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***National College of Art and Design  
Department of Fashion and Textiles***

***Paris Music Hall Costumes  
from 1890 - 1930***

***by***

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MY TUTOR .....Francis Ruane



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## CHAPTER I

### **Introduction**

To set the scene Chapter 1 begins by describing current events in 1889 - such as the opening of the Eiffel Tower. Subsequently, organisation of the numerous towns and districts throughout Paris marked Montmartre as the focal point of social activity. From this area a strong artistic movement emerged; known to us as 'Impressionism' incorporating artists like Lautrec and Renoir. We learn of 'caf  conc's' and the beginnings of organised entertainment, which was eventually to become an established feature of the area. A knowledge of life in general and of the kind of people who lived in Montmartre is necessary so that the reader can understand how the community worked together. It was this close bond that added to the unique of the district; lending inspiration to so many artists and poets of the time. The rediscovery of the lithograph by Jules Cheret paved the way for fellow artists and printing firms. An overall view of Paris life is provided visually by some of such posters when at the time new inventions and household goods were constantly appearing on the market.

With the opening of the 'Exposition Universelle of 1889, the Eiffel Tower served not only as an engineering breakthrough but also stood as a symbol of social, economic and political prosperity'. The exposition also marked the centenary of the French Revolution. Situated on the left bank of the Seine on the Champs des Mar it stands 1,000 feet high. Having been designed by Alexandre Gustave



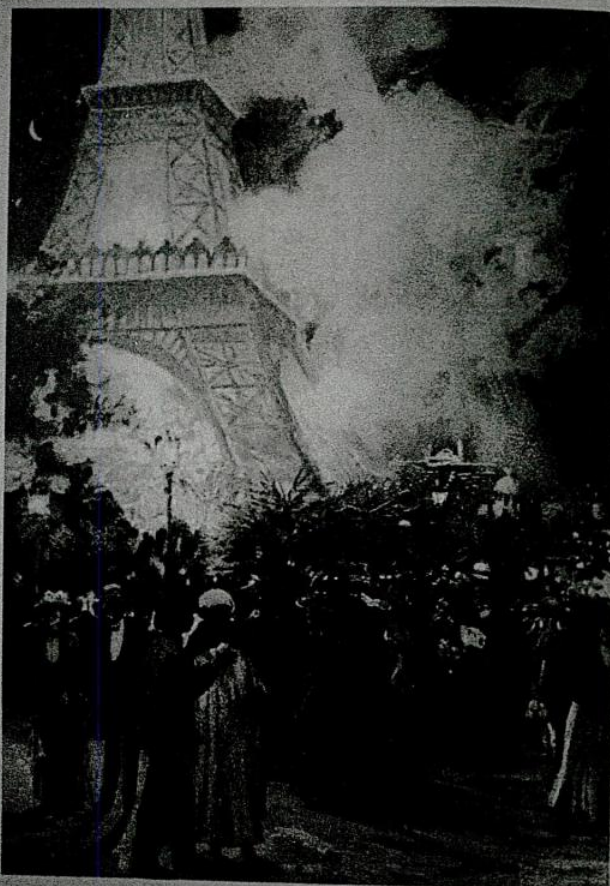


Plate 43  
H. Stead, printer, *Embrassement de la Tour Eiffel*, 1889. Phillip Dennis Cate and Family



On the banks of the blue river  
Whose murmuring flow  
Softly rocks all Paris with it's thousand voices

The Eiffel Tower like a temple from olden times  
Thrusts into the clear sky it's huge silhouette

Cathedral made of iron, airy and yet so strong  
Casting it's shadow to the far horizon  
This tower when the north wind rages  
Harkens to the song chanted by the storm

Sentinel erect in the heart of the city  
With it's far reaching gaze, electrically charged  
While all Paris sleeps over Paris she keeps

She is the Beacon, she is the Shepherd's star  
Who to our sacred walls must guide the stranger -  
And of the old world she is the Eight wonder

Plate 2

Composed by Jehan Sarrazin, 1889 ( 3, P. 7 )



Eiffel, construction began 2 years prior to the exhibition. The final contract was signed on the 8th of January 1887 and stipulated that the tower had to be completed by the 1st of May 1889. On completion, the tower marked the dawning of a new era and France's ability to once again become the focal point of Europe, (see plate 1 and 2,) an artist's and poet's impressions of the Eiffel Tower.

With the third republic in control of government many changes were underway beginning with the restructuring of the city and surrounding towns. Boulevards were widened and paved to replace many of the old narrow winding streets; back street tenements were demolished to make way for new well planned buildings. This whole facelift was helped with other social activities: the metro and tramway system was opened and, with the invention of the bicycle and telephone, communication was made easier. (Plates 3, 4 and 5). Seen on walls throughout Paris were posters by artists such as Cheret advertising soaps, chocolates and other household commodities. (Plates 6, 7 and 8). These further established Paris as a prospering city which was greatly needed to regain itself esteem after several civil wars and failed governments, Publications such as Le Courier, Francais, la Revue Blanche, Le Mirliton and La vie Parisien (Plates 9, 10, 11 and 12), benefited from new publication laws which gave them more freedom in choosing articles for printing.

### **Montmartre: Home of the Cafeconcert**

Montmartre was one of the several towns outside Paris, made a district in the 1860's; it was situated 3 miles from the city. It became home to artists, writers and poets alike due to cheap accommodation



