An illustrator must be totally in tune with what is happening NOW in fashion and have a calculated view of what WILL happen in the future. Aspects which affect changes in trends are

- 1) Hairstyles
- 2) The 'fashion face', i.e. expression and features
e.g. Twiggy was THE face of the sixties (Fig. 4a.)
- 3) Changes in clothing construction
- 4) Lines and proportions
- 5) Stance (Fig. 4b.)
- 6) Make-up
- 7) Fabrics

The idea behind fashion illustration is that it appeals to the buyer. A successful illustration SELLS fashion, therefore, an item must be 'glamourized' to achieve this. When Paul Poiret, the designer, engaged Paul Iribe and Georges Lepape to produce volumes to illustrate his collections in 1908 and 1911, his main aim was to publicize his inventive clothes in a new way - to seduce women into buying his designs.

Composition is all important in fashion illustration, particularly when used for advertising purposes. The debt which illustrators owe to the influence of the Japanese print can never be measured with regard to composition and will be dealt with in detail at a later stage. In advertising, composition relies on simplicity and directness to catch the reader's attention and the success of



Fig. 6a. Antonio, Pop Art Influence



Fig. 6b. Antonio, Art Nouveau Influence

the drawing itself depends on its appearing effortlessly simple. Rene Gruau is a prime example of an illustrator who achieves this. (Fig. 5).

An illustrator must be versatile in his approach since he may be asked to draw haute couture or tracksuits. Antonio (1943 - 87) is probably the best example of a versatile artist. The range of media and styles he used was phenomenal but the basic element which he carried through his work was a directness of image and the ability to pinpoint precisely the fashion story of each item he worked on. He used many influences from the world of art, from Art Nouveau to Pop Art, as can be seen in these selected illustrations from the sixties (Fig. 6a. and 6b.)

However, it is the fashion illustrators of the first few decades of the 20th century who perhaps show most obviously the influences of contemporary art movements in their work, from the Japanese, Ukiyo-e prints to Surrealism.

In researching my thesis I was fortunate to have seen actual fashion plates from the publications referred to in the text, i.e. Le Journal des Dames et des Modes, 1912-1913, courtesy of the Chester Beatty Library, and Paul Poiret's volume, Les Choses de Paul Poiret vues par Georges Lepape, courtesy of the Victoria and Albert Museum, London.

CHAPTER 1

THE ORIGINS OF FASHION ILLUSTRATION

Before embarking on the subject of my thesis, I feel it is important to trace the development of the woman's magazine, which is the prime medium for presentation of fashion illustration and is perhaps the reason why some critics would categorize such drawings as throwaway art. This brings about the question whether fashion illustration is ART or DESIGN, the fact being that it can be seen as either depending on how it is presented to the viewer. If a fashion illustration is displayed in an art gallery, it is seen as art and does not necessarily perform a function as such since it possesses an aesthetic quality. If the same illustration were reproduced in a magazine, it serves a specific function in that it is showing clothing or a style of clothing to the reader and becomes a part of the overall design of the magazine. The work of Erté demonstrates how this alternation between art and design occurs sometimes in fashion illustration since he has had frequent successful exhibitions of his illustrations on both sides of the Atlantic (Fig. 7) as well as appearing in many of the major fashion magazines, particularly Harper's Bazaar in the early decades of the 20th century. Two contemporary illustrators who have exhibited their work in galleries are Antonio and Viramontes (Fig. 6 and 2b.), the difference between their work for magazines and that seen in galleries being the former asks a fee, the latter a price.

Fashion illustration in general crystallizes and records not only the mood of contemporary fashion but also the mood of contemporary society, being therefore an important form of historical documentation. This is demonstrated in Eric's 'on-the-spot' drawings of society events in the 1930s (Fig. 8) and consolidating the fact that fashion illustration performs a specific function as well as possessing an aesthetic value.

Nowadays we take for granted the abundance of women's magazines available to us but from the time isolated periodicals began to



Fig. 7. Erté, The Duel, 1981

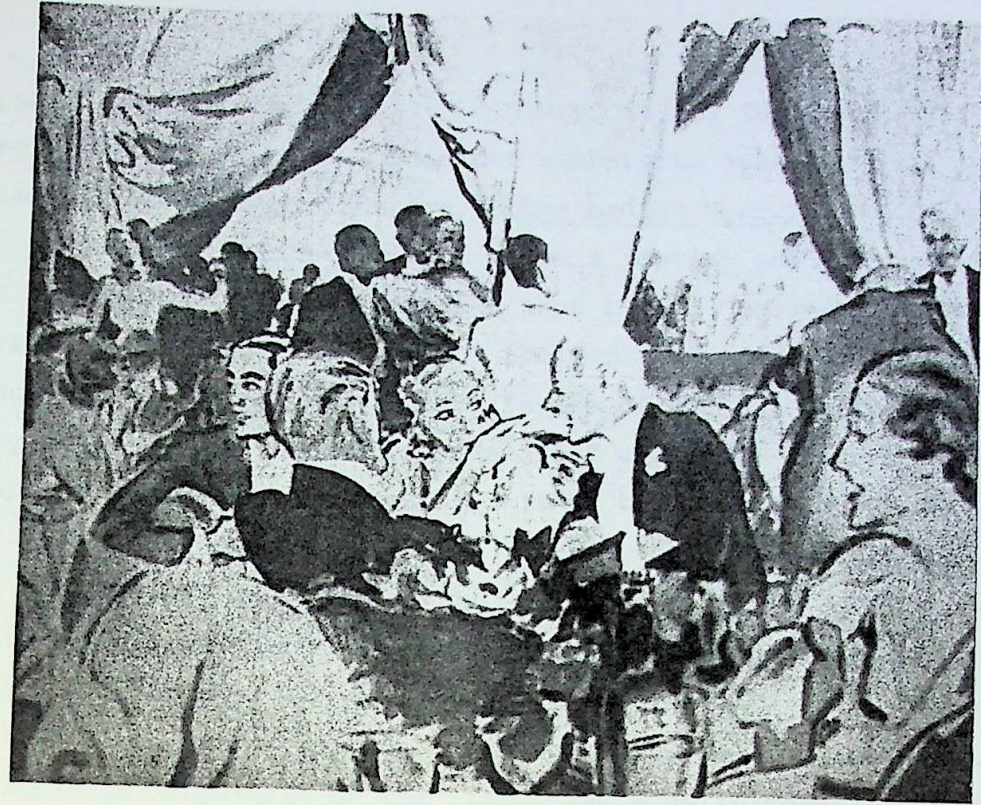


Fig. 8a. Eric London's San Marco Restaurant, Vogue, 1935



Fig. 8b. Eric, Can Can at the Tabaran, Paris, Vogue, 1936

appear at the end of the 17th century, it was 200 years before they were published in sufficient numbers to justify their classification as an industry. The Ladies Mercury, established in 1691, was the first British women's journal and was typical of the publications to emerge at that time. It was intended primarily to amuse and instruct the female reading public, the contents determined more by the tastes of the author than by any objective estimate of the needs of the woman reader. There were no fashion plates present at this time due to the limitations of printing methods.

Information on current trends was hard to come by because transport was slow and there was no formal postal system. The most popular method of conveying fashion news was to buy dolls or mannequins dressed in miniatures of the latest fashions in countries around Europe. Changes in styles were slow due to the time it took to make the clothes, which had to be hand sewn, and also because of the limitations of transport.

By the end of the 17th century, Paris was beginning to assert itself as the dictator of fashion due to the deliberate policy of Louis XIV of concentrating all political, intellectual, artistic and social life around him at Versailles. Therefore, most of the fashion dolls mentioned previously came from Paris. Fashion was enjoyed only by upper classes who could afford to purchase the dolls or engravings.

This also applied to periodicals which continued to grow in popularity during the early years of the 18th century since economic changes occurred reducing women's domestic tasks to a minimum, giving them more free time. Potential readership was limited to big cities and their environs and printing capacity was sufficient to serve only these areas. One estimate gives a weekly circulation of newspapers and magazines in Britain in 1704 as 43,000, which implies

less than one paper per person per week.



Fig. 9. Wenceslaus Hollar, "Ornatus Muliebris Anglicanus", 1647.
Costume Plate



(1816)



Fig. 10b. Walking Dresses - Fashion Plate from La Belle Assemblée
(1830).

By 1753, however, this figure had tripled. (White, 1970, p.25).

The magazine format at this time was more like that of newspapers containing material from many literary sources and it was not until 1770 that the first objective and professional effort to create a magazine acceptable to women was produced, The Lady's Magazine. It understood the importance to women of

the external appearance.

(White, 1970, p.31)

and assigned a special department to fashion, illustrated with engravings and promising an

*earliness of intelligence which shall
preclude anticipation*

(White, 1970, p.31)

which was a completely new departure in magazine history. Although the engravings of this period were of no great artistic merit they served their purpose in conveying the characteristics of a dress. It is interesting to note that these first fashion plates were English and not French. Soon after, similar magazines and fashion plates appeared all over Europe.

It is important at this stage to distinguish the 'fashion plate' from the 'costume plate'. The former indicates future and present trends, the latter indicates garments after they have been in fashion. An example of a costume plate would be those by Wenceslaus Hollar in the 17th century in Ornatus Muliebris Anglicanus, published in 1647, in which he uses fashion accessories as subjects for his engraving (Fig. 9). An example of a fashion plate would be the Ball dress from the magazine La Belle Assemblée, 1816, (Fig. 10a)

As dress became more elaborate at the beginning of the 1800s, the women's press paid more and more attention to it (Fig. 10b)

Fig. 11a. "The Latest and Newest Fashions"
1839 Fashion Plate



Fig. 11b. Le Moniteur de la Mode, Fashion Plate (1858),

Fig. 11c. Modes de Paris, Fashion Plate (1830)



Fig. 12. Gavarni, Fashion plate for La Gazette des Salons,
c. 1837. (Ginsberg, 1982, p.33).

and several publications devoted almost entirely to fashion appeared, e.g. Le Journal des Dames, Le Journal des Dames et des Modes. The latter was popular in Paris around the turn of the 19th century and was the first magazine to show colour plates of models in a simple lifelike situation, with a caption underneath. This was emulated by the Gazette du Bon Ton when founded a century later in 1912.

The need for women to be informed about matters of dress and etiquette was undoubtedly increasing at this time due to the new class of consumer emerging - 'the nouveau riche' industrialists who rose to social prominence practically overnight. They had plenty of money at their disposal but little inbred taste or social 'knowhow' to guide them. Therefore, the women's magazines had a wide scope of topics to broach to guide the industrialists' wives, and many started to supply detailed descriptions with sketches of what fashionable society women were wearing, an important service at a time when communications were still unreliable and fashion news hard to come by. (Fig. 11 (a) and (b)).

As the 19th century progressed the standard of illustration improved and artists such as Gavarni, who illustrated for La Mode in the 1830s, crystallized the romantic spirit of the period: women with sloping shoulders and puffed sleeves (Fig. 12). It should be emphasized that the drawings by Gavarni and his predecessors were not designs by the artists but representations of realised ideas created often by anonymous dressmakers. Their function was for readers to copy them into dresses for themselves.

Two of the best known magazines to emerge in the 19th century were Le Follet (1846 - 1900), and Le Moniteur de la Mode. I was fortunate to have seen actual engravings from Le Moniteur de la Mode at the Victoria and Albert Museum, London, (Fig. 11b.) Whilst the attention to detail was superb in the engravings, I feel that they were lacking in any real character or individual style. Further plates from Modes de Paris (Fig. 11c.) look as if they could have been made by the same artist as those in Le Moniteur. The colour on the

plates was very subtle and looked as if it had been applied by hand, layer by layer, but they would actually have been produced by chromo-lithography.

Around the 1850s social and economic changes were apparent which reflected the beginning of the Industrial Revolution and an era which was to greatly influence the development of the women's press not only because of the improvement of the printing press but also due to the women's rights movements (although the leading magazines only made casual references to feminist activities).

Upward social mobility continued to be a factor affecting fashion and etiquette articles in magazines, as more business men and their wives entered the ranks of breeding. Charles Frederick Worth (1825 - 1895) was a couturier who achieved world renown during this period, his patronage by the Empress Eugenie elevating him to the ranks of the rich and famous, a first for a couturier, who up until then had been regarded only as artisans. He soon became the dictator of fashion to the highest ranking people in Europe, 'the nouveau riche' flocking to him in great numbers for their new wardrobes. (Fig. 13).

With the advent of the new inventions such as the refrigerator, electric bell, electric lamp (1884) and telephone (1876), women's magazines became popular as a selling medium and advertisements were introduced. The Industrial Revolution brought about the advent of the sewing machine, both industrial and domestic, Elias Singer's machine patented in 1851, becoming the most popular in both models. Thus the demand for illustrated magazines increased further - Les Modes Parisiennes, Le Moniteur de la Mode and Le Follet brought the latest fashions to the most remote villages. As communications systems improved, the pace of change in fashion quickened and fashion journals came and went.

As mentioned previously, the styles of illustration at this time possessed no individuality. Another factor which added to the visually dull and clichéd illustrations was the need to convey with clarity every detail of garment construction - every bow,



Fig. 13. Worth (1825 - 1895), "A Garden Party Toilette" from The Woman at Home, February, 1899



Fig. 14. "Every bow, button and tuck detail". London and Paris fashions for June 1864. (Laver, 1985, p.167).

Fig. 15. Alphonse Mucha, "Printemps" (The Seasons, 1900).

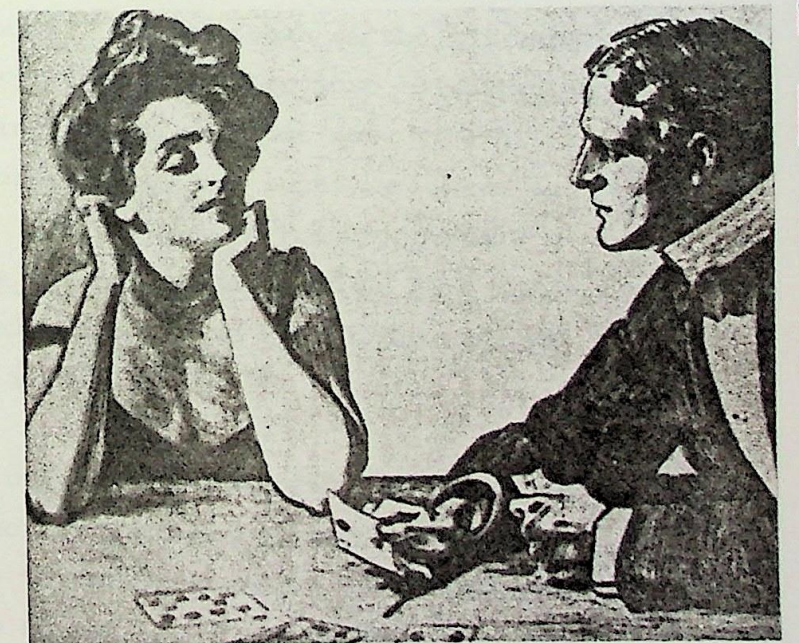


Fig. 16. Charles Dana Gibson, "Gibson Girl", 1898.

button, tuck and pleat and also the textures of the fabrics (Fig. 14). The illustrations lacked atmosphere and remained isolated from the mainstream of visual arts which at the time was entering the Art Nouveau period with its free flowing lines and organic influences (Fig. 15). As the purpose of these illustrations was to inform the public of characteristic fashions nothing more was expected of them - yet it can be said that many illustrators of the time reached high standards of engraving methods, among whom were the artists Heloise Leloir (1820 - 1874), Jules David and Anaïs Toudouze (1822 - 1899).

Occasionally an artist of the calibre of Charles Dana Gibson would refresh the art of illustration with his lively hand and observant eye, but what he was concerned with was portraying an image rather than actual garments (Fig. 16). In the 1890s women were bound in corsets whose grip was so tight that the wearer often fainted. But the Gibson Girls were portrayed as beautiful, independent, strong young women (though their bodies were far from free!) the corsets hidden under materials that were light and filmy. His illustrations were reproduced mainly in Time Life Magazine in the U.S.A.

It can be said that caricaturists often see the present clearer than anybody - they take the essence of what is happening and irreverently reduce it to mockery. If one looks at the caricatures of fashion from the 19th century, they are often more enlightening than the static fashion engravings since they not only give all that one needs to know about current chic but supply an incorruptible commentary also. (Fig. 17). The best known French journals which satirized fashion were Le Journal Amusant and Le Rire which lasted into the 20th century and where artist Paul Iribe had his first illustrating job in 1905 (Fig. 18).

By the early years of the 20th century, the standard of photographic reproduction had improved sufficiently to encourage at least one leading French magazine Le Mode to depend entirely on photographs, mostly half tone but with a few tipped in colour plates.

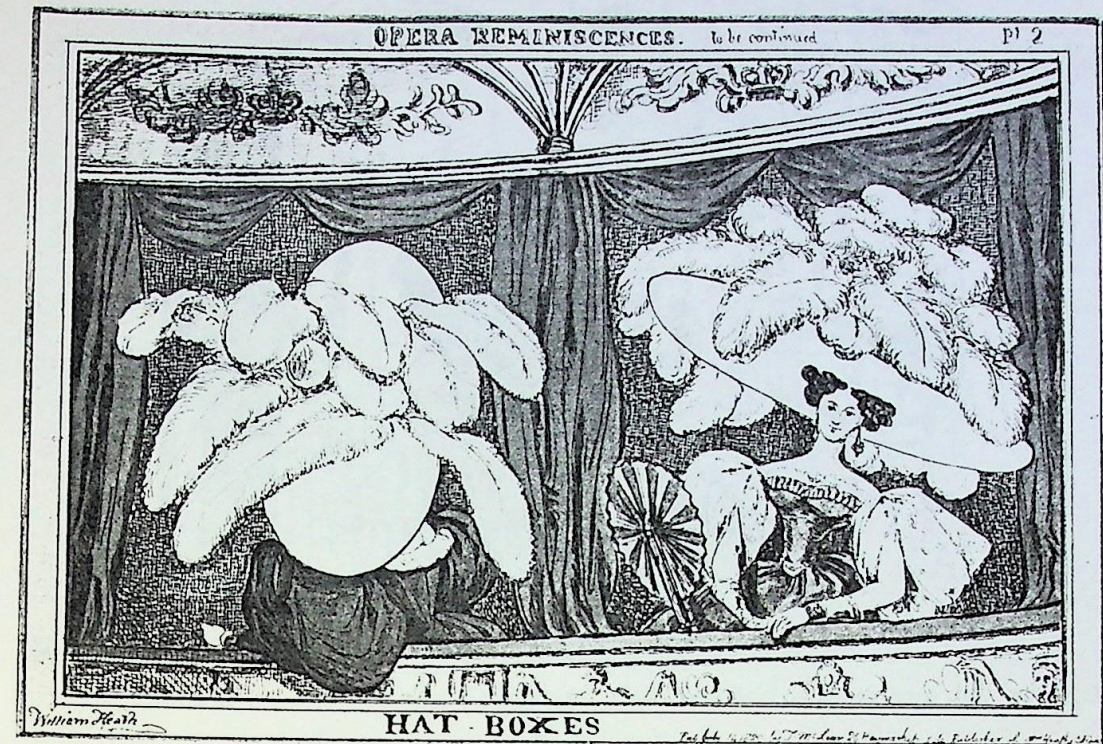


Fig. 17. "Hat Boxes", William Heath, 1829. A satire on the fashions of the period.