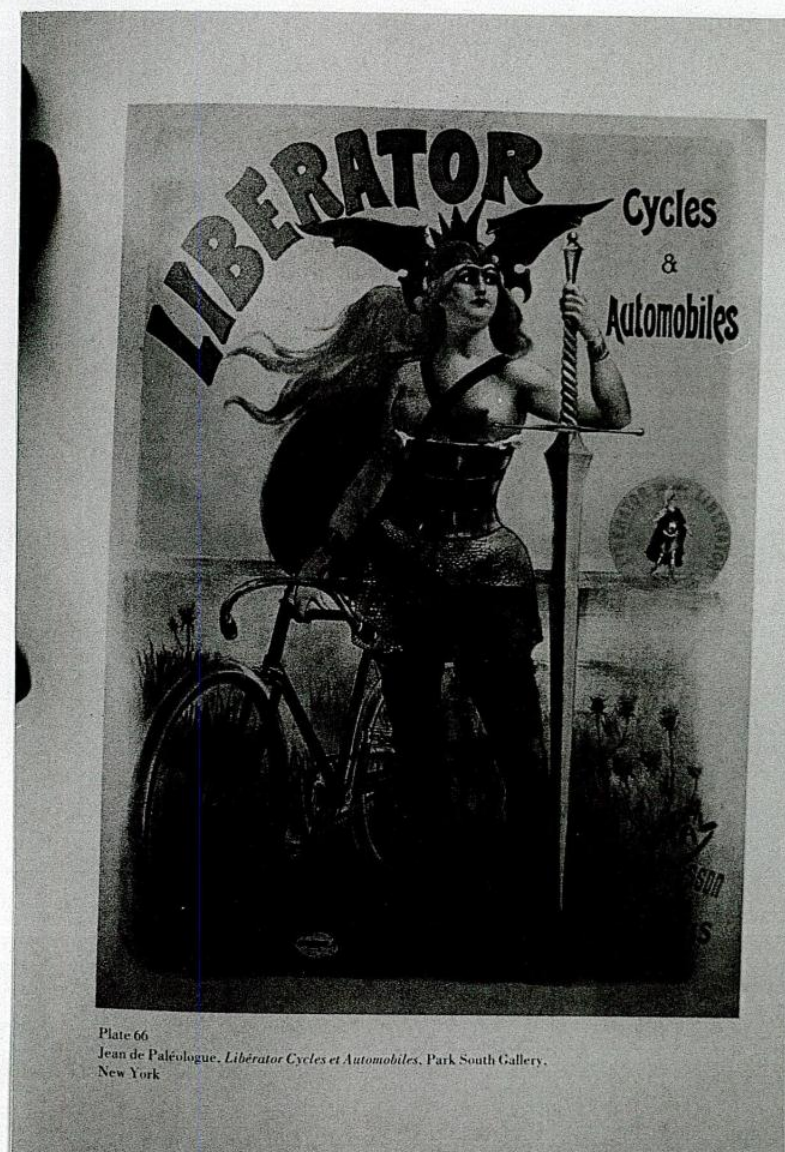
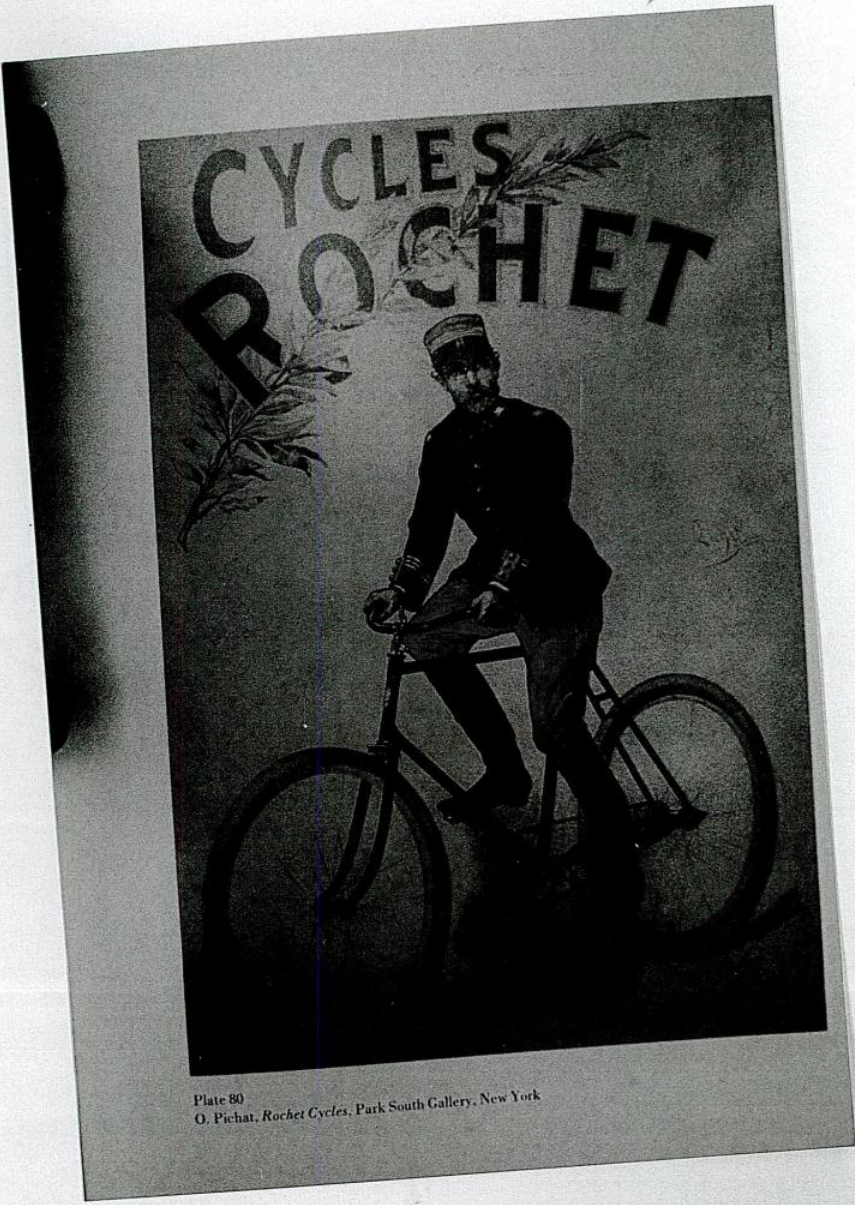


Plate 66  
Jean de Paléologue. *Liberator Cycles et Automobiles*. Park South Gallery,  
New York

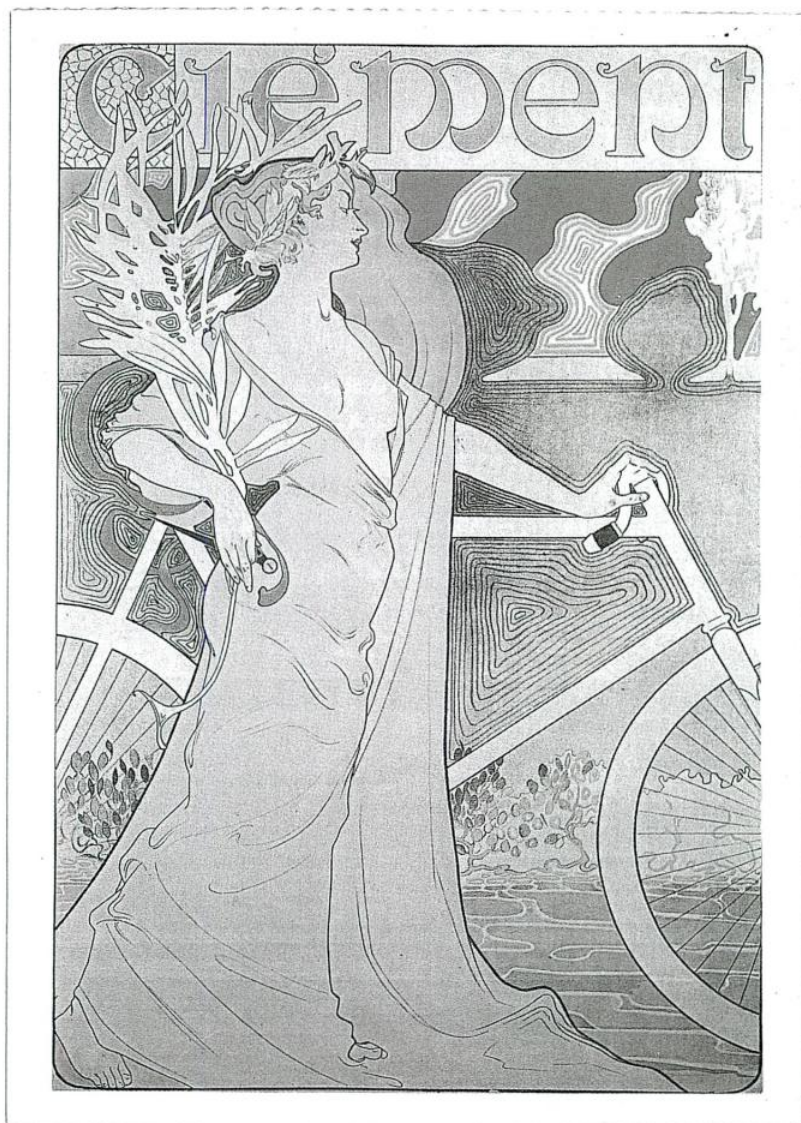


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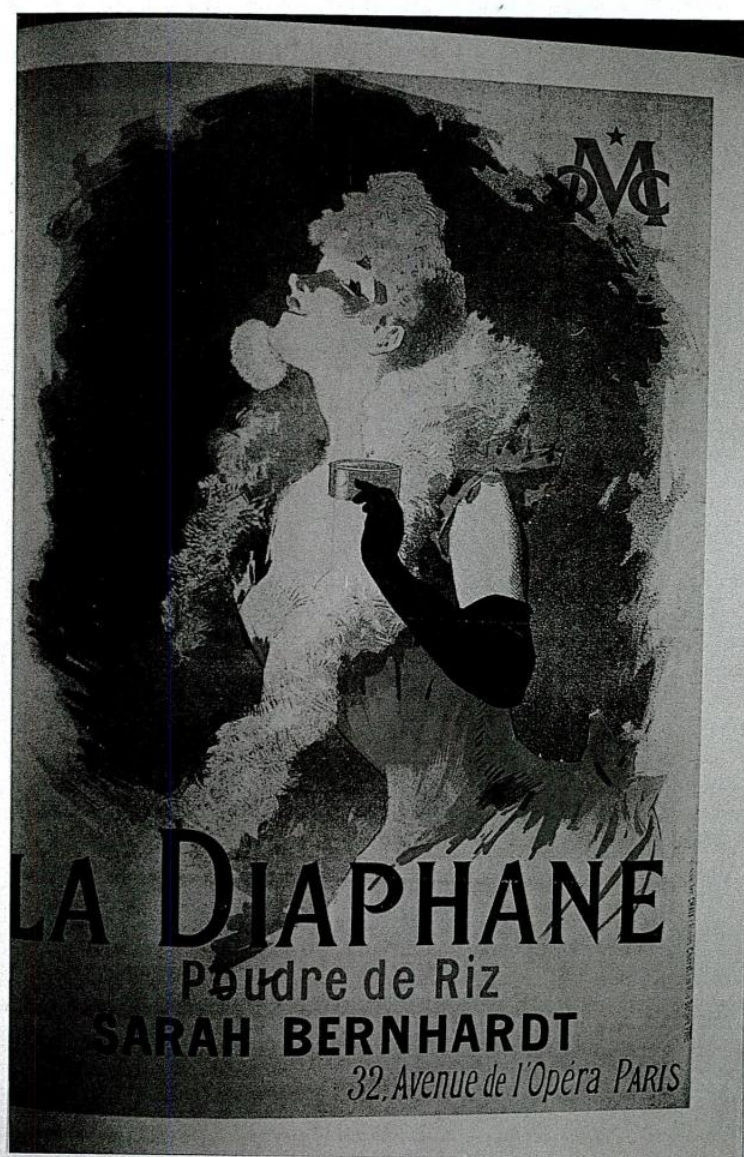