Fig. 18. 'Paul Iribe, "Navrance" (1905) Le Rire

Translation: *Another Dress! But my God where are we going?..
My dear, we are going to see the Duchess
tonight....*



Fig. 19. Summer Dress (c. 1903). Photograph

Aesthetically these were scarcely more exciting than the overly detailed engravings they replaced but they at least had the advantage of conveying a sense of actuality. (Fig. 19).

In 1908, however, something happened to change all this. A young Parisian couturier with genius for self promotion commissioned an unknown artist to produce a small album of fashion illustrations. Les Robes de Paul Poiret by Paul Iribe inaugurated a fruitful collaboration between artists and designers and an era in the history of fashion illustration which has never been equalled.

CHAPTER 2

1900 - 1908

Section 1: The Turn of the Century - Art Movements and their Effects

In the first fifty years of this century the artistic world was constantly producing new ideas and movements and the world of fashion responded to and reflected them particularly through the medium of fashion illustration. By the beginning of the 20th century, the revolt against all forms of naturalism was in full swing after the organic lines of the Art Nouveau period. The radical innovations of these years underlie all later developments in art as the search for new ways of looking at the world combined with an urge to break down all accepted conventions.

The Fauves

In 1905, the Salon d'Automme took place in Paris, and was the first 'event' in 20th century art. It was an exhibition of the work of a group of young artists headed by Henri Matisse (1869 - 1954). The paintings shocked the public since they were full of violent colours, rough handling and distorted anti-naturalistic drawing, to some extent like children's drawings (Fig. 20). They were dubbed as 'Les Fauves' or 'Wild Beasts' because of their dramatic breaking of all previously held rules about colour, which they used for its own sake: no longer could grass be relied upon to be green, red or blue were equally acceptable to the Fauves. In Matisse's painting "The Joy of Life", 1906 (Fig. 21) colour is used in a totally subjective way and the forms of the trees and humans are extremely simplified so that they become a purely linear pattern, reminiscent of Art Nouveau.

Ballets Russes

This newly discovered value of colour for its own sake was further

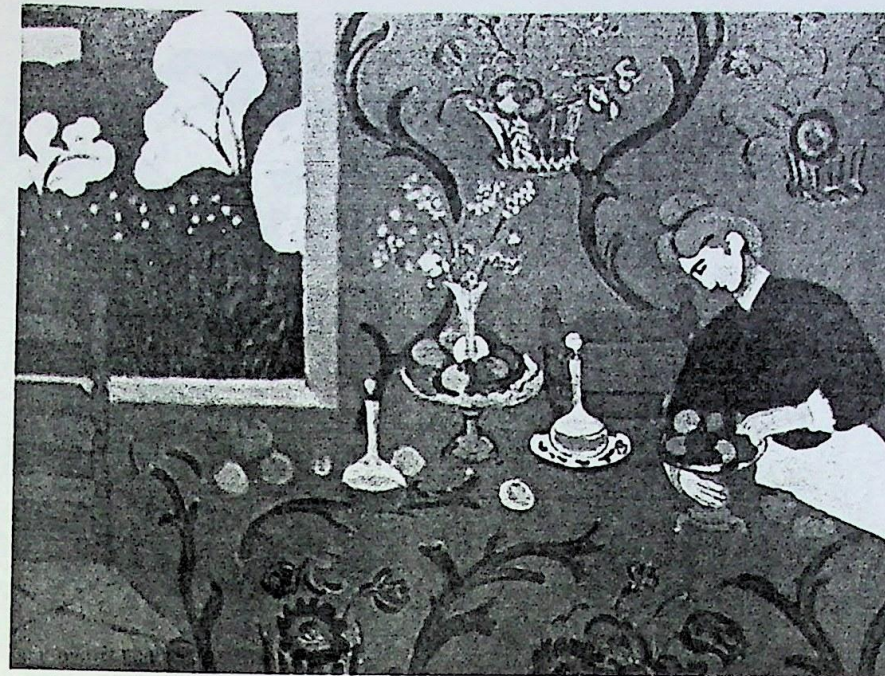


Fig. 20. Henri Matisse, "The Red Room" (1908-9)



Fig. 21. Henri Matisse, "The Joy of Life" (1906)

Fig. 22a. Narcisse (1911). Costume design by Léon Bakst.
Character: Ephèbe. (Spencer, 1973, p.84).

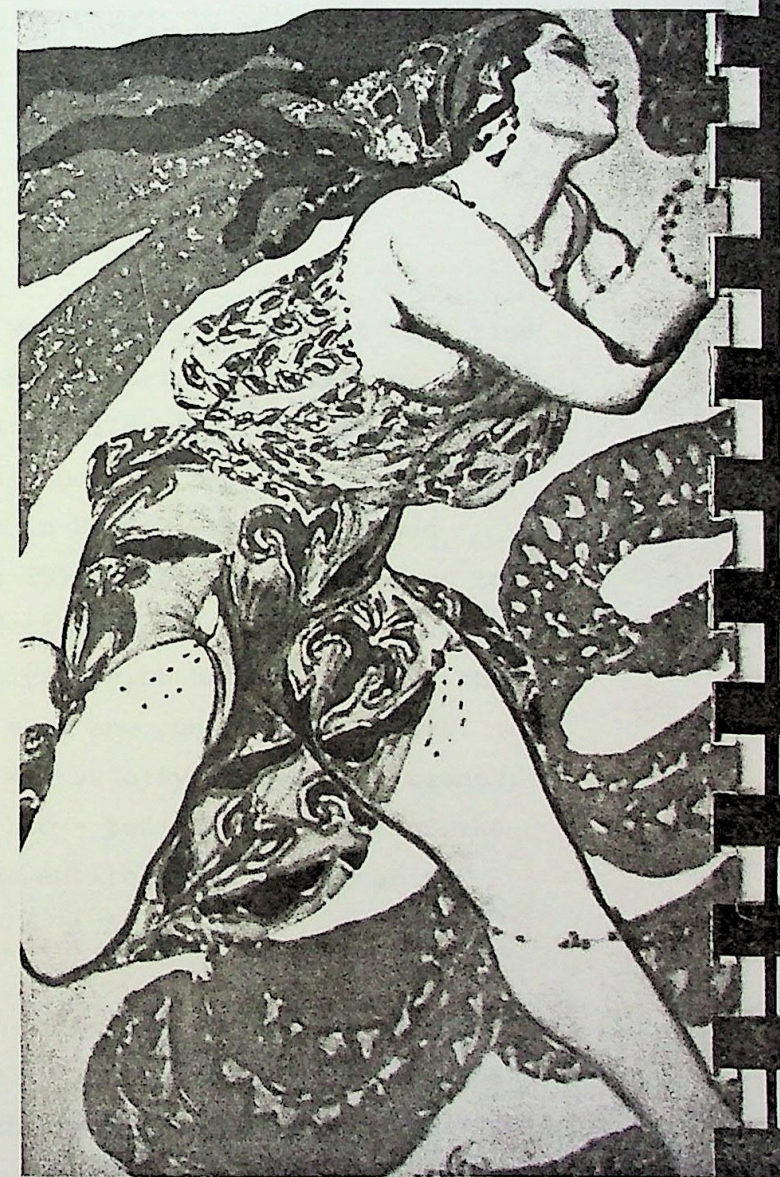
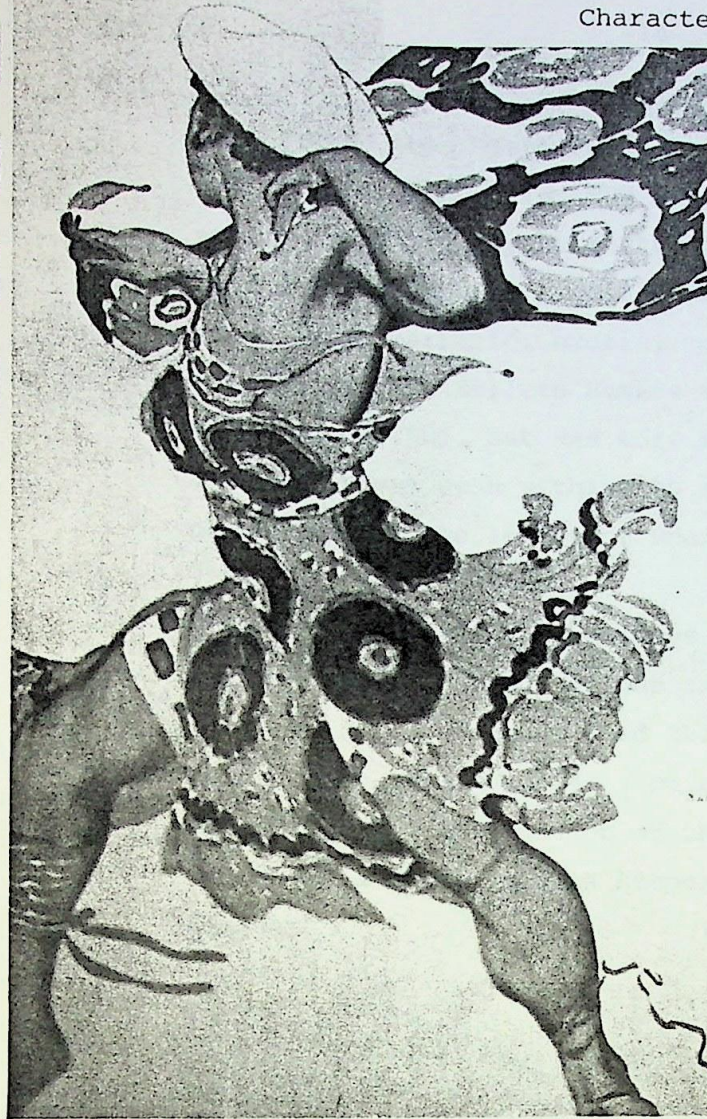


Fig. 22b. Narcisse (1911) Bakst costume design. Character:
Bacchante. (Spencer, 1973, p.84).

established when Diaghilev's Ballets Russes arrived in Paris from St. Petersburg in 1909 and took the fashionable world by storm. The company consisted of a group of avant garde musicians, painters and dancers, whose combined efforts created a new form of ballet: barbaric, exotic, colourful, reflecting the Fauvist concepts. The Ballets Russes was as provocative as the Fauves had been in 1905, but was more socially acceptable perhaps because it was seen within the safety of the theatre and was patronized by the ladies of smart society.

Léon Bakst's inventive costumes and set designs introduced brilliant colour combinations and fluid exotic use of fabric. (Fig. 22). He demonstrated that mobility and luxury were not necessarily incompatible. Poiret was the first fashion designer to reflect the combination of the influence of the Fauve's sense of colour and the Ballets Russes' approach to clothing in his designs.

Japonisme

Another very important influence which was prevalent at this time and which affected the art and fashion world profoundly was Japonisme. Japanese prints dramatically affected the whole course of Western art in the latter half of the 19th century when they became widely available in Europe after Japan was re-opened by the United States in 1854 (It had been closed to the West since 1638). Their effect lasted well into the 20th century. They provided the catalyst which helped painters throw off the classical traditions and seek new conceptions in art. The subject matter of the prints was usually of everyday scenes, nature, and some softly pornographic - but the viewpoint of the artists who created the prints was entirely new and fresh to Western eyes (Fig. 23)

They also possessed a brilliance of colour and unique style of line, tone, composition and scale. It was from them that Degas confessed that he had learned what drawing meant,



Fig. 23. "Bathhouse Scene" (c.1800). Torii Kiyonaga.

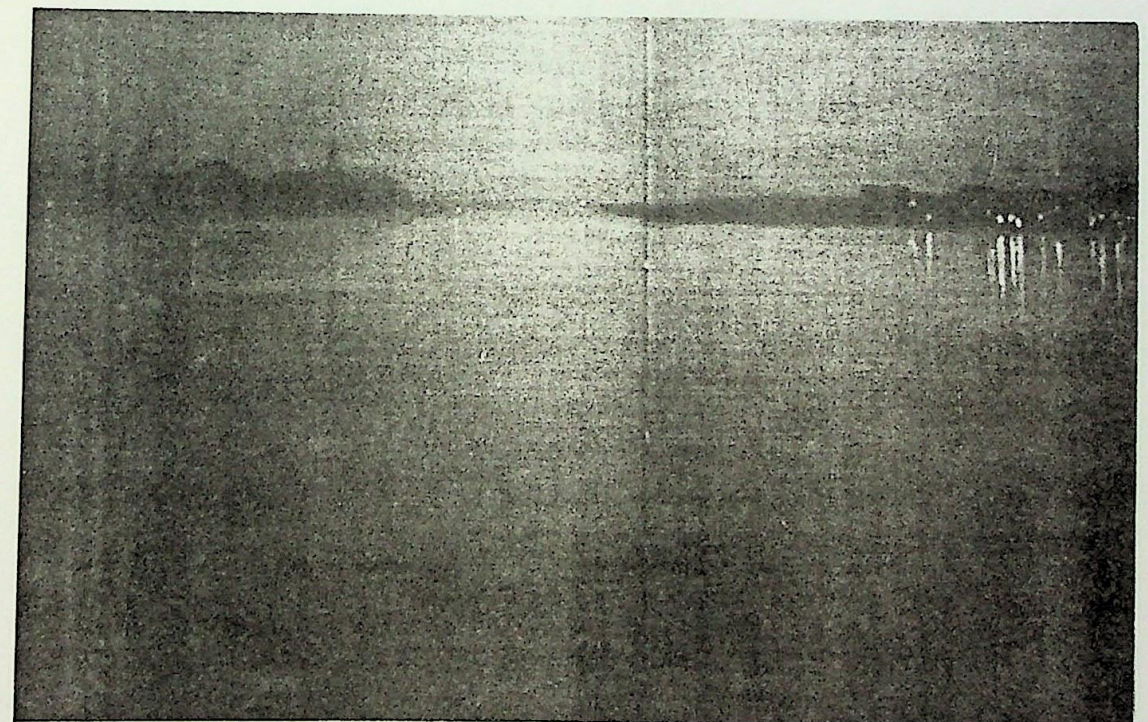


Fig. 24. "Nocturne in Blue and Silver, Cremorne Lights" (c.1870)
James Abbott McNeill Whistler

that it was a way of seeing form.

(Fleming, 1982, p.526)

At first, artists used Japanese motifs in their work as with Whistler (1834 - 1903) who had begun to immerse himself in Oriental art in the 1860s (Fig. 24). He stressed the point that

*what mattered in painting was not the subject
but the way in which it was translated into
colours and forms.*

(Gombrich, 1972. p.422)

This can be seen in his painting "Nocturne in Blue and Silver: Cremorne Lights", 1870, (Fig. 24) in which there is an empty expanse of smooth water with a very high skyline. The composition becomes almost abstract in its arrangement of lines and intervals and the use of space is entirely in keeping with Japanese traditions - empty spaces are as important as filled areas. This was a totally new concept and one which manifests itself very visibly in the work of Paul Iribe and Georges Lepape to illustrate Poirer's designs in 1908 and 1911, which will be dealt with in detail at a later stage.

CHAPTER 2

Section 2: 1908 - A Turning Point in the History of Fashion Illustration

It was while he was employed by the couturier, Jacques Doucet in the early years of the 20th century that Paul Poiret developed an enthusiasm for the arts since Doucet was an avid collector of paintings and drawings by such masters as Boucher, Fragonard and Watteau. Doucet was to Poiret

the perfection of handsomeness and elegance
(Battersby, 1974, p.47)

and was the

man (Poiret) wished to become.
I would have liked to make myself in his image.
(Battersby, 1974, p.47)

said Poiret in his autobiography. It was as a result of his work for Doucet that Poiret came into contact with the notables of the day. His desire to emulate his master inevitably became an even stronger desire to surpass his success when he became a designer in his own right. Whereas Doucet had kept his life as a couturier and that of an art collector separate, Poiret combined the two and this manifested itself in the idea to

bring out a beautifully produced publication
intended for the élite of society
(Battersby, 1974, p.47)

which would bring him under the spotlight of the fashion world.

The choice of artist for this publication was the twenty five year old, Paul Iribe (1883 - 1935) whose work for the short-lived Le Témoin had attracted favourable attention. He also created



Fig. 25. Poiret, 1911-1913. Three outfits showing an oriental influence (Laver, 1985, p.227).



Fig. 26. "Quelle Fleur" (1910). Advertisement designed by Paul Iribe (Battersby, 1974, p.11).

Fig. 27. Paul Iribe, Les Robes de Paul Poiret (1903.)



Fig. 28. Paul Iribe, Les Robes de Paul Poiret (1903.)

satirical illustrations for Le Rire and L'Assiette au Beurre around 1905. (Fig. 18) Poiret saw the need for more expressive and interesting illustration than the

appalling fashion plate monstrosities

(Robinson, 1974, p.34)

which had been used for more than a century and which bore no relation to the revolutionary designs which Poiret was producing. The new energy in the visual arts - the Fauves - and non-European influences - African and Oriental art combined with the more venturesome social climate and resulted in Poiret's designs (Fig. 25).

When approached to do the illustrations, Iribe seized at the chance - one artist, one album - a totally new concept. Les Robes de Paul Poiret Racontées par Paul Iribe was completed in October, 1908, in an edition of 250 copies, priced 40 francs. It consisted of ten full page drawings by Iribe, reproduced in colour, it had no text and was bound in cream colour boards. The cover bore only an oval plaque enclosing the title with thin garlands of roses at the base - the "Rose Iribe" - the same roses formed by an irregular spiral line which became one of the most characteristic motifs of Art Deco. A similar cartouche can be seen in an advertisement for the scent "Quelle Fleur", 1910. (Fig. 26).

The plates, all of which were coloured by the POCHOIR (See Appendix) process, show the background and furniture in black line. Although some of the furniture is rendered in some detail this only serves to increase the awareness of the simplicity of the dresses, the Oriental influence which was to become such a dominant feature of Poiret's designs being emphasized further. The furniture merely served to set the scene, the colour being restricted to the boldly grouped mannequins (Fig. 27). In this way, Iribe had banished many of the traditional ingredients of fashion illustration (Fig. 10 and 11) in favour of using the



Fig. 29. African Ceremonial Mask from Ivory Coast. Late 19th century.