FIG. 159

132

THE GRAPHIC ARTS AND FRENCH SO



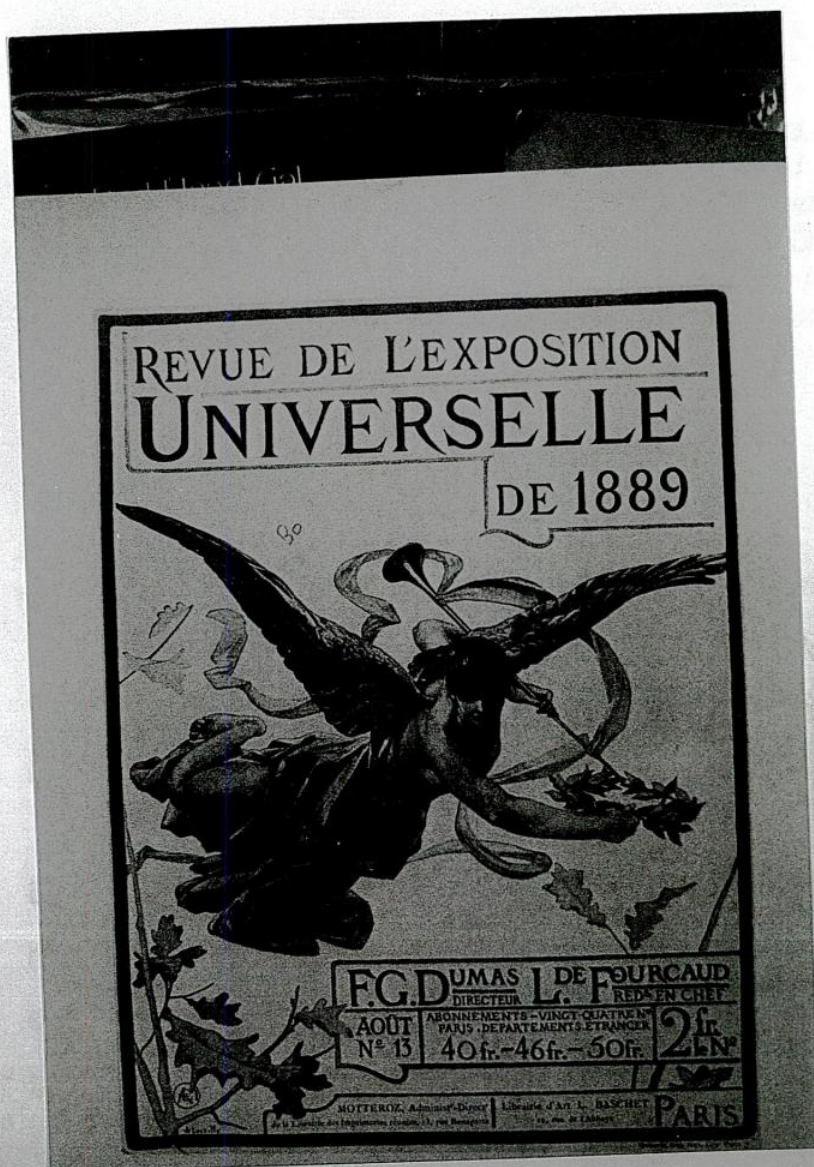






above and left) Drawings by Steinlen in the Mirliton







and rent. The Ecole de Beaux Art was nearby and was full of young students who also availed of lower prices in Montmartre. The area was however a haven for prostitutes - in the guise of factory girls, dancers and seamstresses. It was like a stage setting, it's dwellers being the entertainment.

*The little city on the hill wherein poverty breeds  
discontent, where discontent breeds with crime, where  
crime ripens and putrifies into an ever new and  
powerful sore is a giant protest against the lovelushed  
capital below. It's a bad quarter Montmartre! Of the  
absinthe the drink, hence the decadent. Of the idle  
and vicious - hence the criminal Montmartre which  
never dreams but one dream, equality and never  
grasps but one reality. That's the undercurrent.*

( )

The whole community of Montmartre was quite closeknit with artists, writers, entertainers and the ordinary working class folk living side by side, many of the painters would design interiors, stage settings and posters for the nightclubs and cafes.

Entertainment took many forms including cafeconcerts - often referred to as 'cafconc's', caberets and night clubs. The popularity of such cafe concerts depended greatly on who and what was in vogue at that particular point. Although not quite as formal as the music hall, cafe concerts were equipped with a small but adequate stage setting complete with footlights and curtains. These establishments were often the starting ground for many young dancers whose ambition was someday to appear at the Moulin Rouge or Moulin de la Galette.

One such cafeconcert was Divan Japonais; it was situated on 75 Rue de Martyres and owned by the poet and painter Jean Sarrazin. It only



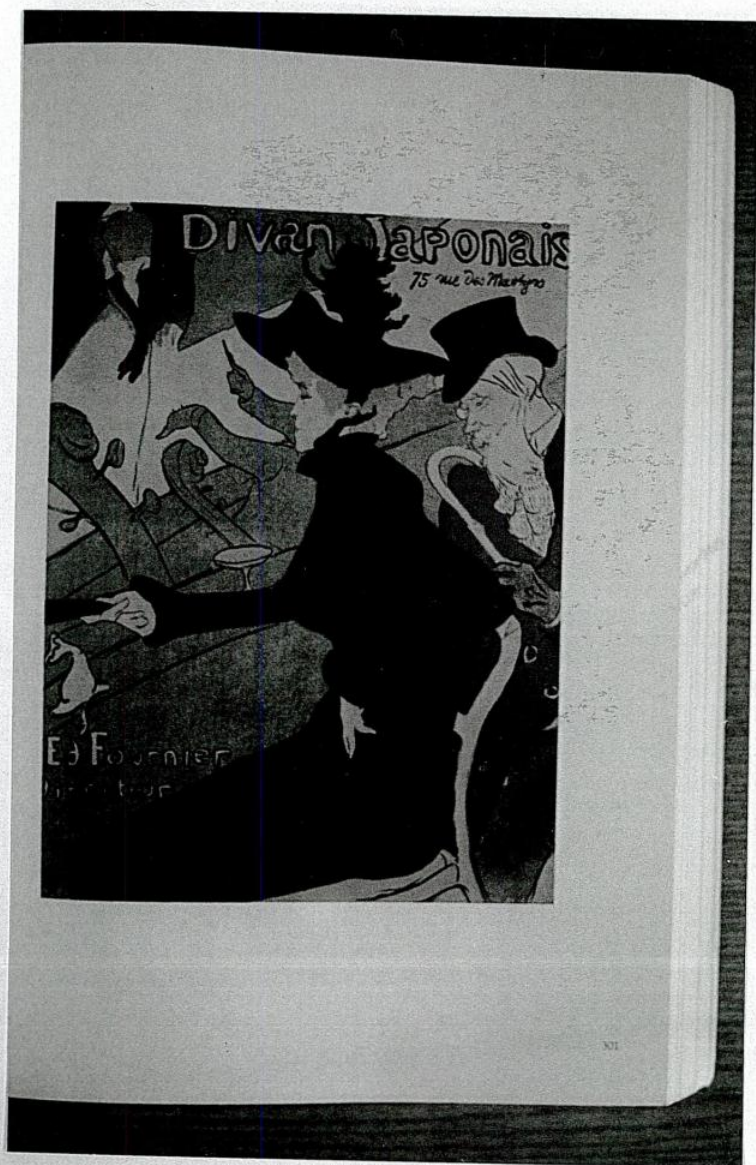
became a 'cafconc', however, when it was taken over by Edouard Fourrier in 1892. With the influence of Japanese art during this period the interior had a distinct oriental feel, bamboo chairs and furniture accentuated by the clever use of lanterns. This was probably one of the more successful cafeconcerts popular with lautrec, who designed a poster for the opening night (plate 13).