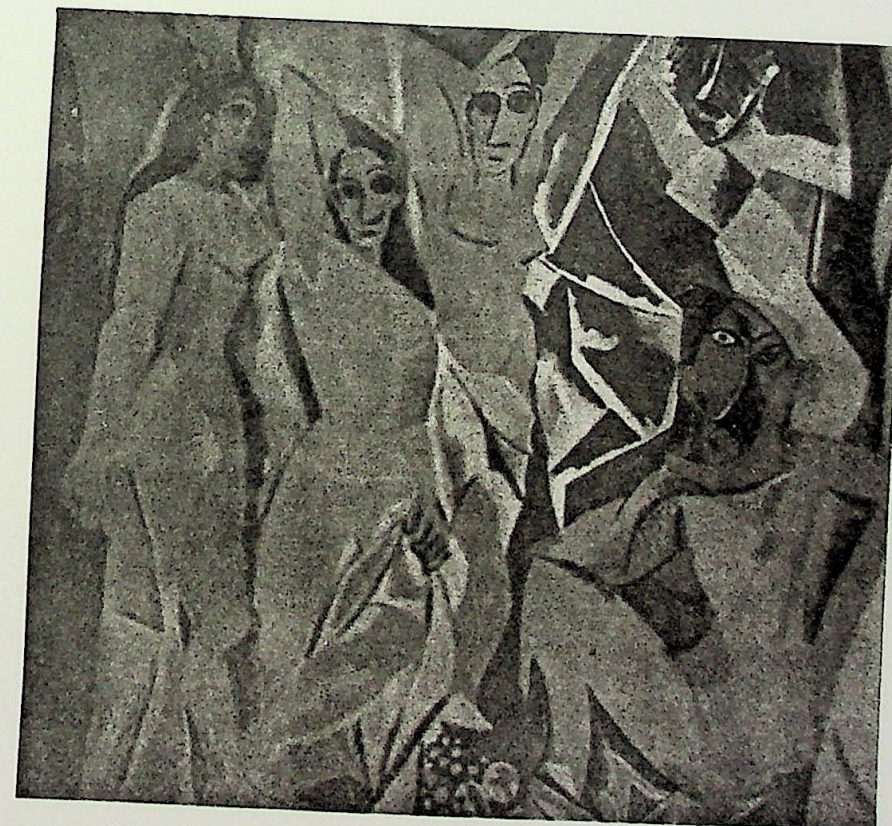


Fig. 30. Picasso, "Demoiselles d'Avignon" (1907).



Fig. 31. Easter Island, monolithic images (400 - 1580 A.D.)

influence of the artistic devices found in the Japanese print (Fig. 23), which echoed Poiret's designs, e.g. the arrangement and simple lines of the figures.

A narrow range of colours, deep in tone but slightly muted was used unrestrictedly: the hair of the models is either terracotta or an unusual shade of purple. Iribe's drawings were crisp and economical with blocks of unmodulated colour which was another feature to be found in the Japanese print. Gauguin said,

In Japanese art there are no values
(Sullivan, 1973, p.236)

This was a complete departure from the overly detailed and shaded engravings. There is also an element of the Fauves' work in Iribe's drawings if compared with Henri Matisse's painting "The Red Room", 1908, (Fig. 20) which has a vibrant composition of line and flat areas of colour, the simplest pictorial means being employed to portray the scene. Without exception Iribe's illustrations reflect Poiret's innovative ideas concerning fashion which were a combination of Oriental simplicity (stemming from the general interest in all things Oriental at that time), and an influence of the Directoire and Empire fashions of the late 18th and early 19th centuries. (Fig. 28) The simplicity of the garments was completely at variance with the elaborately ruffled and ornamented styles of his contemporaries. (Fig. 19). Poiret's dresses were long, straight and high waisted with tight sleeves, worn without corsets.

Even the models' features in Iribe's illustrations were radically different, their half closed eyes resembling the vacant eyes found in African masks (Fig. 29). This is particularly relevant since, at this time, the Western art world was becoming aware for the first time of primitive art as being "Art" and all the more stimulating for being completely at odds with Western traditions.

It was the theories of Sigmund Freud (1856 - 1939) which provoked

this new found interest in Primitive Art since he emphasized the importance of understanding that the instinctive side of man's nature is more important than rational thought as a key to human behaviour. This led to a climate of ideas which naturally favoured a primitivism and as artists were searching for a directness and immediacy of spontaneous response, they were to find it in primitive, especially 'Negro' art. In Picasso's "Demoiselles d'Avignon", 1907, (Fig. 30), it can be seen how he has changed the two figures on the right, giving them mask-like features, which compare with the monolithic images on Easter Island (400 - 1680 A.D.) (Fig. 31). It will be seen at a later stage how Picasso further influenced the work of fashion illustrators in the early part of the 20th century.

In spite of its small circulation, the volume created by Iribe had a considerable impact on illustrators and art directors due to its cohesive and original style of illustration, and set a pattern of drawing which remained constant for ten years. Because Iribe's illustrations were not as cluttered as the previous engravings, they were regarded as minor works of art.

CHAPTER 3

1909 - 1911

Section 1: 1909, The Arrival of the Ballets Russes in Paris

Three years after Les Robes de Paul Poiret Racontées par Paul Iribe, Poiret embarked upon another album, but in the meantime, the artistic scene in Paris had been pervaded by a new influence - The Ballets Russes. The effect which Diaghilev's Ballets Russes had on its arrival in Paris in 1909 could never have been anticipated and it is probably not too strong to say that it is the single most important influence on fashion in this century. It created such an impact not because its Oriental and exotic themes were a dazzling revelation but because the treatment of them was. A craze for 'Chinoiserie' and 'Japonaiserie' in porcelains and lacquers, Persian rugs and orientalist paintings had been established since the 17th century. Parisian taste with its insatiable appetite for the exotic had drawn on oriental themes from which motifs were incorporated into contemporary decorative arts as can be seen in the lacquered cabinet in the background of Figure 32.

What electrified Paris was the unfamiliar music by Rimsky-Korsakov, the amazing costumes and decor by Léon Bakst (Fig. 22), the passionate abandon of Michel Fokine's choreography, combined with the beauty and aggressively sensual dancing of Nijinsky and Ida Rubenstein (Fig. 33). The effect produced on the first night audience could never be equalled by any ballet before or since. The effect on the art world in general was so overwhelming that it led to a complete reappraisal in the arts of decoration, fashion and jewellery.

Whilst the Ballets Russes did not start the craze for Orientalism, it was certainly the climatic event in its stylistic evolution. After the first sensational season of the Diaghilev Ballet, Poiret, ever conscious of publicity, gave a ball in their honour at his newly opened establishment on the Rue St. Honoré. Poiret was soon at loggerheads with Léon Bakst over the authorship of the



Fig. 32. Le Journal des Dames et Des Modes , 1912 -1913
Illustration by Roger Broders

Fig. 33a. Nijinsky as the Golden Slave in "Schéhérazade" (1910)

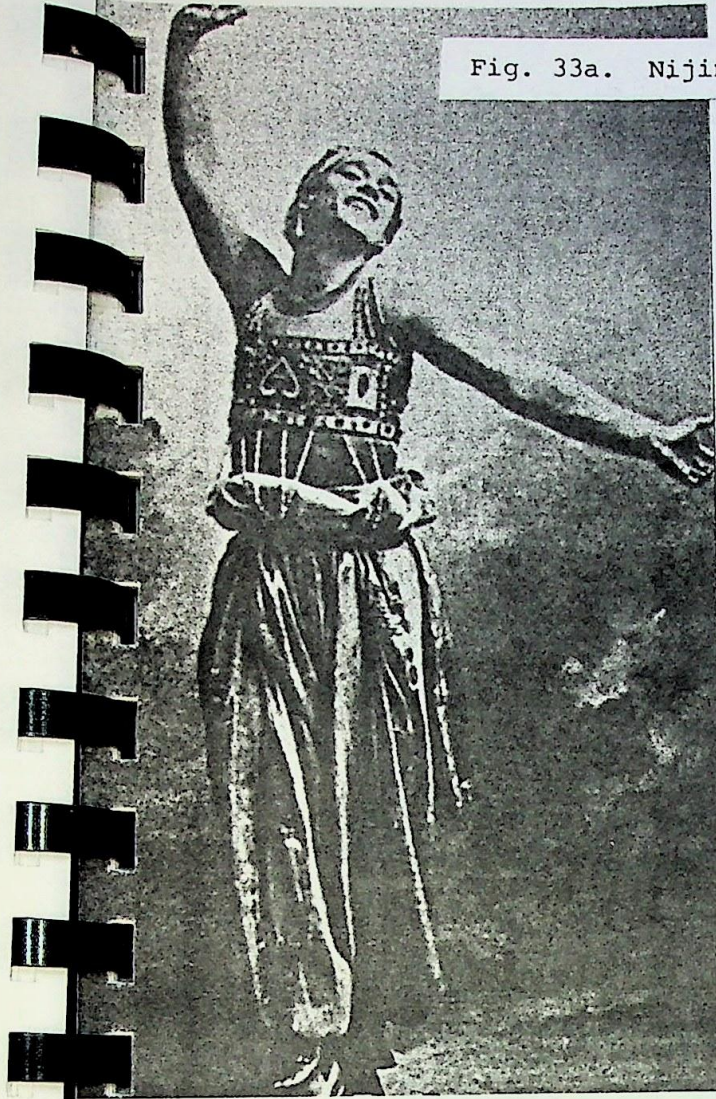


Fig. 33b. Ida Rubenstein, "Schéhérazade" (1910)

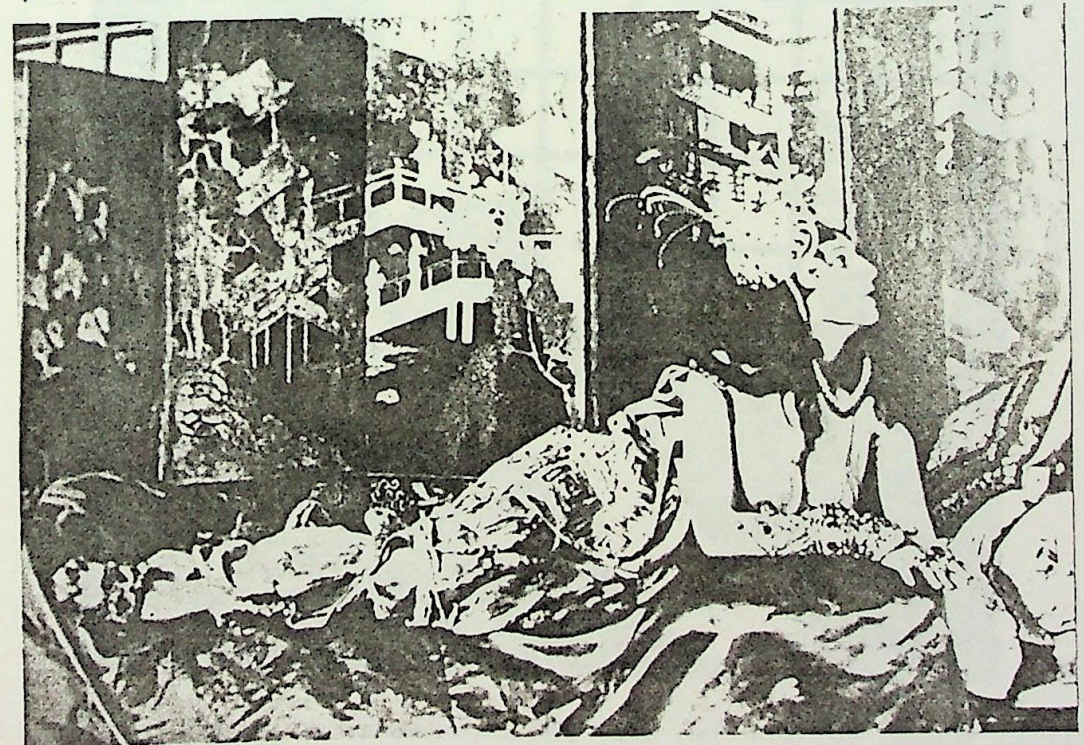




Fig. 34a. Schéhérazade Set (1910), Bakst Illustration.



Fig. 34b. Les Choses de Paul Poiret Vues par Georges Lepape (1911)
Illustration by Georges Lepape

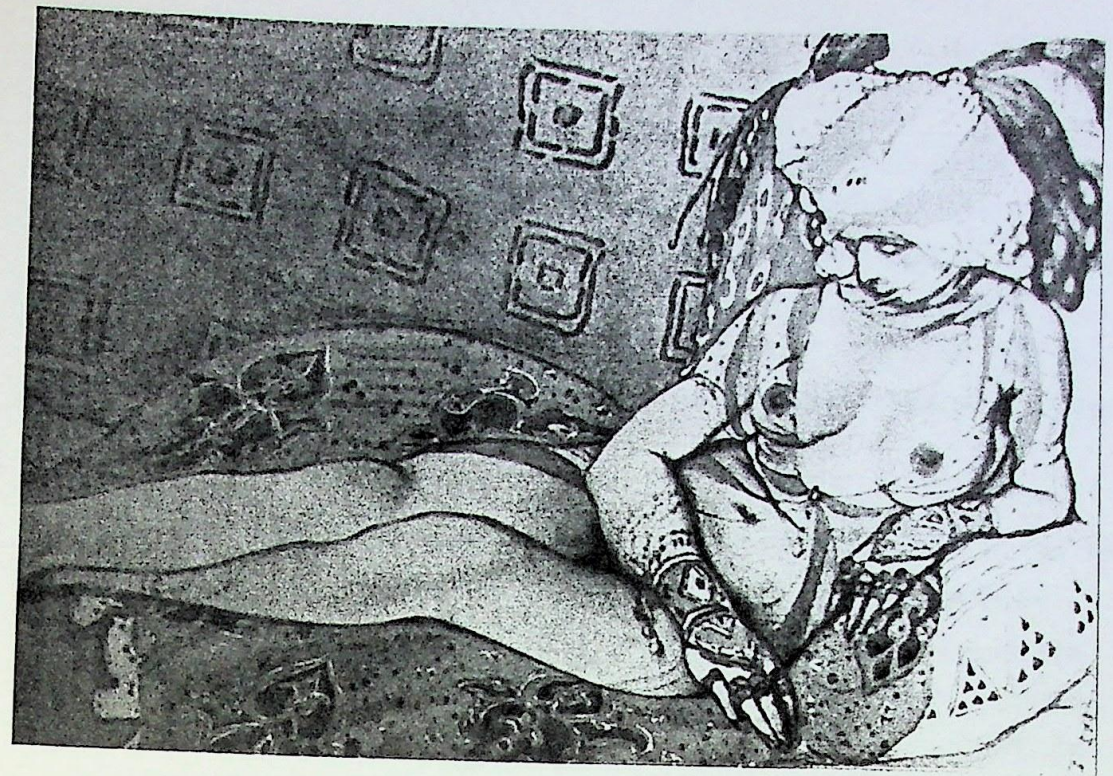


Fig. 35. "The Yellow Sultana" - "Schéhérazade"(1910) Costume design by Léon Bakst



*Robe de chambre blanche à l'usage de soirée et de nuit
doux de port et bordure de tulle. Manteau de chambre et de nuit.*

Fig. 36. Le Journal des Dames et des Modes, 1912 - 1913.
Fashion Plate.

oriental line in Fashion. Poiret claimed that he began the vogue by discovering Indian turbans at the Victoria and Albert Museum, London. However, there is ample proof that it was the Ballets Russes, in particular, the ballet, "Schéhérazade", performed in 1910, which popularised oriental fashions and the new craze for hot, gaudy colours in rooms piled high with cushions. (Fig. 34a. & 34b).

In every respect Scheherazade was the first real creation of the Ballets Russes, totally original in concept and performance. It was the tale of a harem of beautiful women who, during the absence of their Lord and Master, indulge in an orgy of group sex with a band of muscular negroes, ending up in a bloodbath of vengeance. Bakst used the most excessive colours the stage had ever seen in this illustration of the sexual fantasies of almost every man and woman in the audience. In discarding painted backdrops for a setting largely made up of soft materials - curtains, drapes, cushions, carpets - he enhanced the interplay of naked human flesh, exposed by the revealing costumes. (Fig.35)

Bakst's influence revolutionized the industry of silk tissues, footwear, furniture and interior decoration as

*every woman was determined to look like a slave
in an oriental harem.*

(Laver, 1985, p.186)

The effect of the Ballets Russes on fashion was almost immediately apparent, particularly in the replacing of the subdued and drab hues of grey, navy blue, prune, khaki, olive and myrtle green by the more exotic shades of begonia, rose, cerise, jonquil, Delft blue, rose vif and nuit d'orient - a rich deep ultramarine. The vivid green of jade or emeralds and a hard shade of orange were two innovations seen everywhere. (Fig. 36) The unconventional combinations of colours, particularly Persian-inspired blue and green could well have inspired Marcel Proust to say,

*Only women who do not know how to dress are
afraid of colours.*

(Battersby, 1974,p.72) (Fig. 37)

Fig. 37. *Le Journal des Dames et Des Modes*, 1912 - 1913.

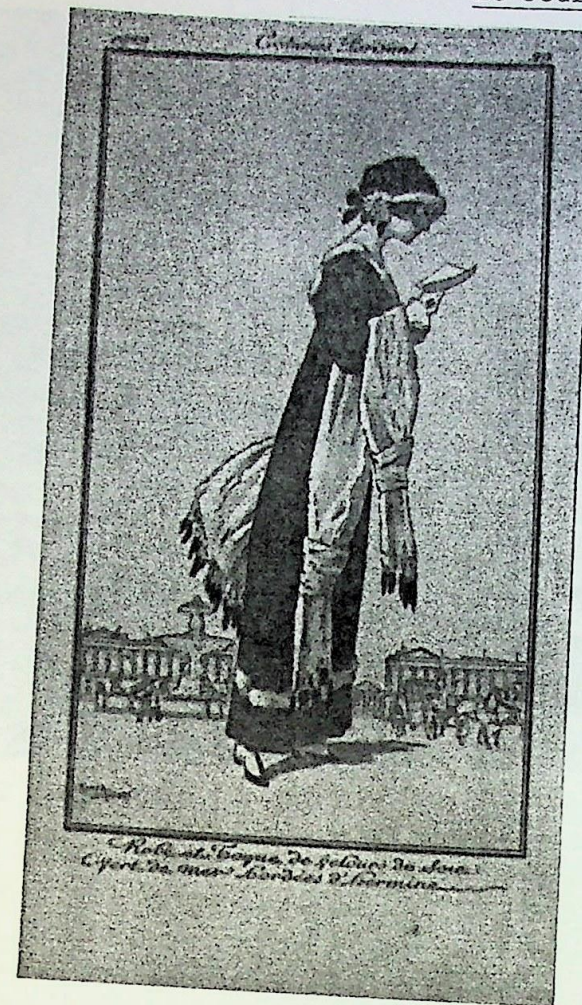


Fig. 38. "Narcisse" (1911). Two Bacchante Costume design by Leon Bakst



Fig. 39a "Siamese Dance" (1901) Bakst Painting



Fig. 39b. "Le Dieu Bleu" (1911). Bakst costume design for Nijinsky.