Another popular form of entertainment was the costume balls and artistic processions which took place on a fairly regular basis. Usually organised by students of l'ecode des Beaux Arts along with artists, from Montmartre a theme would be given for which elaborate settings and costumes would be made. Some of such events included Bal des Incoherents, Ball de Courrier Francais, Bal Julian and Bal Internat. One such event has been described here by Jean Lorrain:

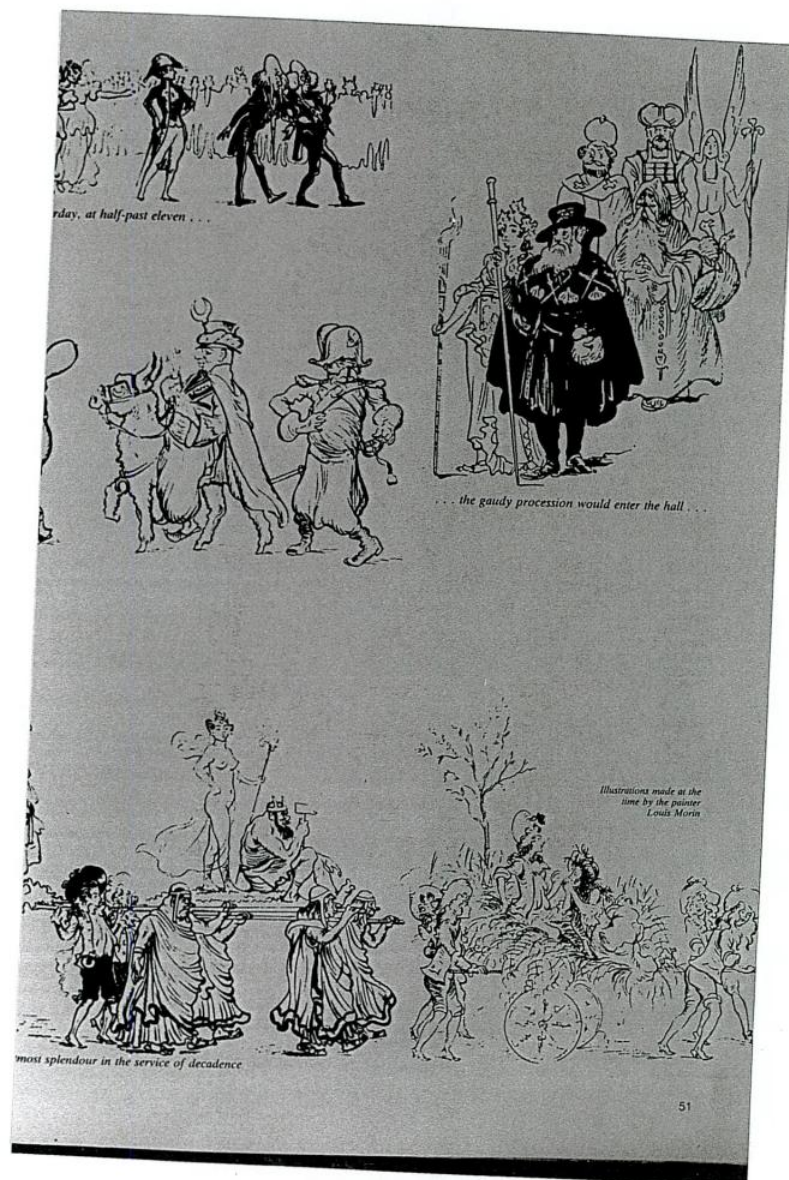
*Everyone was crowded in front of the boxes or parading up and down draped in exotic rags and costume jewellery, in assorted groups of alluring models and young art students; Hamlet and Romeo, Knights of Malta or of the Round Table, all the tristons and tannhausers, all the Elsa's and all the princesses of Germany, Italy, Scotland. (15, P 49. )*

These costume dancers would have been attended by many of the bourgeois set in Paris and were despised greatly by the working class. In retaliation to this they organised their own form of costume balls termed as 'vachalcades' on preplanned procession routed through the narrow winding streets of Montmartre. Artists such as Adophe Willette and Roedel were employed as costumers and themes reflected such things as the studios and artistic events (Plates 14 and 15), the procession finally ending at Place Blanch in front of the Moulin Rouge (Plate 16) to which the procession would return later that same evening to partake in the fun and frolics staged at the