Fig. 33c. Léon Bakst Portrait, c.1923.



Fig. 40. Comoedia Illustré (1910) Centrepiece illustration for Shéhérazade by Léon Bakst.

The craze was not only for colour but also for geometrical and concentric patterns and richly textured fabrics after those used by Bakst in his costumes. (Fig. 22) (Fig. 38) Bakst once described his choice of colours,

Against a lugubrious green, I put a blue, full of despair, paradoxical as it may seem. There are reds which are triumphal and there are reds which assassinate. There is a blue: the colour of St. Madeleine and there is a blue of Messalina. The painter who knows how to make use of this.... can draw from the spectator the exact emotion which he wants them to feel.

(Spencer, 1973, p.70)

Bakst himself was influenced by the visit of the Royal Bangkok Ballet to St. Petersburg in 1900 when he lived there, the results of which are to be seen in the ballets "Siamese Dance", "Les Orientales" and "Le Dieu Bleu". (Fig. 39a. & 39b.)

It is interesting to note that not only was Bakst a brilliant costume and set designer but as can be seen in Figures 22, 38 and 39, he was also an excellent illustrator. The costume illustrations fill the page with the lively movements and energy of the dancers, the floating diaphanous fabrics of their costumes, forming intertwining patterns framing the figures. When his illustration for *Schéhérazade* appeared as a centre spread in the *Comoedia Illustrée* in 1910, (Fig. 40) the effect must have been as thrilling as seeing the actual costumes. The illustrations are clear and fresh and vaguely erotic in the manner of some Japanese prints and must have been a great source of inspiration for artists and designers of the era who saw them.

CHAPTER 3

1911 -

Section 2: Poiret's Second Album

It was in this new artistic climate that Paul Poiret embarked on another more ambitious album of his creations. The twenty four year old, Georges Lepape was the artist asked to do the illustrations this time, being requested by a publisher called Monsieur Goutherot to do them. Lepape was brought to Poiret's house and mannequins were sent out for him to watch, as in Figure 41. Poiret told him to do anything which would convey the impression the garments made on him, giving him complete freedom of expression. Poiret stresses

the marvellous opportunity he had given Lepape.

(Battersby, 1974, p.67)

Lepape's uncle was an art dealer, operating in Japan and Indo-China, and was the first to import Japanese prints into France before 1900, when Lepape was a child. Lepape never forgot the influence of the exotic prints he saw since he incorporated various artistic devices and influences from the Japanese prints into the illustrations he created for Poiret's album. Obviously, the dresses he was commissioned to illustrate had to be conducive to this style of drawing, otherwise the effect would have been inappropriate.

Lepape already displayed a developed and consistent style in his commission for Poiret and an original grasp of colour coordination. Les Choses de Paul Poiret vues par Georges Lepape exposed Lepape's work to an élite section of society - a part of which he was soon to become because of it. As well as his Japanese influence, Lepape was under the spell of the Ballets Russes, like so many other artists of his time, which could not have endeared him too much to Poiret who considered Bakst a plagiarist of his work.

Les Choses de Paul Poiret Vues par Georges Lepape was published on 15th February, 1911, and was larger in format than its predecessor.

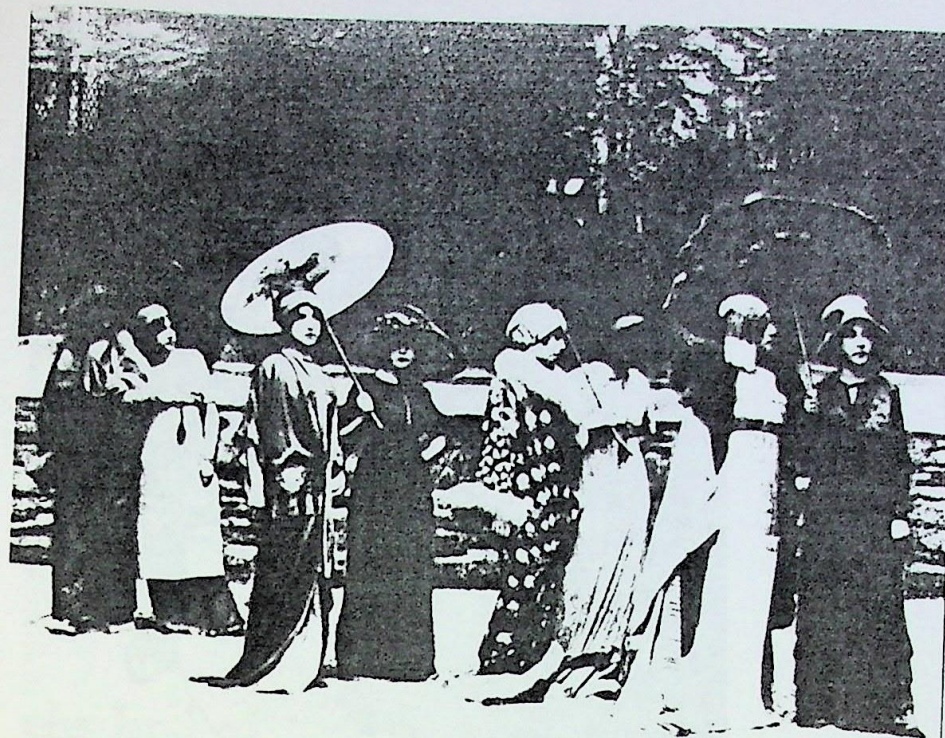


Fig. 41. Poiret. The mannequins model his creations in front of the parterre in his garden. L'Illustration, July, 1910. (Victoria and Albert Museum, Print Dept.)



Fig. 42. Les Choses de Paul Poiret Vues par Georges Lepape. Title page (1911). (Victoria and Albert Museum, Print Dept.)



Fig. 43. Lepape. Illustration from Les Choses de Paul Poiret
Vues par Georges Lepape of a turban, 1911.



Fig. 44 Saito Sharaku - The actor, Segawa Tomisaburo (1794)

An edition of 1,000 copies was printed on 'papier de luxe', the first 300 of which were numbered and initialled by Poiret and, in addition, had three plates printed on paper from the Imperial Manufactory of Japan. Along with Poiret's oriental style dresses and Lepape's Japanese influenced illustration, the whole album was given over to the worship of the Orient! It is interesting to note that Lepape's name is printed in the same size type as that of Poiret on the cover of the album (Fig. 42) whereas in the previous volume, Iribe's name had been barely legible, the letters were so small. This was a significant development since Lepape had been virtually unknown before and thus signified the new status bestowed upon fashion illustrators.

The oriental influence inherent in Poiret's designs can be clearly seen in Figure 41, the printed Japanese parasols complementing the long kimonoesque dresses with wide sleeves and the turbans. The printed fabric of the dress fourth from the right is possibly influenced by Bakst's all-over printed sheaths (Fig. 22). The overall tube-like outline of the highwaisted dresses in 1911 was along the lines of those from his 1908 album, with an occasional broad brimmed hat to balance the narrow silhouette, but the general trend was towards smaller neater heads. This can be seen in Lepape's illustration of Poiret's turban (Fig. 43). The bold composition of this drawing, with the head of the model taking up almost all of the page is possibly influenced by Saito Sharaku's 18th century prints and the Japanese Kabuki Theatre actors (Fig. 44).

The Kabuki Theatre was a popular and thrilling form of entertainment, providing numerous subjects for printmakers who depicted the various characters and actors. The close-ups of the faces in Figure 44 are treated very simply with no shading, and hardly any indication of expression. The skin, completely white, is set against the patterned fabrics of the kimonos, making them stand out further from the background. In the same way, Lepape's model's face is white with only a touch of glow to the cheeks and her prominent but small lips echo those of the Japanese woman's in Figure 45.

The faces in Japanese prints are almost always formalised and

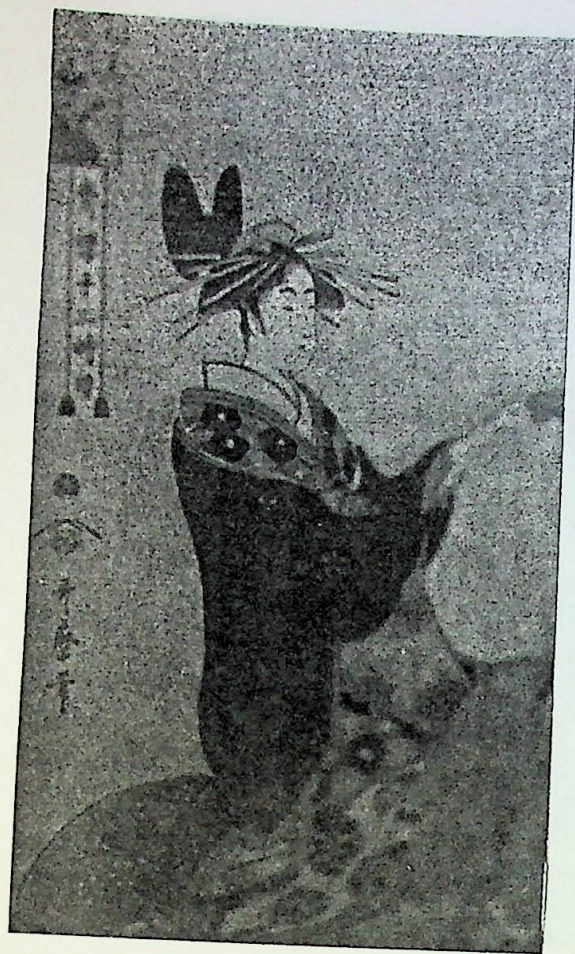


Fig. 45. Kitagawa Utamaro, "The Hour of the Boar" (1790).



Fig. 46. Theda Bara (1917).



Fig. 47. Lepape. Les Choses de Paul Poiret (1911).
Fashion illustration - asymmetrical composition

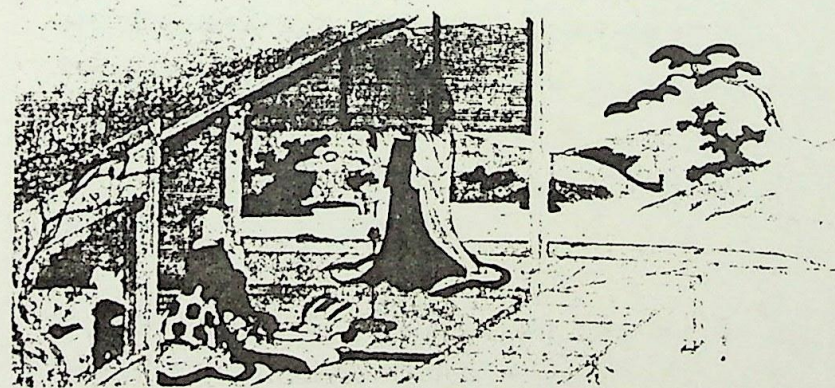


Fig. 48. Utamaro. "Counting House". Woodcut (c.1800)

depersonalized; they are not individuals but types and this is the image which comes across in Lepape's illustration as the model's vacant green eyes stare into space. Her face is also evocative of the pale petulant faces flickering on the cinema screens of the day, such as Theda Bara and Mary Pickford (Fig. 46). The subtle colour gradations of the turban are set against the Fauve-like orange steps and jade hedges - a colour combination popularised by the Ballets Russes. The number of influences which can be seen in this one illustration is fascinating - yet the result is not cluttered and, in fact, is the opposite.

The asymmetrical arrangement of the figures in Figure 47 by Lepape is very obviously taken from Japanese prints, if one compares it with Figure 48, a woodcut c. 1800, by the artist Utamaro (1753 - 1806). One woman's body is half hidden by a bamboo blind and Lepape has reiterated this device by having one woman half out of the picture as if walking away. This device, often used by Japanese artists, had the effect of drawing one's eyes into the scene giving more depth and credibility to the whole picture. The back view of the woman in the fur trimmed cape in Lepape's illustration (Fig. 47) as she looks back over her shoulder is also of Japanese origin and can be seen in Figure 23. The use of empty space in the composition is also of importance and would normally have been unheard of, the old-fashioned engraving filling every available inch of space with detail. The vacant space is also found in Figure 48, proving its Japanese origins, yet although there is no background indicated we know that the models are on solid ground.

The influence of the Ballets Russes can be seen most clearly in Figure 49, in which Lepape draws a negro slave in brightly printed harem pants outfit, serving his mistress - a definite throwback to the ballet "Schéhérazade" in 1910. The elongated figure of the woman emphasizes the slimming effect of Poiret's tube dress and is a device which is used by the Mannerist painters in the 16th century to bestow unearthly elegance upon the women in their paintings (Fig. 50), Parmigianino's Madonna with the Long Neck

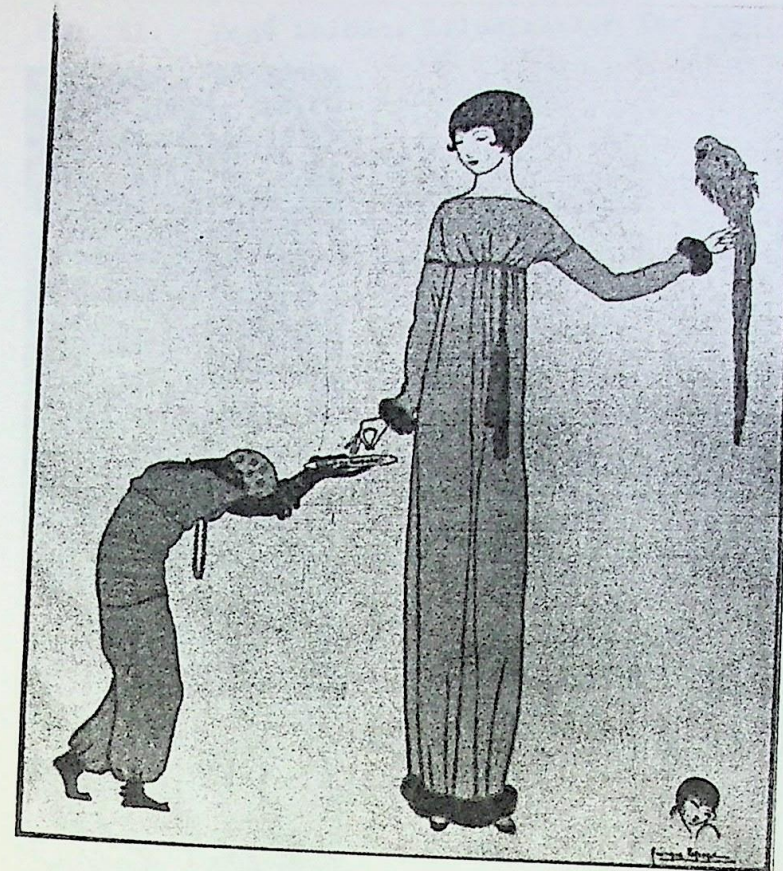


Fig. 49. Lepape. Les Choses de Paul Poiret (1911)



Fig. 50 Parmigianino, "Madonna with the Long Neck" (c.1535).

Fig. 51. René Lelong, Illustration for Fémina (1910)



Fig. 52. Lepape, "Celles de Demain", Les Choses de Paul Poiret (1911)

c. 1535. This device is today a common element of fashion illustration but when Lepape used it in 1911, it was a new and daring idea which was to be taken up and used to extremes in the twenties and thirties. Proportions of the figure up to this point had been almost lifelike in fashion illustration (Fig. 51). Each of Lepape's models is

as supple and boneless as a cat with half-closed eyes and mouth

(Battersby, 1974, p.68)

in stark contrast to the previously static and stiff fashion plate models (Fig. 14). Lepape's models even take part in such energetic activities as tennis and gardening as can be seen in Figure 52, wearing harem type trousers for maximum comfort. The title of these illustrations "Celles de demain" - things of tomorrow (the future) indicate that Poiret did not see women wearing trousers in 1911 but that he could forecast that in the changing social climate and attitudes women were beginning to demand more freedom and comfort in their clothing.

I was privileged to have been able to see the actual prints from Lepape's album in the Victoria and Albert Museum, London, and I was struck by the brightness and strength of the colours, to which reproduction in books and photographs can never do justice. The flatness and depth of each colour is enhanced by the drawn lines which are taupe or Delft blue as opposed to hard black, which is possibly an influence of Leon Bakst's illustrations (Figs. 43, 47, 49, 52).

The two volumes published by Poiret had considerable influence despite their slim contents and small editions and the lack of printed text concentrated the attention on the illustrations and the name of Poiret. The sparsity of layout of both albums was very Japanese and there is little doubt that they were the inspiration for the more commercial magazines to emerge from 1912 onwards. The albums demonstrate most vividly and concisely what crystallized from the pre-1914 period and set the tone for

post war fashion illustrations. The fact that Poiret did not have his eye only on the world of haute couture but also on the art movements of his time, is demonstrated in his designs and albums. It is significant that having been encouraged by his previous employer, Doucet, to take an interest in art, it was Poiret who advised Doucet in 1912 to sell his collection of classic masterpieces and replace it with works of modern art and African sculpture.

Because both albums had been illustrated by one person, illustrators were no longer anonymous - Poiret had given them a new status - fashion illustration had come of age. The very fact that Poiret published his couture collection in 1911 "as seen" by Georges Lepape, confirms this.

CHAPTER 4

1912 - World War I

(Le Gazette du Bon Ton, Le Journal des Dames
et des Modes)

The year 1912 saw the emergence in the fashion world of some important magazines which were expressions of the most refined Parisian elegance and illustrated by the most gifted designers and illustrators of the time. They included Le Gazette du Bon Ton, Le Journal des Dames et des Modes and Modes et Manières d'Aujourd'hui among many others. All three publications echoed in their titles, publications that had appeared in the 18th and 19th centuries. This was no coincidence since it was from the 19th century periodical Journal des Dames et des Modes that Lucien Vogel got the idea for Le Gazette du Bon Ton on seeing framed prints from the journal hanging in a cousin's house - and other journals followed his example. Vogel admired the high quality of reproduction and illustration of the prints which were published by the Abbé de la Mésangère. Along with the prints, Vogel's cousin had hung the paintings of some young artists who were friends of his. Vogel was struck by their quality and the sympathetic feeling for fashion which pervaded them all.

The idea occurred to him that these young artists should devote their talents to illustrating the new periodical he would publish which follow in the same tradition as those of the 18th and 19th centuries. The idea of using painters and draughtsmen outside the world of haute couture would give a fresh and independent perspective in illustrating the Parisian couture collections. The unbound plates could then be framed as pictures like the ones he had seen initially. It is to be wondered if the idea for Le Gazette du Bon Ton would have occurred to him at all if not for the new standard of illustration set by Poiret's two albums.