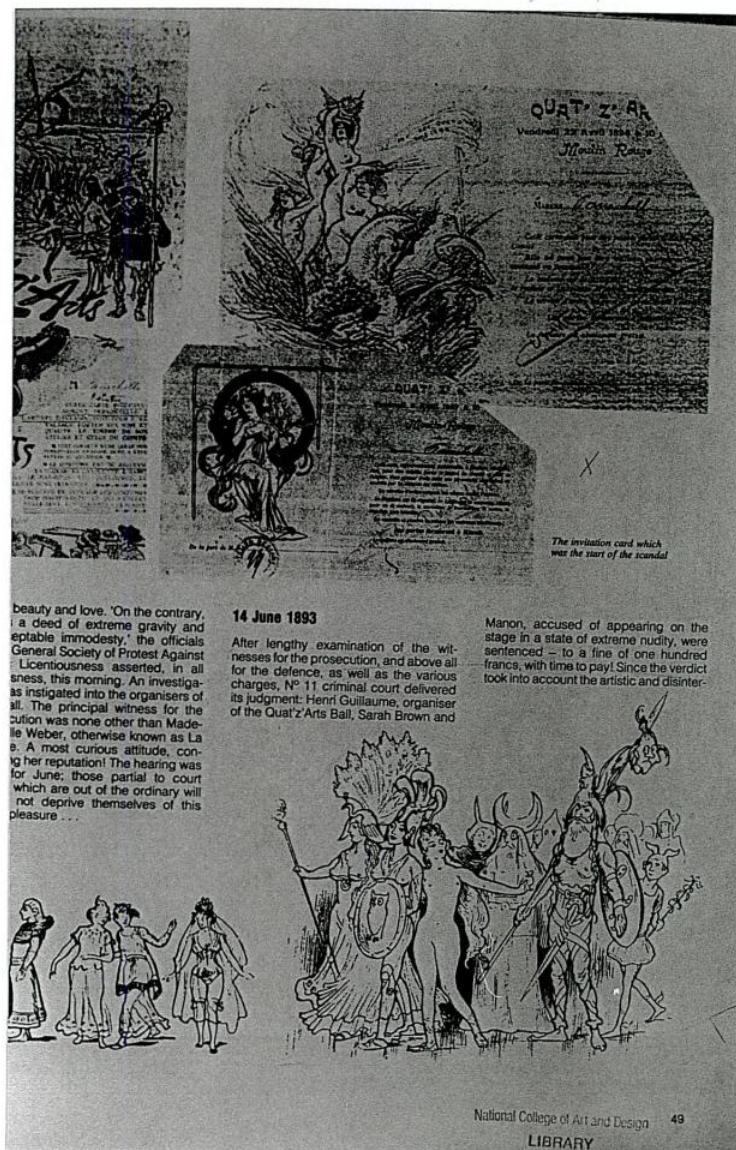




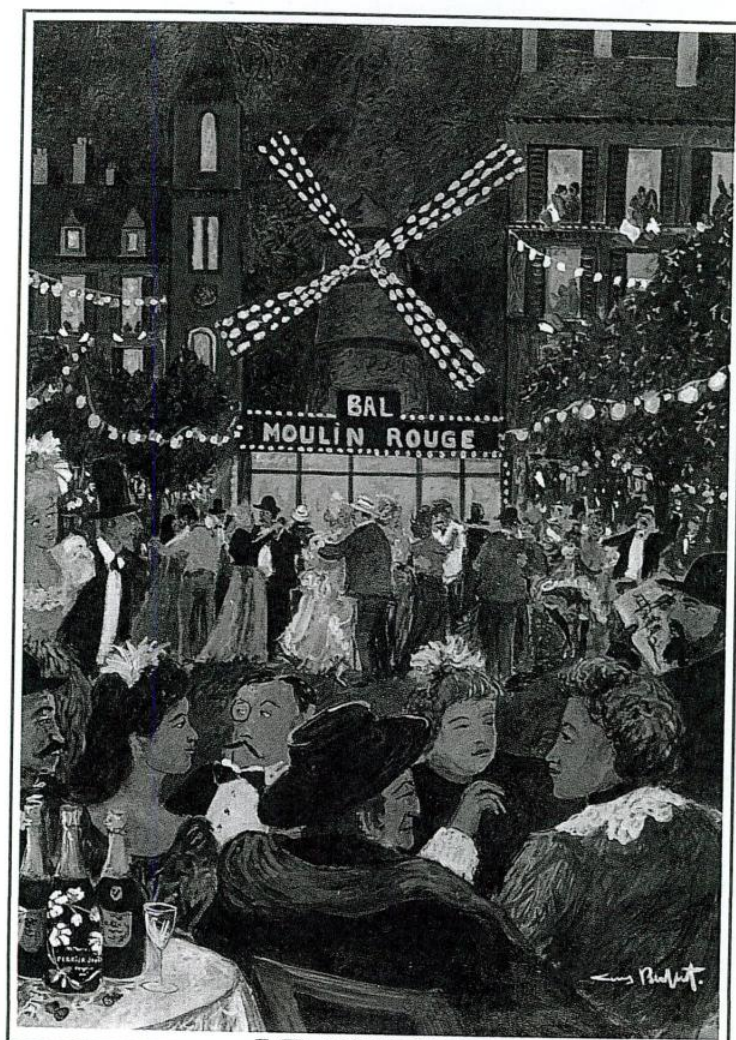












LA BELLE EPOQUE



club. However, due to lack of funds and the continual disruptions of fighting, the processions were discontinued.

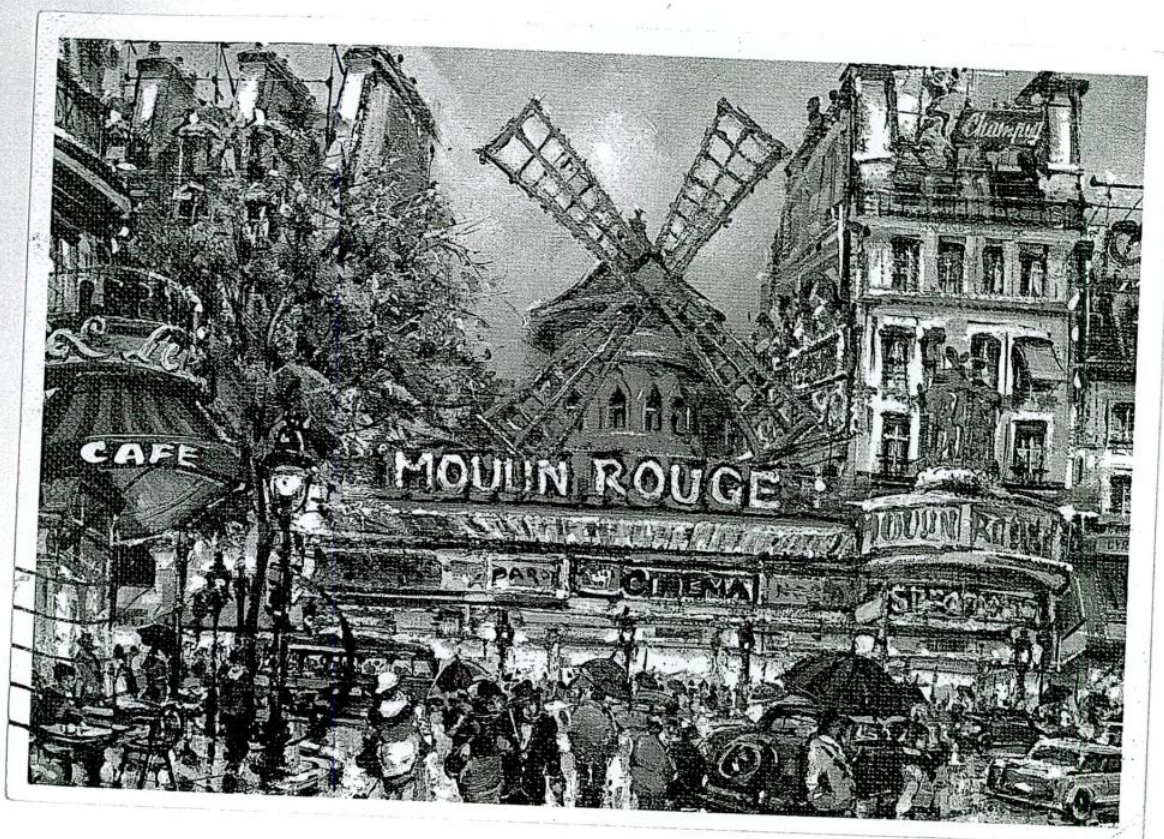
And so this brings me on to the next stage - the Paris music halls. Places such as Moulin de la Galette, the Moulin Rouge, Casino de Paris and the Folies Bergere (Plates 17, 18, 19, 20) were amongst the more professional music halls, employing the top acts of dancers, singers and commediens. The shows attracted a wide audience ranging from working class to the bourgeois who frequented such places as Moulin de la Galette and the l'Elysee Montmartre respectively.

L'Elysee Montmartre is one of the oldest music halls, having been established before 1850. Located at 80 Boulevard Rochechovart it opened on Tuesday, Thursday and Sunday evenings. Models, actors, playboys and writers formed the cosmopolitan clientele who frequented the club. Situated at the foot of the Sacre cour and next to Montmartre the club is still in existence as this photograph taken in February 1992 proves. (Plate 21)

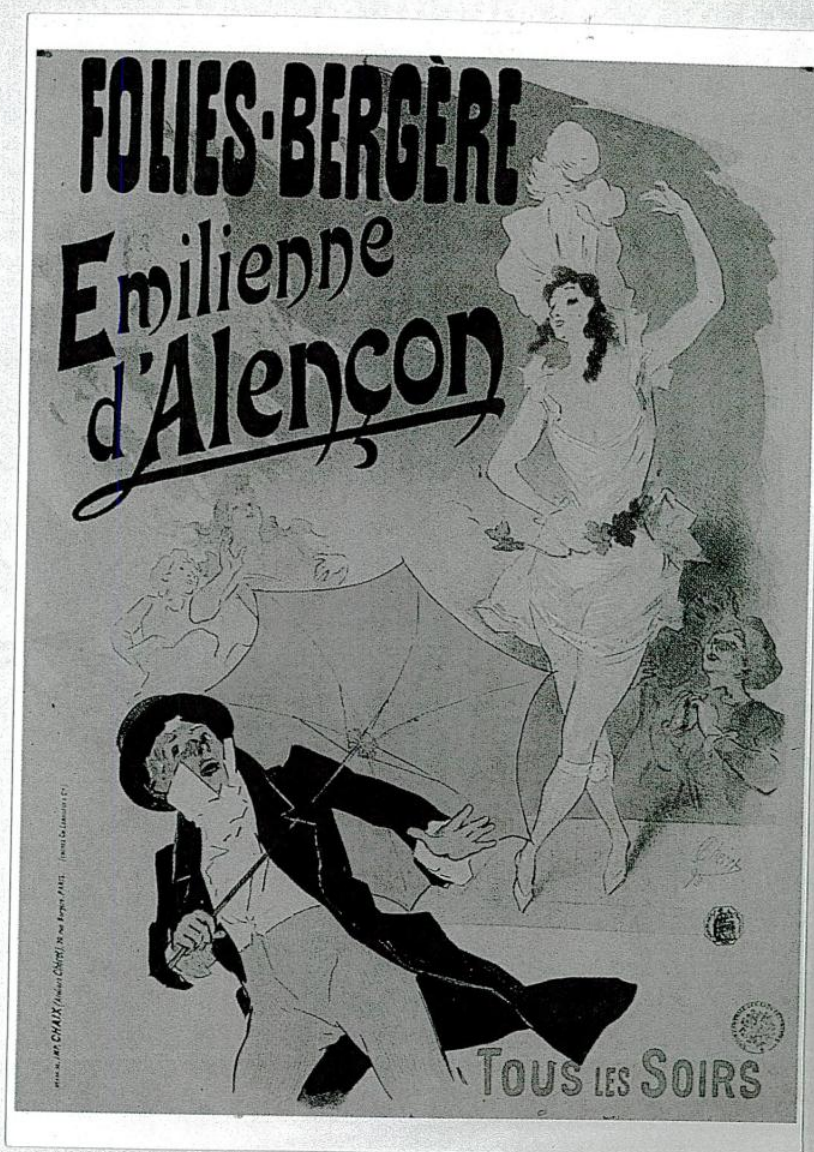




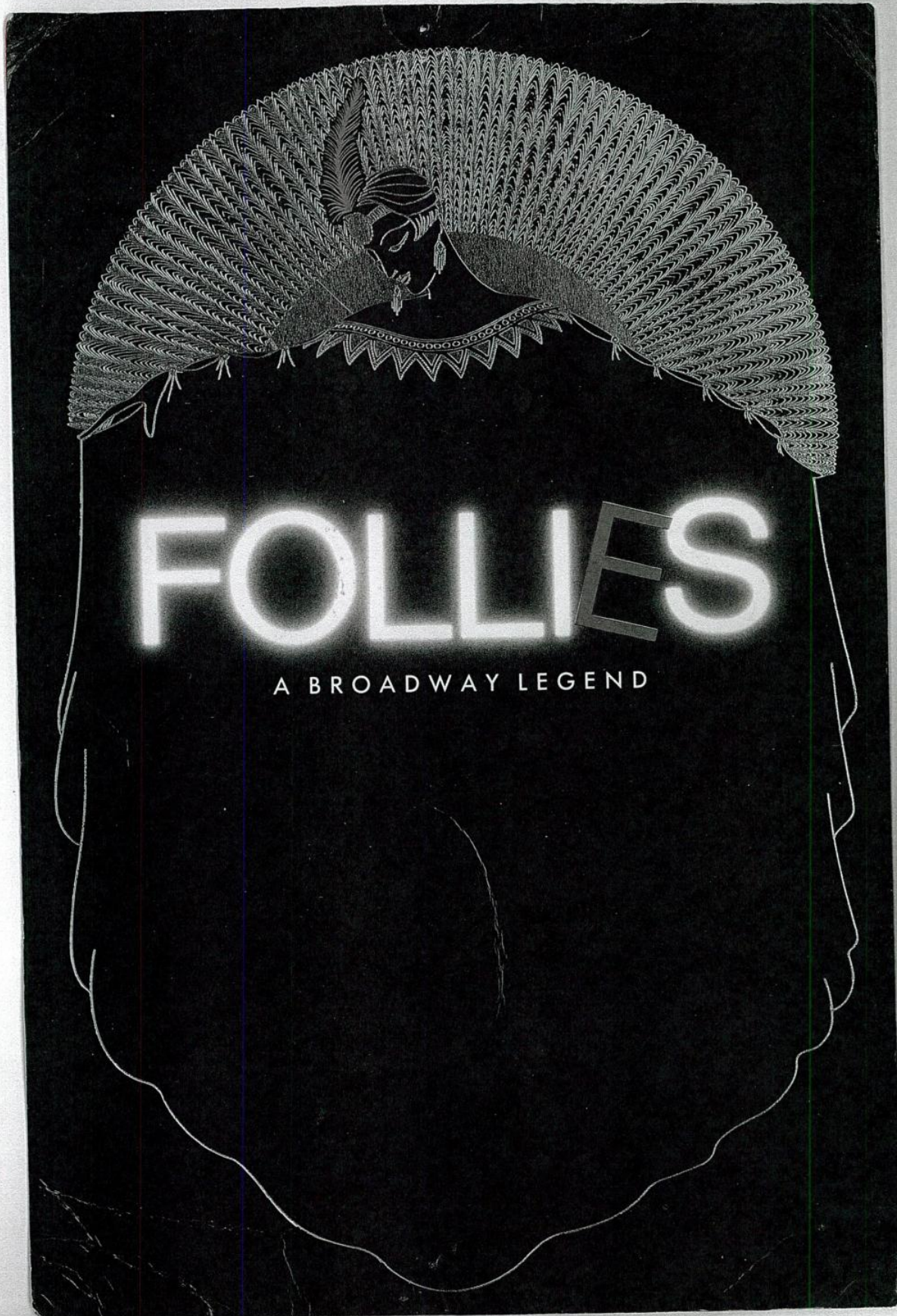


















The Moulin de la Galette was established in 1834 by Madas Charles Debray, known at first as Moulin Radet and Bal Debray the name was formerly changed to Moulin de la galette.

*le Moulin de la Galette is decorated with restraint, it's picturesqueness consists in an old windmill which was preserved, thanks to a great deal of buttresses and supporting girders and finally disfigured by a circular elevator. It's motionless arms seem stiff from archaic rheumatisms and it's steps worn by generations of tourists, visitors and habitues. From atop the platform and the annexed terrace one could see Paris spread out under the sky like a gigantic which emerged like reefs the principal monuments. But the Eiffel Tower came and put that into oblivion. ( 6.259 )*

Perhaps it's most outstanding feature was the rooftop platform which provided a panoramic view of the city. Entertainments included the donkey rides famous at the Moulin Rouge as direct rivalry to the other dance halls. Artists such as Renoir were regular clients at the club - he always included his friends in his work, providing a pictorial history of dancers such as Margot and Suzanne Valadan. He captured the atmosphere in the gardens of the Galette in paintings like 'Under the arbour at the Moulin de la Galette (Plate 22). Both this and another canvas show couples dancing in the dappled shade of the trees in the gardens of the grounds (Plate 23).