The artists whose work Vogel had seen were Bernard Boutet de Monvel, Jacques and Pierre Brissaud, who formed the original group of illustrators for Le Gazette du Bon Ton. To these he

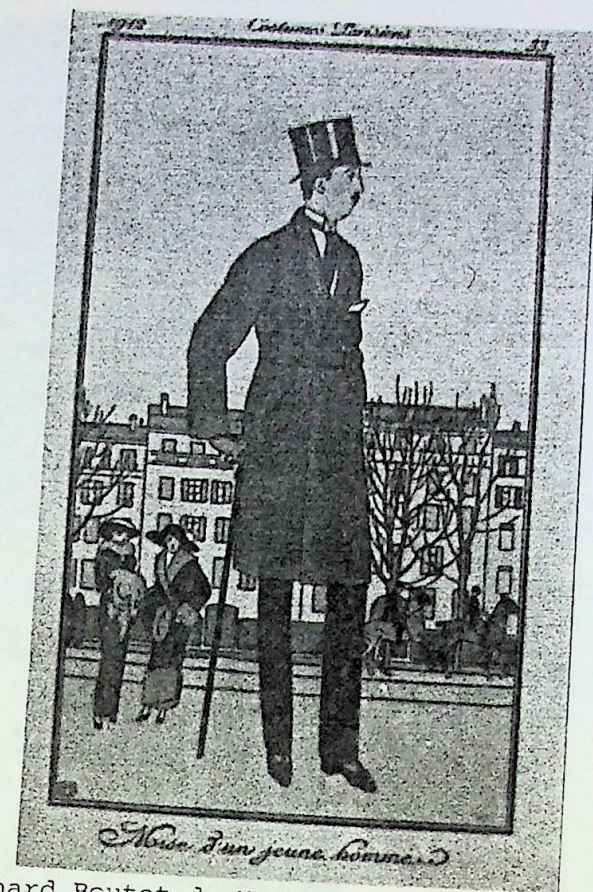


Fig. 53. Bernard Boutet de Monvel, Journal des Dames et des Modes, 1912 - 1913. "Gentleman". (Chester Beatty Library)



Fig. 54. Bernard Boutet de Monvel, Journal des Dames et des Modes 1912 - 1913. "Lady Golfer" (Chester Beatty Library)

Fig. 55. Toulouse Lautrec, "Cafe Night" (1903).



Fig. 56. Ando Hiroshige, "Maple Leaves at the Tekona Shrine, Manima" (1857). (Fleming, 1982, p.512).

added Georges Barbier, Andre Marly, Charles Martin, Georges Lepape and, for a while, Paul Iribe. There were several other contributors from time to time who included Étienne Drian, Benito and Erté. Many of the same artists illustrated for Le Journal des Dames et des Modes when it began publication in 1912.

These illustrators were collectively responsible for injecting new life into illustration of the Art Deco period after the example set by Iribe and Lepape. They were conscious of being a group and were friendly and close to each other. One reason for this sense of brotherhood was that most had trained at the École des Beaux Arts in Paris. They all possessed a stylish and immaculate image and never wanted to appear as starved artists no matter how few outlets they had for their styles of illustration. This sense of clean cut style was reflected in their illustrations (Fig. 53).

The main format of the journals included as much text as illustration with some short stories by fashionable writers such as Anatole France, but little practical information, the main attraction being the colour plates. In the Gazette du Bon Ton seven of the ten colour plates were models designed by the couturiers and three plates were models, invented by the artists themselves. This allowed them the opportunity to really demonstrate their design skills and uphold the words stated by the Gazette that,

*The artists of today are in part creators
of fashion.*

(Lepape, 1984, p.72)

Vogel was very aware of the artistic movements that were happening at that time and recognised that art and fashion were becoming more interrelated through couturiers such as Poiret. He stated in the Gazette that,

*When fashion becomes an art, a fashion gazette
must itself become an arts magazine.*

(Lepape, 1984, p.72)

As there was no tradition of good fashion illustration to draw upon, the young artists were encouraged to look to other visual arts for inspiration. They were very conscious of their links with avant garde painting with its tendency towards a more decorative use of flatness and non-naturalistic colour as the Fauves had demonstrated at the Salon d'Automne in 1905. Within the graphic arts, posters and illustrated books had been enjoying a renaissance since the 1890s. From such diverse artists as Lautrec, Beardsley, Gauguin and Matisse, the illustrators learned now to deploy their figures within a brilliantly coloured setting without compromising the essential flatness of the page. But, as with Poirer's albums, the main stimulus was provided by non-European sources - the Persian and Indian influence of the Ballets Russes and the elegant simplicity of 18th century Japanese prints.

The arrival of the Japanese prints gave artists a new freedom and insight into art. The principal influences came from the Ukiyo-e prints of the Edo period (1615 - 1867) which were created for and mainly by the lower ranks of society, especially the urban lower classes in Edo (Tokyo). Ukiyo-e prints expressed the tastes and interests of a sub-culture with an artistic mastery which astonished European artists when they first saw them at the exhibitions in Paris and at various exhibitions held between 1880 and 1890, and then again in 1902 until 1914. In Figure 23, "Bathhouse Scene" c.1800 by Torii Kiyonaga, the subject matter is all important, yet is of a perfectly ordinary nature as women wash themselves in the bathhouse. Forms are indicated by firm, curving or rigidly straight lines, indicating no spontaneity in handling or subtlety of brushwork. The emphasis throughout is on recording a casual moment with figures informally grouped and posed, the upper body of the woman in the background cut off by the print covered wall which gives an added realism to the scene. This particular device has already been demonstrated in Lepape's illustration for Poirer (Fig. 47). It was through devices such as this that Japanese art indicated a way to solve the problem of how to combine and reconcile pictorial three-dimensional illusionism with the flat painted surface.

Toulouse-Lautrec (1864 - 1901) confronted the problem directly and

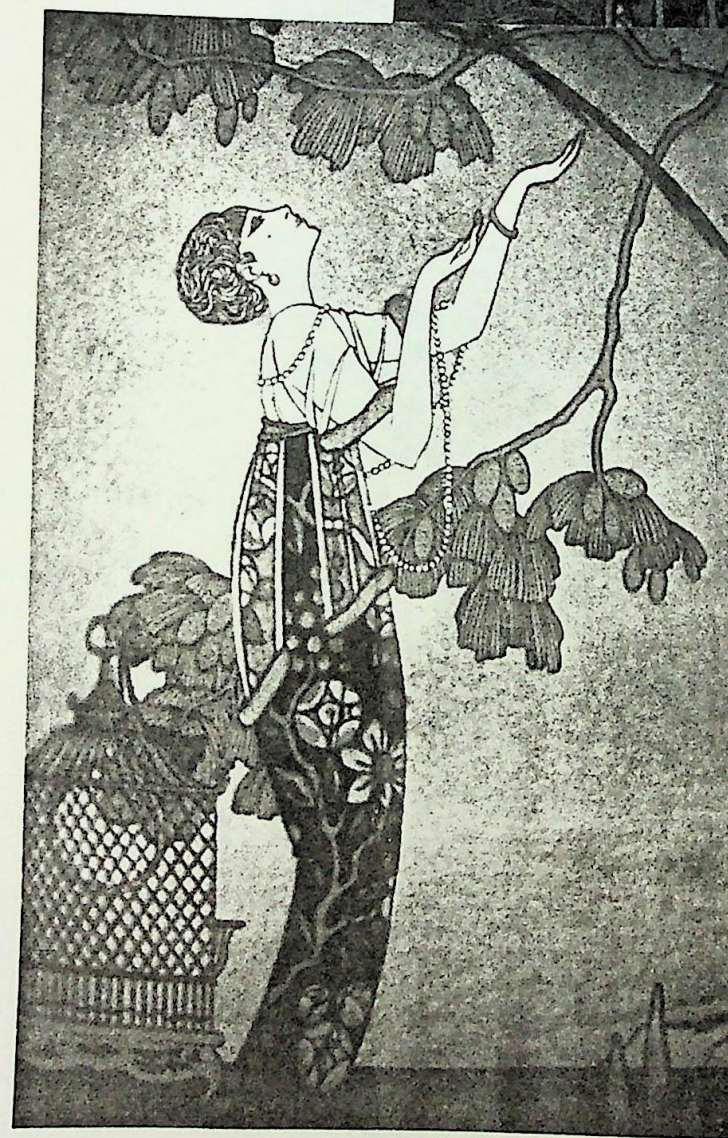


Fig. 57. George Barbier, Cover of Art Deco Fashion.



Fig. 58. George Barbier, Journal des Dames et des Modes, 1912-1913



Fig. 59. George Barbier, Journal des Dames et des Modes, 1912-1913.

in its simplest form. He revolutionised the art of poster making by flattening illusionistic space in the Japanese manner and uniting pictorial elements with that of lettering (as with Japanese calligraphy) disposing of unnecessary details and replacing them with bold simplicity.

In Figure 54, Bernard Boutet de Monvel demonstrates the influence of this new boldness in an illustration of a lady golfer. Her outfit is in one colour and is not shaded - detail has gone to leave us with a clear image of the style and function of the outfit - no more is required. In Lautrec's "Jane Avril" poster, 1893 (Fig. 55), the economy of line and the integration of blank paper into the composition all derive from Ukiyo-e as does the truncation of the boldly foreshortened cello and its use as a framing device. This device is demonstrated in Figure 56, "Maple Leaves at the Tekona Shrine, Mamma, 1857, by Ando Hiroshige (1797 - 1858) where the mountains and branches of the maple in the foreground frame the central theme of the shrine. The overhanging branches are a theme used extensively in the illustrations of the Gazette du Bon Ton and the Journal des Dames et des Modes, both as a framing device and to convey further the oriental feel of the clothes in the illustration (Fig. 57).

Women have pride of place in Ukiyo-e, young, elegant in deportment and dressed to the height of urban fashion. They are often highly sophisticated prostitutes as in Figure 45. "The Hour of the Boar", 1790 by Kitagawa Utamaro, where the woman hands a bowl of sake to an unseen client. The boldness of her kimono and the asymmetrical positioning are echoed in Figure 53, George Barbier's illustration from a 1913 edition of Le Journal des Dames et des Modes. The grid-like window in the background is a very dominant theme in illustrations of the Art Deco period and is of Japanese origin stemming from the Ukiyo-e prints' depiction of Japanese houses. The sliding grille walls (shogi) and grid-like windows were seen by artists as an ideal spatial divider, blocking device or backdrop to create different planes. Western illustrators used the grid motif as a device for structuring their composition also. The

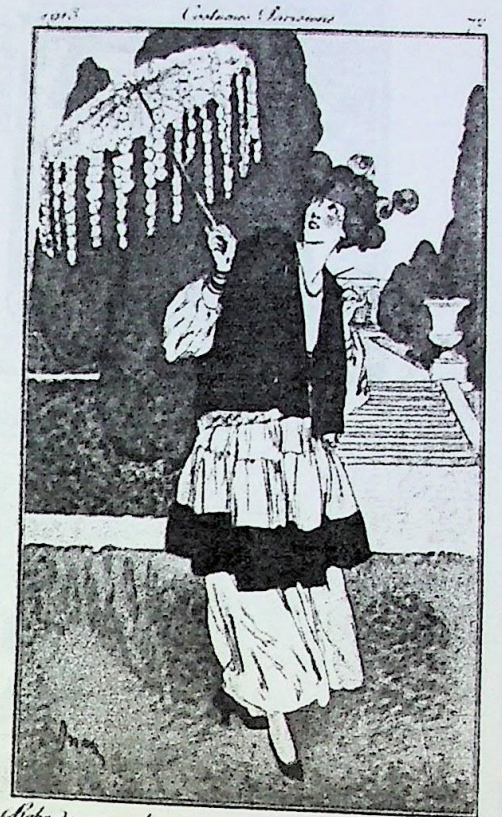
trellis or grille brings the picture closer to the audience and achieves a sense of perspective that renders the impression of distance (Fig. 48). However, fashion illustrators in the early 20th century used it in a more two-dimensional and decorative way to harmonize the rest of the picture or provide a light and dark background to a silhouette. The rigid lines of the trellis and grille provided a decorative contrast to the loose flowing curves of the garments and folds of cloth (Fig. 34b, 58 and 59).

Japonisme provided some of the central concepts of 20th century modernism for it introduced into Europe new and astonishing angles of vision as the Japanese printmakers experimented with altering the picture plane to give new perspectives - something which painters had known about but which illustrators had not yet exploited.

"Bathhouse Scene" (Fig. 23) looks down onto the scene with larger figures in the foreground, partly obscuring those behind. In Figure 60, Étienne Drian's illustration for a 1914 edition of Le Gazette du Bon Ton, a similar perspective can be seen as we look down onto the model, the figures receding into the background being cut off by the top edge of the page. Drian's realistic style of illustration is an exception to the rule at this time since most illustrators employed the unmodulated outlines and form lines as seen in Ukiyo-e, notably Georges Barbier (Fig. 51, 58, 59), and Bernard Boutet de Monvel (Fig. 53, 54) which gave a stylized look to their illustrations. Drian's use of a freer more jerky line gave the lifelike feel to his drawings as well as placing his models in poses of arrested movement (Fig. 61) - a casual moment - in a similar vein to that seen in Figure 23, "Bathhouse Scene". The proportioning of Drian's women are in general, realistic with feet being slightly too small and for the most part, illustrators of the period used the same proportions - the use of exaggeration was yet to become commonplace since Lepape first used it (Fig. 49).

Another angle of perspective which was quite popular and of Japanese origin was to tilt the foreground upwards so the middle ground disappears and the background becomes a backdrop. This made the

Fig. 60. Étienne Drian, Le Gazette du Bon Ton, 1914.



*Robe de mannequin de soirée à volant bordé de satin noir.
L'unique vague aussi de satin noir.*

Fig. 61. Étienne Drian,
Le Journal des Dames et des Modes, 1912-1913.



Fig. 62. Robert Denny, Gazette du Bon Ton, 1913.

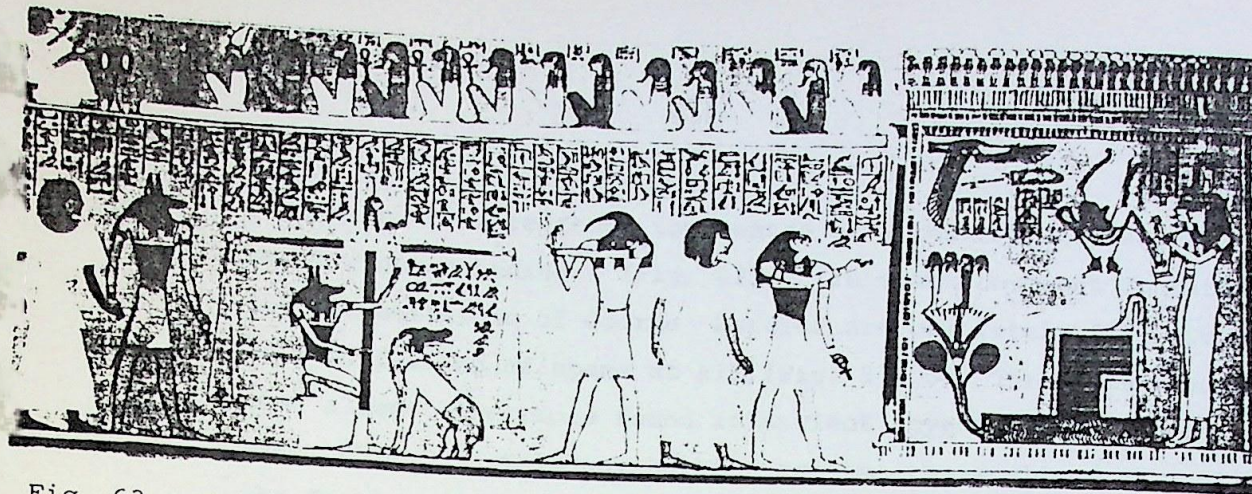


Fig. 63. "Last Judgement from Osiris" from The Book of the Dead of Hunefer, c.1300 B.C. Painted Papyrus

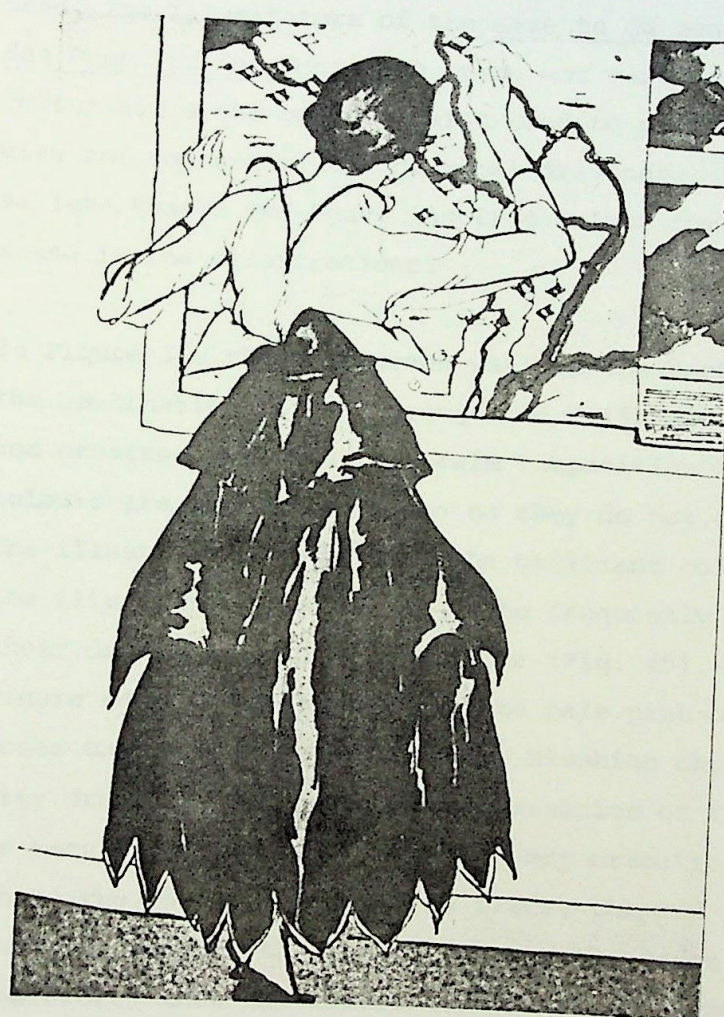


Fig. 64. Étienne Drian, Le Journal des Dames et des Modes, 1912-1913

figure in the foreground the centre of attention against the small figures behind (Fig. 62). In stark contrast to this, the illustrations of George Barbier are completely flat giving no real feeling of space at all (Fig. 57, 58, 59) - his figures look almost like those found in ancient Egyptian manuscripts (Fig. 63). In this way Barbier creates the stylized view of the fashion figure and reinforces it with the use of the unmodulated line mentioned earlier.