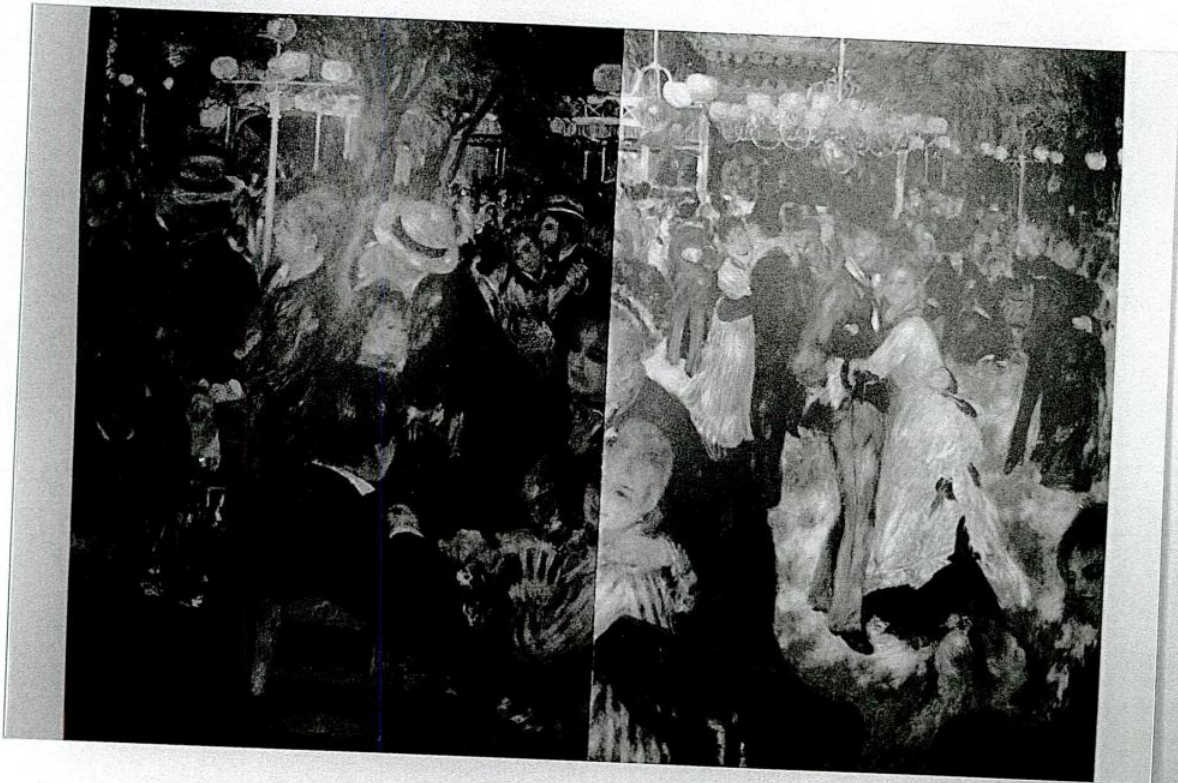
*Some bygone architecture attracts my attention, a dilapidated facade and broken pillars; and standing in the midst of ruined gardens, circled by high walls, crumbling and white, and looking through a broken gateway I see a fountain splashing ... one found oneself facing a huge lawn of unknown grass dotted with poppies, convolvulus and daisies. ( 6.259 )*

It was in these grounds that Renoir would bring his canvas and











amongst the young Parisian set he would commence his work, Moulin de la Galette remained one of the more exclusive attractions for some time.



## CHAPTER II

### **Introduction**

Continuing on the subject of Paris music halls, Chapter 2 advances on those clubs briefly mentioned in Chapter 1. Distinctions are made between the various clubs; mostly done so by the clientele and form of entertainment provided. Beginning with an historical account of the club, incorporating when it opened, where it was situated, artists involved i.e. Lautrec, followed by an account of some of the famous names who appeared at such clubs. Leading on from the stars of the music halls I have singled out aspects of their costumes such as their shoes. By looking at the work of various artists a good visual history of everyday styles emerge. And as most of posters are in colour the reader can see the brightness and gaiety in leathers and textiles in the 1890's; a time often quite optly referred to as the 'Belle Epoque' translated meaning Beautiful Era.

The Moulin Rouge and the Follies Bergere have been noted as the most successful nightclubs in terms of entertainment and extravagance. Dancers such as Jane Avril and la Goulue all rose to fame through their work at such clubs. The Moulin Rouge became home of the 'cancan' (Plate 24) and to many working class girls who saw this as a chance to show off their talents. Costumes were often adaptations of everyday wear - simplifying the restrictive corsets and tight fitting clothes for ease of movement and in turn playing a role in changing the image of women's fashions.

Officially opened on October 6th 1889 by Charles Zidler and Joseph







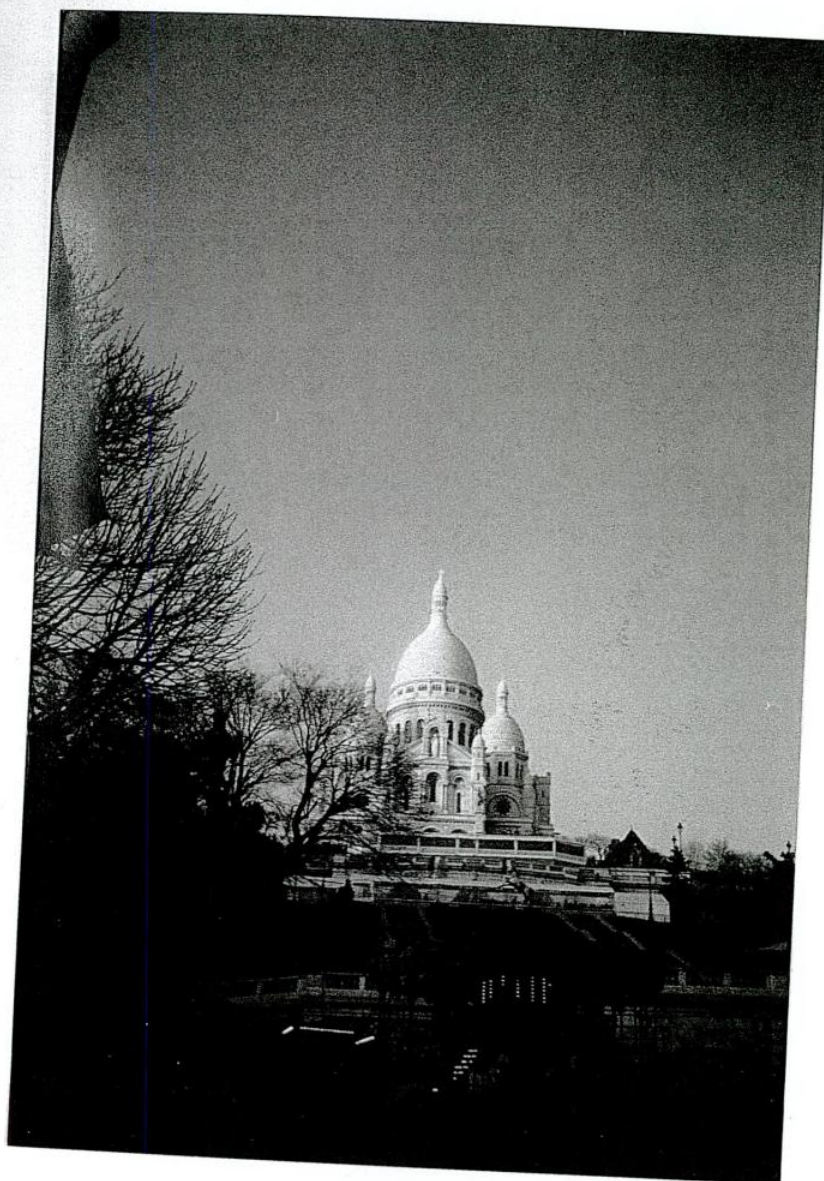
Oller, the designer Willette was commissioned to decorate the premises. He also chose the name 'Moulin Rouge' which was borrowed from a restaurant on Avenue Franklin Roosevelt. Situated on 90 Boulevard de Clichy, near Place Blanche, it was an ideal location attracting passersby on their way to Montmartre and the Sacre - Coeur (Plate 25). Constructed on the site of a previous dance hall known as la Reine Blanche, the layout of the Moulin differed greatly from its rivals. There was a large garden laid out with small tables and chairs. At the top end there was a huge paper mache elephant (Plate 26), acquired from the previous Paris exhibition and situated near a small stage. Willette included a variety of themes from different countries giving the club a new and exciting appearance compared with the stereotyped architecture of other music halls. The club opened each evening at ten o'clock, providing two-and-a-half hours of entertainment with such people as Aristide Bruant, Jane Avril and May Belfort, (Plates 27, 28).