Because the Pochoir (see Appendix) technique of printing was used, the illustrators of the Gazette du Bon Ton, Le Journal des Dames et des Modes etc. were not restricted in their use of colour since the gouache paint used to print could be mixed to give the colours of the original drawings. All the popular Ballets Russes and Fauve inspired colour combinations could be found in the illustrations.

In Figure 36, the pale green wall in the background complements the combination of deep orange and Delft Blue of the outfit and creates a vibrant, yet calm composition - the tones of the colours are carefully chosen so they do not clash which could ruin the illustration. To make the brilliant colours even more so, the illustrators used black quite frequently in small areas of their drawings, as in the Ukiyo-e (Fig. 45). The table in Figure 64 by Drian emphasizes the pale pink of the coat, the roses on its surface echoing the blushing cheeks, russet hair and grey dress of the model. More examples of the use of black can be seen in Figures, 36, 58, and very dramatically, in Figure 65, where the whole background is black, the red flowers on the curtains echoing the red pattern on the dress. It is clear, therefore, that the illustrators were very conscious of unifying the composition of their drawings through the use of colour, which is another element of Ukiyo-e prints to have found itself being absorbed into Western art.

The production of the Gazette du Bon Ton was not affected by World War I which started in 1914 - in fact, it stated,

Although part of French soil is still occupied by the invaders, Paris is still the Paris of Good Taste and Fashion.

(Battersby, 1974, p.78)

It was a matter of national economy that Paris continue to produce the designs of the couture houses of Beer, Doucet, Jenny, Worth and Paquin.

The effect which the First World War had on fashion was at first confined to the material shortages it entailed. Reduced paper supplies caused many magazines to close down - Le Journal des Dames et des Modes being one to appear only sporadically in a truncated form. There was a shortage of the heavier fabrics needed for the troops. This meant that muslin, organdie and tulle were used for daywear - rather perversely, in view of existing conditions. Étienne Drian's drawing of a wartime design (Fig. 66) shows the style and elegance which was still achieved in spite of the war. The Gazette du Bon Ton stated that such elaborate outfits were suitable for attending concerts in hospitals for

We must make ourselves as beautiful as we can for the wounded we must strike a contrast with the grim depressing surroundings of hospital wards.

(Battersby, 1974, p.79)

How far the war accelerated the trend towards shorter skirts is difficult to define. Unlike the raising of hemlines in World War II there was no saving on materials since the shorter styles acquired a compensating increase in width (Fig. 66).

The journals that had appeared from 1912 onwards set the standard for quality fashion reviews which thereafter felt honour bound to



Fig. 66. Étienne Drian, Le Gazette du Bon Ton (date unknown but during World War I)



Fig. 65. George Barbier, Le Journal des Dames et des Modes, 1912-1913.

appeal to their public by using painter-illustrators in preference to commercial artists. Similar magazines continued to appear after World I, e.g. in 1922, Art, Goût Beauté, 1917, Guirlande des Mois, 1919, Les Feuilletts d'Art. However, a whole new range of pre-war art movements were to influence fashion illustration, some of the most striking examples of which were to be found in the magazine Vogue.

CHAPTER 5

AFTER WORLD WAR I - THROUGH THE 1920s

There is an abundance of published material to be found in fashion and fashion illustration during the period following World War I through to the end of the 1920s, upon which an entire thesis could be based. Therefore, I shall just give a brief synopsis of the influences of contemporary art movements in fashion illustration of this era. This leads up to the 1930s, an era in fashion illustration to which many illustrators of today look for inspiration in their own work.

When hostilities ceased in 1918, Europe's economy was at a low ebb but four years of war had not dulled Parisian taste for luxury which had marked the years before the war. Memories of the oriental fashions inspired by the Ballets Russes were renewed when Diaghilev once more introduced "Schéhérazade" to new audiences. Short skirts were not reintroduced until 1925 as after the war, hemlines dropped from mid calf in 1919, to ankle length in 1923, the overall silhouette settling on the low waisted tubular shape that was to characterize the decade (Fig. 67).

Throughout the inter-war period (1918 - 1939) Paris remained the capital of Western art and haute couture, although it had begun to lose its influential position in other cultural and scientific fields. America had begun to exert its influence on Europe through the medium of film and in this "golden age of travel" many Europeans visited the United States and vice versa. New York, in particular, was closer in every way to Europe than it was to the rest of America. The Americans who travelled to Europe were invariably rich and brought much valued business to the Parisian couture houses. They acted as correspondents between Paris and New York, the information of the latest happenings in Europe being read by American society women in Vogue Magazine (established 1919, New York). The editor, Condé Nast, stated that the underlying policy of Vogue was that the graphic arts should hold a predominant place in its



Fig. 67. Fashions in the 1920s - 1925.



Fig. 68. Benito, Vogue Fashion Illustration (1928).

Fig. 69. "Dancing Royal Couple from the Kingdom of Bangwa, Cameroun" Late 19th century. Wood.

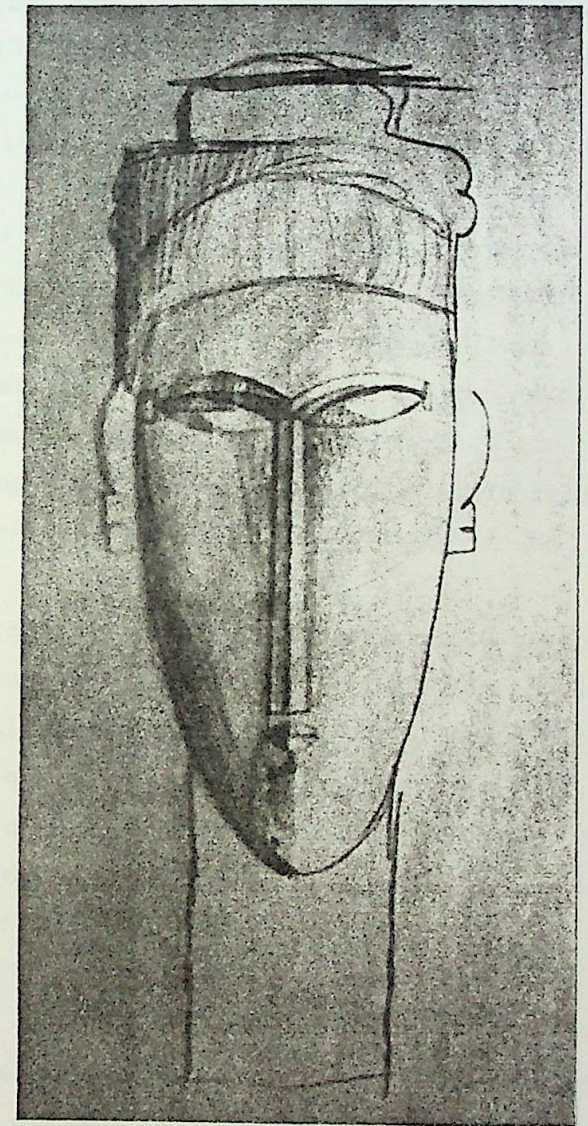
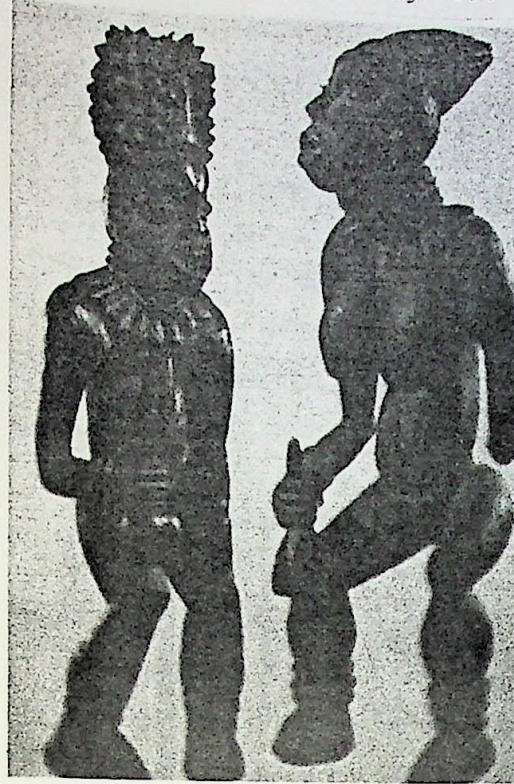


Fig. 70a. Modigliani, Drawing (1910).

layout. Competent artists/draughtsmen were given the opportunity to extend their style, growing in confidence and practice over the years. Most of Vogue's stars proved themselves in this way - notably, the American illustrator, Eric, and Willaumiez, Lepape, Mourgue, Bouché and Bérard, who were all French, and finally, the Spaniard, Benito. Their collective work had a decisive influence on the physical appearance of Vogue in its inter-war years.

The influences of the artistic movements of the early 20th century on the illustrations of Vogue are markedly retrospective since it took several years for them to be popularly absorbed. The shock effect of the Ballets Russes had been immediately apparent in the fashions and illustrations of the pre-war era (Fig. 34b.) but the effect of Cubism was not to be fully registered until after World War I. It had first been seen in 1911, when a group of artists, including Albert Gleizes (1881 - 1953) and Jean Metzinger (1883 - 1956) (but not Picasso (1881 - 1973) nor Braque (1882 - 1963) from whose work the other artists' derived) exhibited together in Paris and were written about as Cubists. The first Vogue illustrators to use the Cubist influence were Lepape and notably the Spaniard, Edouardo Garcia Benito (Fig. 68).

In Cubist art, the human figure is characterized by being broken up into flat surfaces meeting at sharp angles, the conventional depiction of a third dimension eliminated as can be seen in Picasso's "Demoiselles D'Avignon" (Fig. 30). In the same way, Benito's figures were characterized by a flatness and simplicity, the areas of skin and clothing being treated as units of colour and pattern to create an almost abstract image as can be seen in Figure 68 from 1928.

This treatment of the figure echoed perfectly the styles of clothing of the era, the majority of dresses being straight from the shoulder to the hemline, broken only by a detail at hip level. The new tendency to treat the underlying female body in terms of cylindrical forms, could be related to the increasing interest in



Fig. 70b. Brancusi, "Mademoiselle Pogany" (1913)



Fig. 70c. Matisse "La Serpentine" (1909)



Fig. 71a. Benito, Vogue Cover. (1925)



Fig. 71b. Benito, Vogue Cover. (1926)

Negro art and the simplistic ways in which they indicated the body in their sculptures, for example, this "Dancing Royal Couple" from Cameroun, late 19th century (Fig. 69). Negro art had played a great part in the formulating of Cubist painting before the War (see Chapter 2, Section 2) but had come more to the notice of the public as a result of the "Colonial Exhibition", held at Marseilles in 1922. Here, the sculptures and artefacts from France's numerous colonies in Equatorial Africa had awakened an interest which was to play a great part in influencing the decorative arts for the rest of the decade. The sculptures of Modigliani, Brancusi and the early bronzes of Matisse were heavily influenced by African sculpture (Fig. 70a, b. and c) and these in turn influenced the styles of fashion illustration.

Benito carried to extremes the elongated proportions of the body seen in Matisse's bronze "La Serpentine" , 1909, (Fig. 70c.) the long neck of the model being somewhat reminiscent of that of "The Madonna with the Long Neck", c. 1535 (Fig. 50) by Italian Mannerist painter, Parmigianino. The simple heads which Benito gave his figures and which appeared with great regularity on the covers of Vogue from 1925 until the early 1930s, are very obviously influenced by Brancusi's "Madameiselle Pogany", 1913, (Fig. 70b) as can be seen in his covers for Vogue (Fig. 71a & b.)

The vacant kohl-rimmed oval eyes, long slim nose and small mouth were seen not only in illustrations but women everywhere endeavoured to make themselves appear as half African princesses/half Modigliani portrait (Fig. 70a.) as can be seen in this Cecil Beaton portrait of Nancy Cunard (1927) (Fig. 72). The huge bangles she is wearing show both an African sculpture influence and that of the Bauhaus, established in 1923, which may be considered the first movement in Europe to reconcile the arts and industry.

Launched in Weimar, Germany by Walter Gropius (1883 - 1969), the Bauhaus was a school where artists and architects could work

*together towards the great goal of the building
of the future*

(Fleming, 1982, p.597)



Fig. 72 Cecil Beaton, Portrait of Nancy Cunard, 1927.

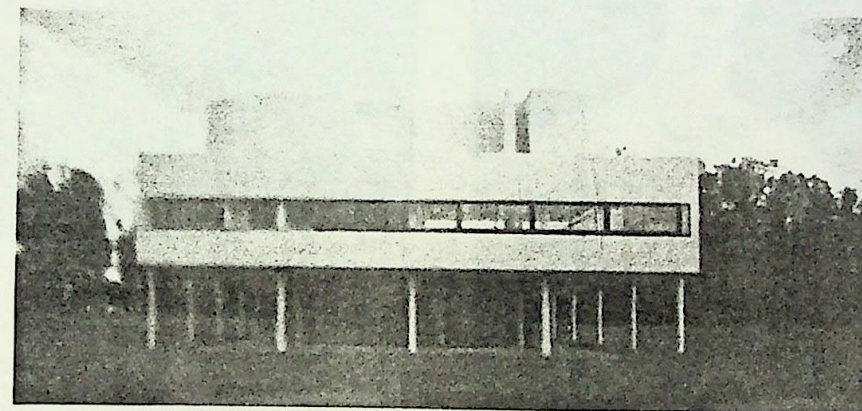


Fig. 73. Le Corbusier, Villa Savoye (1928 - 1930), Poissy, France.

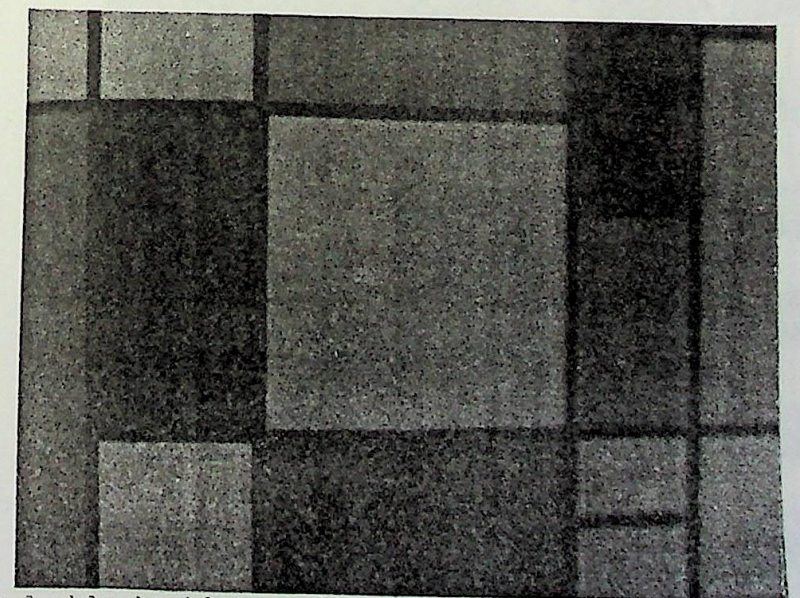


Fig. 74. Mondrian, "Composition in red, black, blue, yellow and grey" (1920)

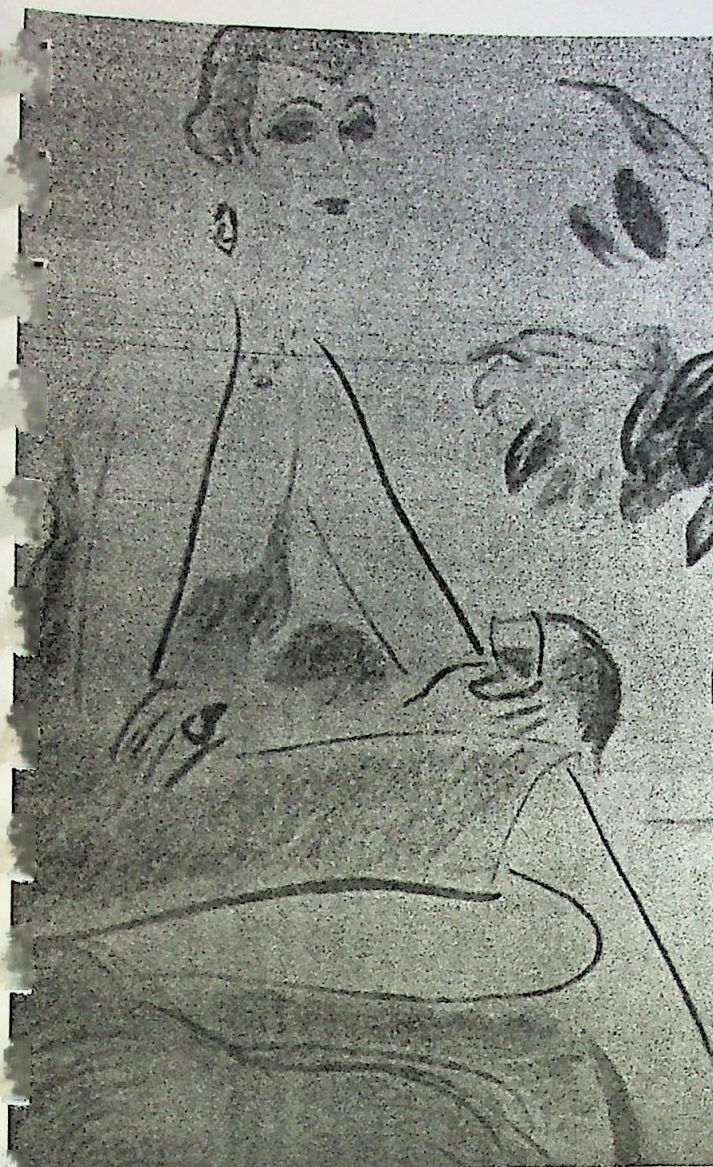


Fig. 75. Eric, Vogue, (1923),



Fig. 76. Van Dongen, Vogue (1926) Society Portrait..

after the destruction caused by World War I, its exponents believing that the artist could help bring about new social conditions through the creation of new visual environments. The Bauhaus contributed towards stark cubic simplicity and functionalism, notably in industrial design and saw the machine as something which was wholly beneficial. In architecture, the Bauhaus influence manifested itself in such houses as Le Corbusier's 'Villa Savoye' (1928 - 1930) at Poissy in France, (Fig. 73) in art, in Mondrian's work (Fig. 74) and in fashion, in machine-turned accessories, similar to those in Figure 72, and an overall streamlined silhouette (Fig. 67).

Through the medium of the fashion magazines, in particular, Vogue, the combination of the Bauhaus, Modigliani, Brancusi and Cubism were being synthesized towards popular taste. The "Exposition des Arts Decoratifs" held in Paris in 1925 reinforced this and made fashionable people very aware of the cross-fertilization between art and design. As the decade drew to a close, the frivolous atmosphere of the 1920s also declined with the advent of the 1929 American economic slump resulting from the Wall Street Crash and the rise in power of Hitler, which cast a political shadow over Europe.

The period from 1929 to 1934 was a somewhat transitional one in many ways and as far as fashion illustration is concerned was markedly so. The strict hard edge style of Benito was soon to be eclipsed by the relaxed natural drawings of Eric (Carl Erickson, 1891 - 1958). His first illustrations for Vogue around 1925 (Fig. 75) show the influence of the easy style of Van Dongen, the Belgian avant garde artist, who painted portraits of fashionable men and women during the 1920s (Fig. 76). As Eric's career progressed his style became a softened and broadened version of Fauvism, reflecting French elegance and style with the most subtle of brush strokes (Fig. 8).

It could be said at this stage that the cursive line that gives an impression of movement both in the garment and wearer becomes a

general feature of fashion illustration, as seen in Eric's work (Fig. 8 and 75). The illustrations which were perhaps the most obvious precursors of this quick Impressionistic style would be the sketches of costume designs for the stage, particularly ballet as seen in Léon Bakst's drawings for the Ballets Russes (Fig. 38 and 39b).

As the 1930s got underway, a new and major art movement came to the fore which was to have such repercussions that they are still reverberating today - that movement was Surrealism. Since many modern day fashion illustrators relate their styles directly to Surrealism, it seems reasonable to devote the final chapter to Surrealist influences in illustration of the eighties.

CHAPTER 6

THE 1980s - SURREALISM AND ITS RELATIONSHIP TO CONTEMPORARY FASHION ILLUSTRATION

Fashion illustration and photography shared equal space in fashion magazines until the end of the 1950s. Then such great illustrators as Eric and Bouché of Vogue died. No one was asked to replace them and collectively, the leading fashion magazines undertook a clear change of editorial policy as artists were no longer given consistent support and photography alone was used to record the classless new age of youth culture.

Throughout the lean years of the sixties and seventies, only one artist was commissioned with any regularity by the major fashion magazines - Puerto Rican born, Antonio Lopez (1943 - 1987) who lived and worked in New York. He brought the bold techniques, colours and humour of Pop Art to the realms of fashion illustration, his style completely in tune with the rebellious clothes and free attitudes of the era (Fig. 6a. and b.). His career bridges the gap between the 1960s and the renaissance of fashion illustration in the 1980s (Fig. 77). His work was an inspiration to many of today's illustrators since he did not have only one style, but continually adapted his colours and techniques to suit the current mode (Fig. 4b., 6, 77).

Pop art was not his only influence; he also looked to Surrealism for inspiration. Take, for instance, his illustration of a Charles James dress (Fig. 78) which he renders as a segmented crustacean, its rose colour being that of a cooked lobster. This relates to the Surrealist pre-occupation with the lobster as can be seen in Dali's "Lobster Telephone" of 1936 (Fig. 79) and his printed lobster design for a Schiaparelli dress of 1937 (Fig. 80). Antonio's "Mechanomorph" in Figure 81, an advertisement for Gianni Versace of 1981, bears a striking resemblance to the Surrealist artist, Herbert Bayer's (1900 - 1985) "Self Portrait" of 1930 (Fig. 82).

The partial figure, dislocation of body parts and the placement of

Fig. 77. Antonio. Yves Saint Laurent advertisement.
Vogue, 1984.

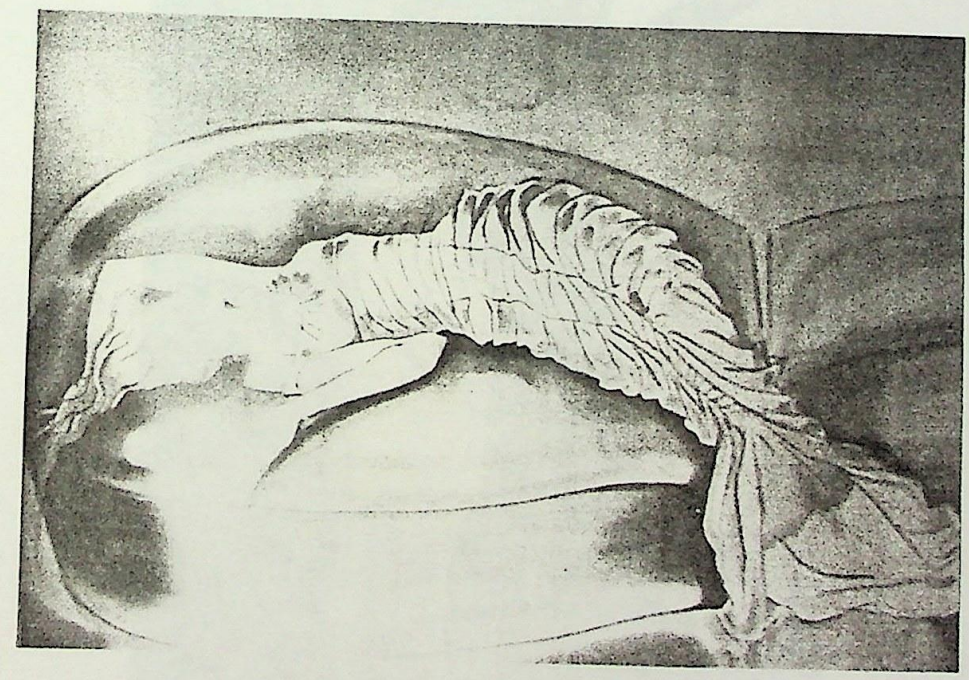


Fig. 78. Antonio, Charles James Dress, Vanity, 1982

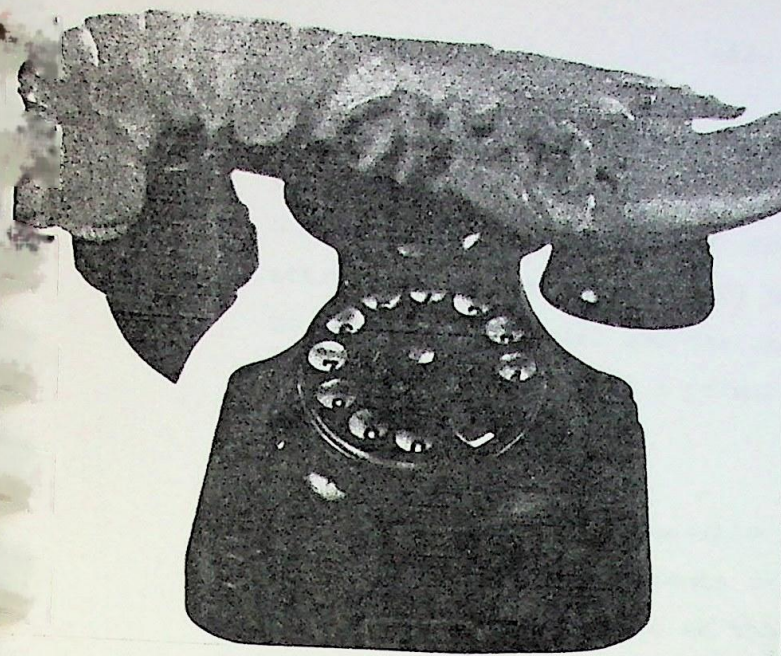


Fig. 79. Salvador Dalí - "Lobster Telephone", 1936.

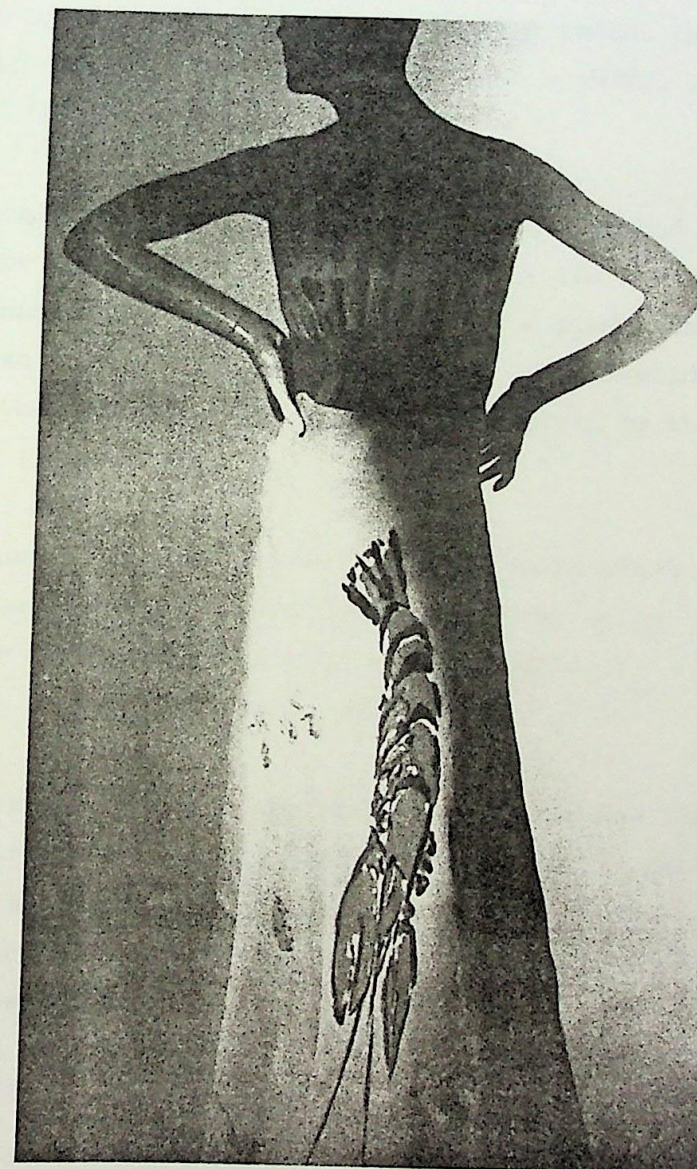


Fig. 80. Salvador Dalí, Lobster Print Design on a dress by Elsa Schiaparelli, 1937.

the figure in unanticipated settings were adopted in the 1930s for promotional imagery (Fig. 83, 84) as a direct influence of Surrealism. The concept of the partial figure could have been attributed to Cubism (Fig. 30) but it was Surrealism's ability to juxtapose the real and the unreal (as seen in Bayer's "Self Portrait") that made it a primary form for advertising and media expression.

Surrealism, the most accessible literary, witty and outrageous of the avant garde movements of modern art, influenced all the major fashion periodicals in the 1930s and 1940s, not only in the work of their illustrators but also photographers and art editors. Some Surrealists rejected the idea of Surrealism being used as part of fashion's promotional campaigns; but many readily participated in promoting their art through fashion media, in particular Salvador Dali (b. 1904), Man Ray (1890 - 1976), and Giorgio de Chirico (1888 - 1978).

Surrealism's ideological origins lie in Freud's theories and these became the model for writers and artists to explore the sub conscious, at first, with automatic writing which released the mind from conscious control so that images from the sub conscious could float to the surface. The definition of Surrealism is given by the poet, Andre Breton (1896 - 1966).

Surrealism is the pure psychic automatism by which we propose to express verbally, in writing, or by any other means, the real process of thought.

(Fleming, 1982, p.591)

Although the precursors of Surrealism were writers, it was through the visual arts that it reached the widest public and, in particular, through images in fashion magazines which ultimately became its chief point of dissemination. The Surrealist inclination to probe the epic description by 19th century writer, Isidore Ducasse, of the beautiful as

The chance encounter of a sewing machine and

Fig. 81. Antonio, Illustration for Gianni Versace, 1981.
Vogue, Milan



Fig. 82. Herbert Bayer, "Self Portrait", 1930.



Fig. 83. Benito, *American Vogue*, 1939.

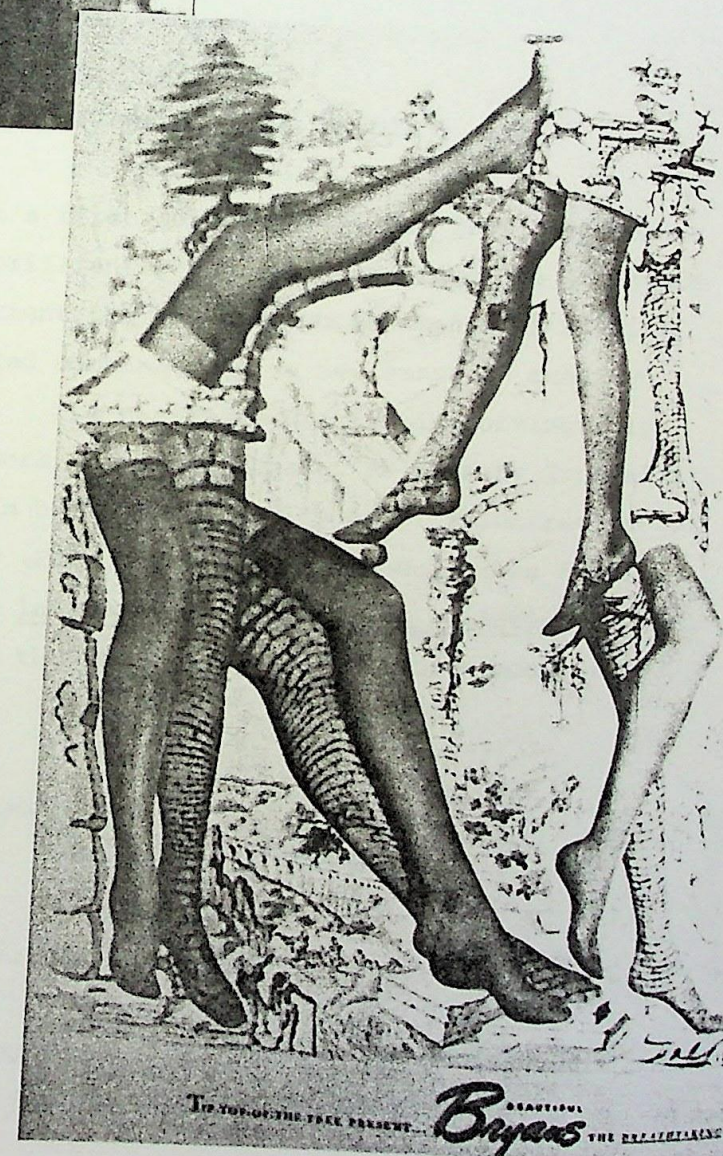


Fig. 84. Dalí, Advertisement for Bryans Stockings, *American Vogue*, 1946

an umbrella on a dissecting table

(Martin, 1987, p.11)

could be said to reveal Surrealism's need for language, imagery and fashion, which is alluded to by the inclusion of a sewing machine in the description. This proves why the fashion periodical played such a vital role in its development as an art form.

The first Surrealist exhibition had been held in Paris in 1925, the same year as the much larger exhibition of Art Deco, its main exponents including Max Ernst, Hans Arp, Salvador Dali and René Magritte. As with Cubism, it took at least ten years before it was popularly accepted as an art form and was seen as the

Trompe l'oeil fixing of dreams.

(Fleming, 1982, p.591)

This can be seen in Ernst's first collage (Fig. 85) from "Les Femmes 100 Têtes" (1929) which brilliantly exploits the principle of chance juxtaposition which disorients and disrupts our sense of reality. By means of such unexpected combinations, a new sense of reality or surreality is created. The narrative created is convincingly dreamlike and almost borders on the nightmare, as in many Surrealist pieces. This quality can be found in Dali's cover illustration for American Vogue, June 1939 (Fig. 86) which incidentally was first shown on the cover of the International Surrealist Bulletin in 1936. The head of the figure in the foreground consists of a bouquet of flowers to signify

the beauty of women

(Packer, 1983, p.28)

and also included in the illustration are

a skipping figure for the remembrance of childhood
and, *a skeleton ship for the sadness of things past*

all set in a borderless, smooth, sand coloured landscape. This



Fig. 85. Max Ernst, "Les Femmes 100 Tetes" (1919)

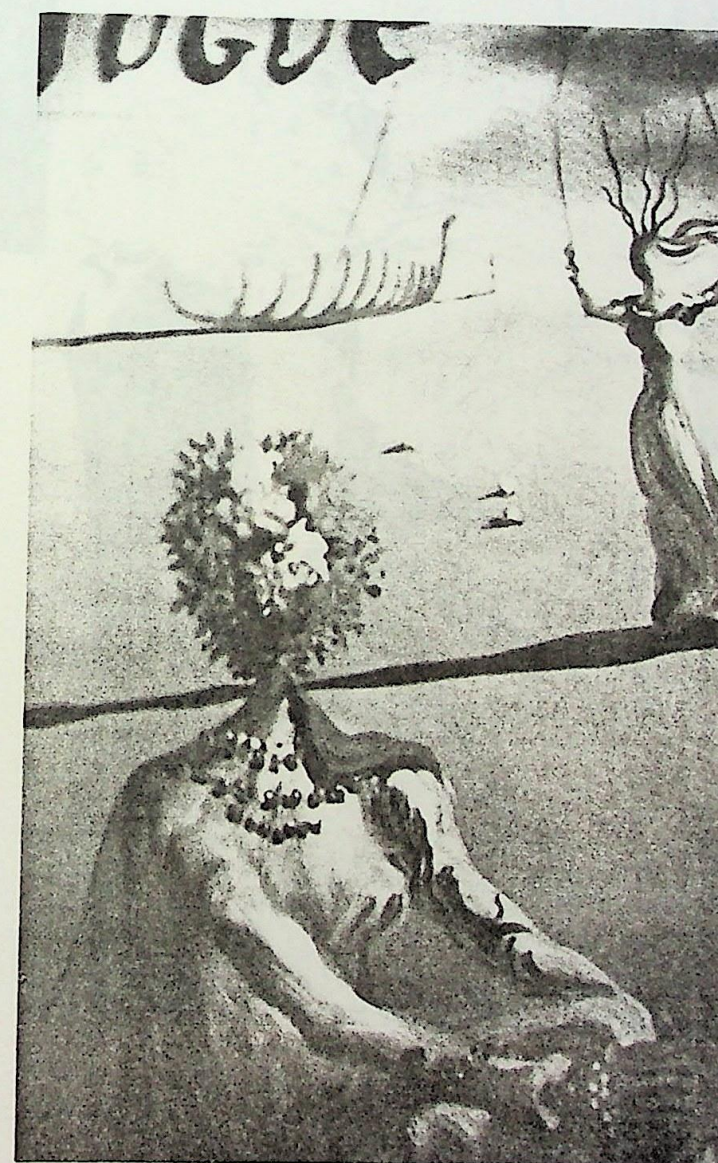


Fig. 86. Salvador Dali. Cover of Vogue (American) June, 1939



Fig. 87. Eric. American Vogue, 1943.



Fig. 88. Marcel Vertès. American Vogue, 1936.

Straighten your necktie! Everybody's staring at you!

is less of a fashion illustration than a narrative and evocation of a mood, the highly finished style that Dali used is in complete contrast to the sketchy styles of contemporary illustrators such as Eric (Fig. 87) or Marcel Vertés (Fig. 88).

In the 1980s, the Italian fashion illustrator Lorenzo Mattotti (b. 1954) has shown a great Dali influence in his fashion illustrations. His highly finished double page 'mises en scenes' with their bizarre characters invite one to ask if there is a story behind the illustrations (Fig. 89). His main medium is oil pastel which he uses to give flatness, simplifying the composition so as not to take away from the subject. He trained as a cartoon and comic illustrator, his narrative style reflecting this. He himself says,

The point for me is not to describe the dress but to interpret and present the stylistic choice that lies behind it.

(Drake, 1987, p.10)

He also shows the influence of the Fauvist approach to colour in his drawings since the skin of his models can be purple (Fig. 89), green, red or blue, to complement or contrast with his colour blocked backgrounds.

It is interesting to note that Mattotti is an Italian illustrator, who works mainly for the Italian magazine Vanity. In the early 20th century around the time of the Gazette du Bon Ton, the most prominent fashion illustrators and the magazines they worked for were French. However, as the "golden age of travel" got under way in the 1920s, fashion illustrators and illustration became more international with transatlantic travel enabling European illustrators to work in the U.S.A. for magazines, such as Vogue and vice versa. Since the major magazines (Harpers Bazaar and Vogue) were no longer based solely in Paris but had offices around the world, they began to use fashion illustrators from many different countries in keeping with their world wide circulation. Today, the major fashion illustrators come from countries such as Sweden



Fig. 89. Lorenzo Mattotti, Fashion by Jil Sander, drawing for Vanity, 1985



Fig. 90. Picasso. "Glass and Bottle of Suze", 1912.

Fig. 91a. Zoltan - Drawings for Harper's Bazaar, 1985:
Hat by Jean Patou

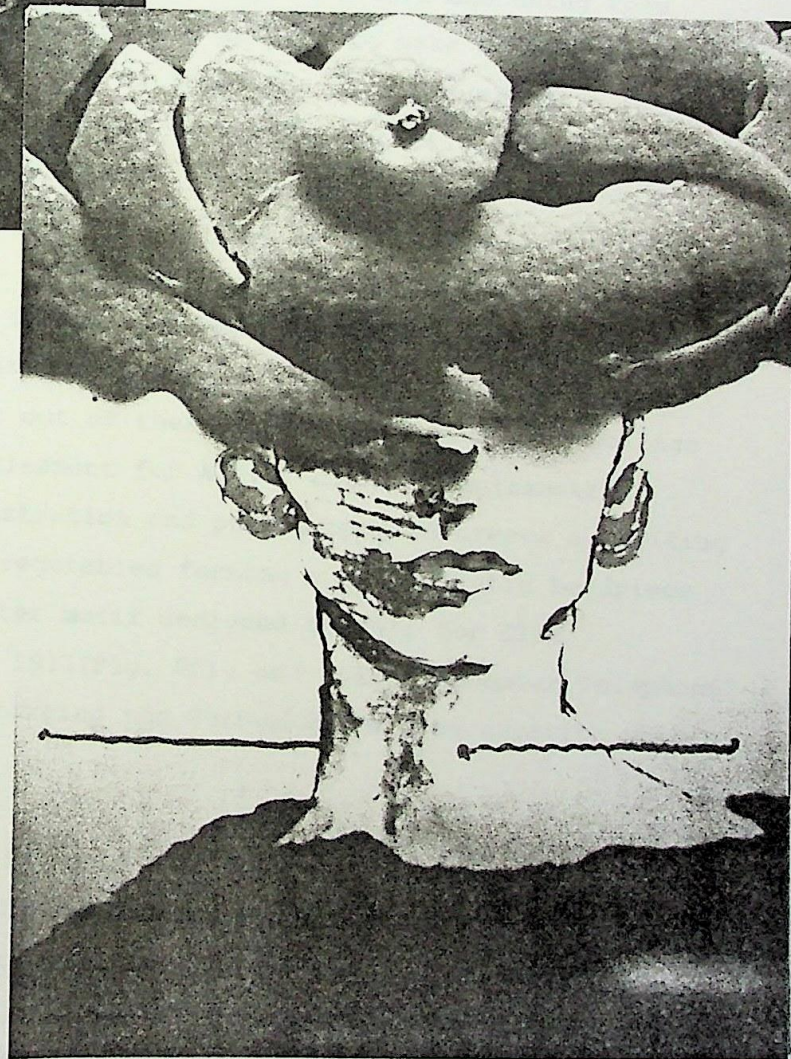


Fig. 91b. Zoltan - Drawings for Harper's Bazaar, 1985:
Hat by Jean Louis Scherrer

(Mats Gustavson), Hungary (Zoltan), America (Viramontes), Italy (Mattotti), to mention but a few examples, although the major magazines to use fashion illustration are based in Italy (Vanity), and France (La Mode en Peinture). In America, magazines such as American Fabrics and Textiles use illustrators on a regular basis and large stores such as Bergdorf Goodman use illustrators for advertising campaigns in newspapers and magazines.

Many illustrators today use the Surrealist collages such as Ernst's (Fig. 85) as inspiration in their work. The origins of Surrealist collages can be traced to the Cubist collages by Braque and Picasso (Fig. 90), collage being a development of the earliest phases of Cubism, which was to influence many artists of the future. It involved taking everyday objects such as a newspaper or a bottle and using them as a demonstration of the artist's ability to make something beautiful and meaningful out of something so commonplace. In the 1980s, collage can be found in the fashion illustrations of Hungarian born, Zoltan (b. 1957), whose Cubist and Surrealist influenced drawings for Harper's Bazaar of 1985, demonstrate this most clearly (Fig. 91). What could be more commonplace than the cabbage leaves and orange peel used therein? Yet, Zoltan creates sophisticated images of high fashion hats by Jean Patou and Jean Louis Scherrer out of these items. He also uses collage in Figure 92, an advertisement for A.E.G. cooking appliances. He juxtaposes both illustration and photography to create a striking image, the lobster and vegetables forming a surrealistic headpiece reminiscent of the lobster motif designed by Dali for Elsa Schiaparelli's dress of 1937 (Fig. 80), and Dali's "Lobster Telephone" of 1936 (Fig. 79), reinforcing the Surrealist's preoccupation with the lobster as a motif.

Advertising, as previously mentioned, is a medium where the Surrealist illustrator can assert the product's image with a greater freedom than with photography alone, although a combination of both drawing and photographs as in Figure 92, can create an even stronger image. Dali's series of advertisements for the hosiery company, Bryans, in the 1940s (Fig. 84) shows both a use of Surrealist imagery to

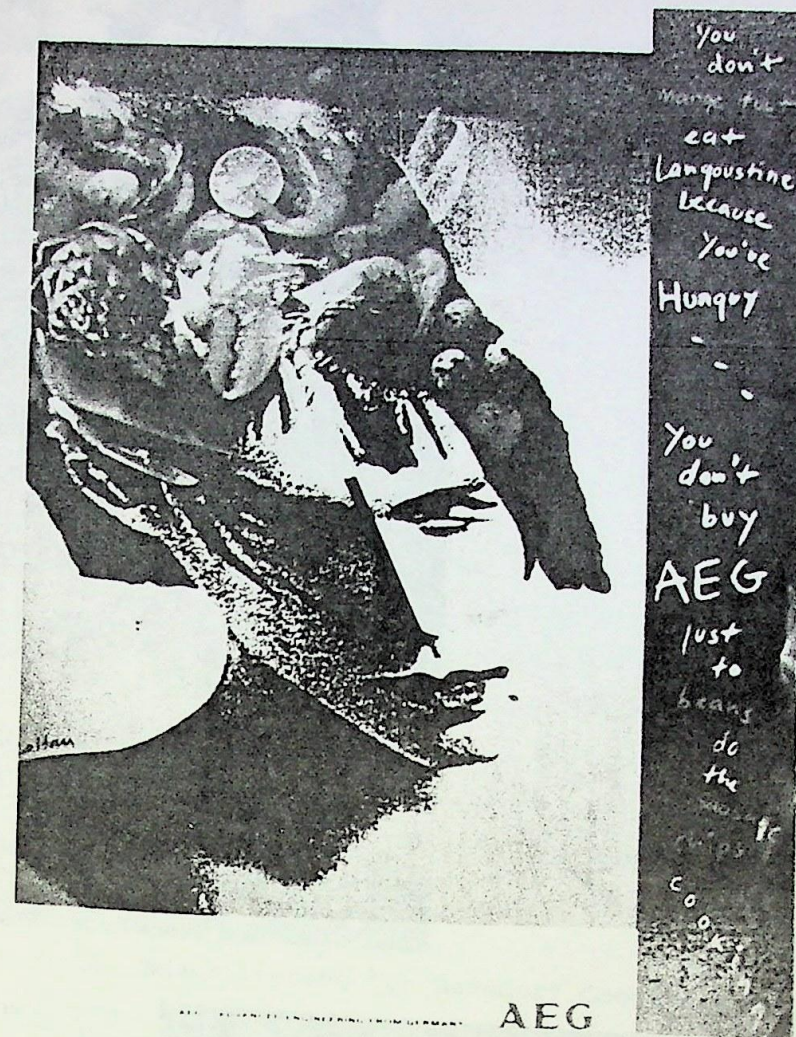


Fig. 92. Zoltan - Advertisement for A.E.G., 1986, British Vogue.



. 93. George Stavrinos, Advertisement for Bergdorf Goodman, 1979. The Letter



Fig. 94. George Stavrinos, The Spell fashion by Valentino, 1981. Advertisement for Bergdorf Goodman.

promote an everyday article, lifting it into the realms of "Art" and also the partial figure, i.e. legs, placed in unanticipated settings as mentioned earlier in the chapter.

The fact that the American illustrator, George Stavrinis (b. 1948), trained as a graphic artist at the Rhode Island School of Design is reflected in his fashion illustrations (Fig. 93), which incorporate similar dreamlike settings, as those used by Dali in such drawings as Figures 84 and 86. Stavrinis' highly representational illustrations pay attention to meticulous detail and classical rendering in the mode of Dali, with dramatic use of shading (Fig. 94). His commissioned advertising work for speciality stores such as Barneys and Bergdorf Goodman in America often contain elements of surprising Surrealism and architectural detailing (Fig. 93, 94), a combination of Dali's highly finished techniques, de Chirico's use of classical architecture as props (Fig. 95) and Benito's Art Deco clarity of line (Fig. 71a, 71b, Fig. 68).

Of all the fashion illustrators of the 1980s to be involved with advertising, Tony Viramontes (b. 1960), from Los Angeles, is probably the most sought after, having created campaigns for designers, Yves Saint Laurent, Valentino (Fig. 96), Claude Montana and Rochas' Cosmetics, receiving prestigious commissions usually offered to photographers in magazines such as Lei (Italy), Vogue (Fig. 98) and Marie Claire (France). He regularly appears in Vanity (Italy), and La Mode en Peinture (France), the two magazines which use fashion illustrators and artists for all their main features. His striking images of strong dominant women, smouldering and smokey-eyed, vibrate with New Wave energy and sensuality, evoking the image of the Woman for the 1980s (Fig. 2b, 96, and 98). His direct style is in sharp contrast to the previous soft pastel school of illustration, his drawing possessing the fluidity of Antonio's line, but also the sketchiness of Vertés' (Fig. 88) and Eric (Fig. 87) in particular. The slick, fast lines and movement in his drawings brings to mind the style of drawing used in the comic strip to give a great sense of liveliness to the characters portrayed (Fig. 99). He likes to be considered as an

Fig. 95. Giorgio de Chirico, "The Disquieting Muses, 1917

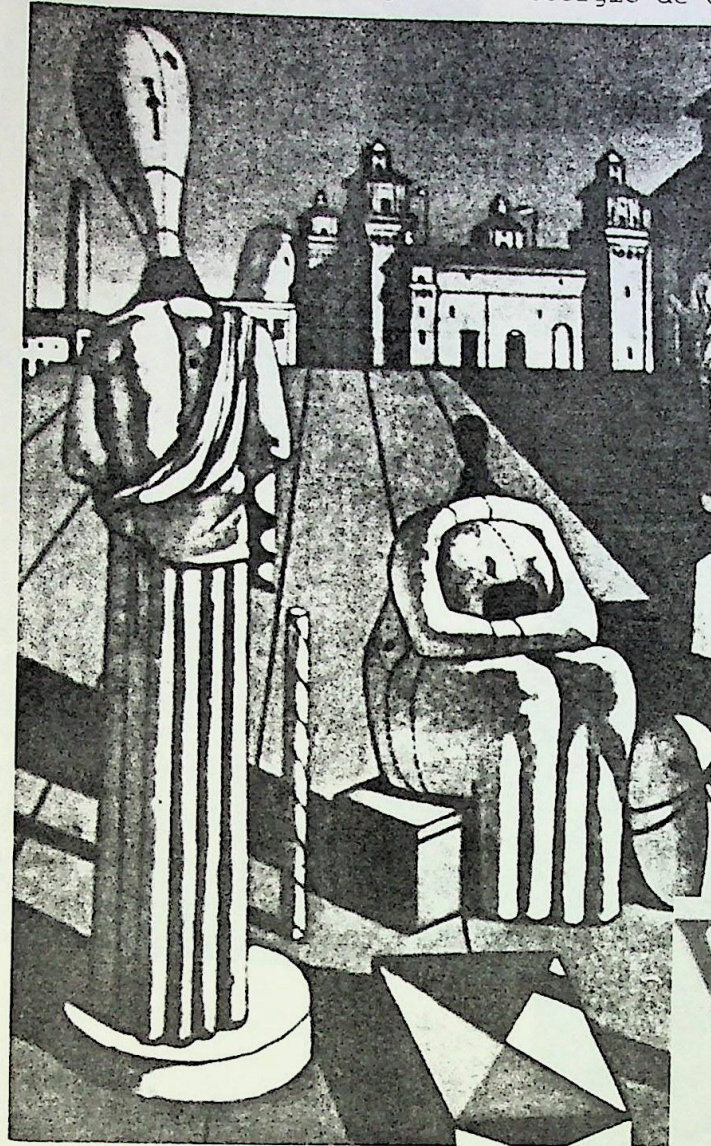


Fig. 96. Viramontes. Advertisement for Valentino, 1986.
British Cosmopolitan

Viramontes. Advertisement Rochas Cosmetics,
La Mode en Peinture, Issue No.9, 1985

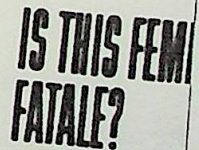


Fig. 98. Viramontes, "Is this Femme Fatale" article, Vogue
(British) 1984.

*artistic creator, a creator of ideas, images
not a fashion illustrator*

(Drake, 1987, p.11)

and has explored several techniques including using felt tip markers over photographs to get a collage effect (Fig. 100) as well as actual collage with Surrealist overtones (Fig. 101). Just as Vertés created a witty impression of 1930's chic in his illustrations (Fig. 88), Viramontes captures the essence of the 1980s with his fast, direct and strong images of which he says,

It is not essential to capture the image, not a detail, a garment, or an expression, but an impression.

(Drake, 1987, p.12)

The style of illustration used by Steven Broadway (my illustration tutor at Parson's School of Design, New York), is similar in many ways to that of Viramontes in that there is a comic strip quality, common to both (Fig. 3). An energy and strong element of movement characterizes the models in Mr. Broadway's drawings. Composition is all important to him, this owing much to his work as a video designer, i.e. he designs and sketches the composition of people and props within the various camera shots which make up a video. His clear use of line is more reminiscent of Benito's (Fig. 68) than Eric's, which Viramontes' work resembles.

Mr. Broadway looks to Art Nouveau for inspiration in his work unlike many of his contemporaries, who use the visual concepts of Surrealism as their influence as demonstrated earlier by Stavrinou (Fig. 93), Mattotti (Fig. 89), Viramontes (Fig. 101) and the late Antonio' (Fig. 81). The influence of Surrealism has lasted since it first appeared in the 1930s - ideas about fashion presentation in magazines, window display and apparel have changed but Surrealism remains fashion's favourite art. It is because of Surrealism's accessibility that its influence has survived over the years - it takes the familiar, everyday objects and bestows a dreamlike or nightmare quality (whichever way you look upon it), on them (Fig.86)

Fig. 99. Frank Langford, cartoonist, Vogue (British) 1984.



Fig.100. Viramontes, Vogue Hommes International, Autumn/
Winter, 85/86.



Fig.101. Viramontes, Collage. The Face, June 1986
Fashion editorial: Rifat Ozbek.

by using them in new and unexpected ways (Fig. 91a and 91b) and brings exciting new angles to fashion when employed by fashion illustrators.

CONCLUSION

Our perception of colour and shape as we view all aspects of design in our daily lives comes from the experiments of the artists who, without our realizing it, push forward our visual awareness. The process is a simple one. It begins with public outrage and uncomprehending shock at the unfamiliar. This is followed by commercial design exploitation of the artists' vision. From this comes visual familiarity with the new imagery and finally, public acceptance.

Fashion illustrators have always responded to changing tastes in fashion, society and art, and those who work today are no exception. They are alive to the exciting possibilities of the present, assimilating and recreating in their illustrations the most contemporary phenomena, such as multi-media experiments, laser and video. Their work often transcends the mere documentation of passing fashion since these intensely personal images, although designed only to catch the fleeting moment, catch the contemporary mood, style and spirit of an era in a way which photography can rarely do. The Ballets Russes, Cubism and Surrealism have all had considerable effects on fashion illustration and have permanently changed people's ways of looking at and thinking about fashionable dress.

As we move forward in time, artists tend to look back in time for inspiration in their work and in this way, the art movements of the 20th century will doubtless continue to play a vital role in the work of the fashion illustrator.

APPENDIX

POCHOIR Printing Method

This was a printing method particularly suited to the "de luxe" publications so popular in France from 1908 onwards throughout the Art Deco period, e.g. Le Gazette du Bon Ton (1912), Les Robes de Paul Poiret racontées par Paul Iribe (1908). It retained the liveliness of the original drawings in a way that mechanical means could not.

The process was quite laborious, each colour requiring a separate stencil (pochoir) made of zinc or bronze, the medium for printing being gouache paint. Layers of colour could be built up to produce the subtle tones of the originals. It was principally a manual technique and compared to photographic or other mechanical means of reproduction, was very time consuming and expensive. Its high quality reproduction gave an exclusivity which Lucien Vogel, editor of Le Gazette du Bon Ton, and other editors were seeking for their publications since luxury was part of the appeal of these magazines. The Gazette du Bon Ton spoke for all when it announced its intention to

be a showcase in which only the most luxurious examples of high fashion and the best of decorative arts could be displayed regardless of cost involved.

(Ginsburg, 1979, p.1)

The pochoir process was perfected in France at this time and although less known and little used elsewhere, its advantages were admired by connoisseurs of printing everywhere.

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