*Two bands played for dancing - one of them in the shadowy light of the outdoor garden. In addition there were fortune tellers, a shooting gallery and in the late evening a chorus of belly dancers. Certainly one of the most popular attractions was a large room next to the entrance with candlelit tables for two. At each one sat an attractive young woman waiting for a customer to join her and then negotiate for drinks, dancing and possibly a more intimate relationship.*  
( )

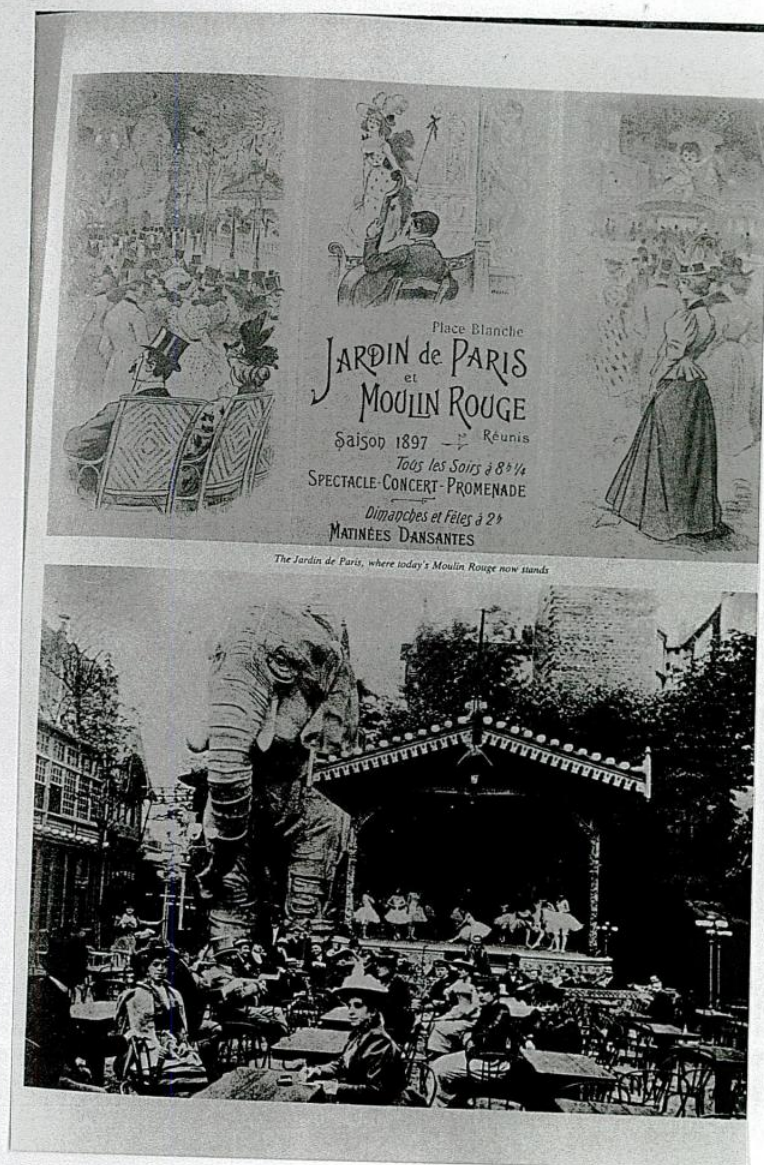
Probably the most notable architectural feature was the red windmill which constantly turned, hence the name Moulin Rouge.

All of this can be seen in works by Toulouse Lautrec, as he spent many days and nights in the cafes and clubs of Montmartre catching many of the wild and wonderful characters seen haunting the clubs.





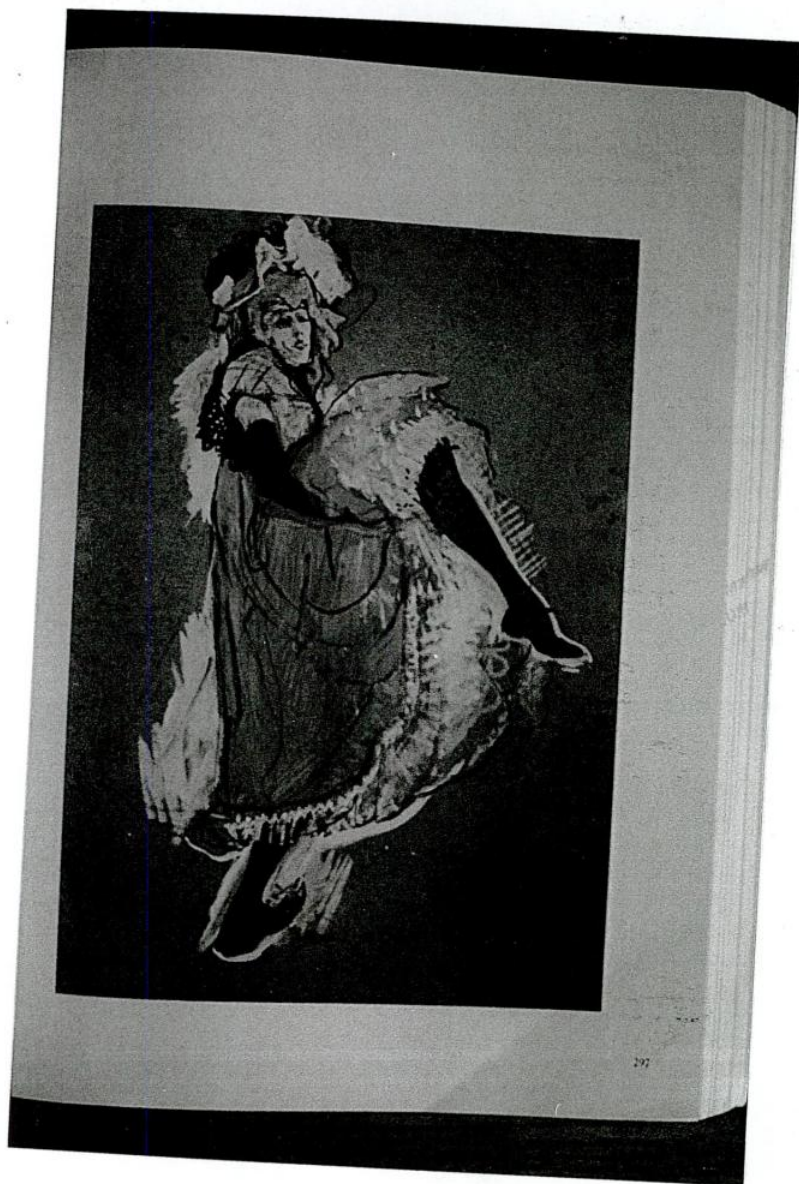














He designed the opening poster for the Moulin Rouge featuring his favourite subject, 'la goulue' (Plate 29) Pictured in front of an audience she displays her dancing abilities in a polka dot top, hair knotted at the front of her head. She is wearing the famous black stockings and petticoats and her swirling skirt shows a froth of lace and knee length bloomers. A description given by Yvette Guilbert of La Goulue in her autobiography described a similar style:

*'la goulve in her black silk stockings caught her black satin shod foot in one hand, gave a twirl to the sixty yards of lace on her petticoats and revealed her drawers which were comically embroidered with a heart, stretching roguishly across her little bottom; when she curtisied in pent salutation, her adorable legs - agile, witty, tantalizing legs would appear for a moment then vanish behind the big rosettes of pink ribbon at her knees and the enchanting loom of lace that fell to her ankles. She removed her partners hat with a neat kick and did the splits, with head and shoulders erect, her sky blue satin blouse showing off her slender waist and her black satin skirt, cut like an umbrella spreading out in a circle more than 5 yards across. And it was magnificent. le goulve was pretty, and looked witty, if vulgar. She was blond, her hair cut in a fringe at the level of her eyebrows and piled on top of her head like a helmet rising from a coil twisted hard at the nape of her neck so that it would not come down while she danced. Her celebrated lovelocks hung in spirals from her temples to her ears and from Paris to the New York bowery by way of London, and the brothels of White Chapel, every tart of that day had the same hairstyle and more the same coloured ribbon round her neck. ( 16. P 7 )*







Born 'Louise Webber' in Alcase Lorraine in 1866 la goulue moved to Paris with her family as refugees to escape Prussian invasion. She got the name 'la goulue' for her reputation in bars, goulue meaning glutton, as she would eat and drink whatever she could. She worked as a flower girl, launderess and occasionally as a prostitute. She was educated by nuns and employed by her mother - not that she was much help. Her mother ran a laundry service and it was during her teens that la goulue would 'borrow' clothes left by customers who had unsuspectingly left them in to be laundered. Soon she was known throughout the district of Montmartre and was to become acquainted with such people as Renoir. He, in turn, brought her to places like the Grand Vétour and the Elysée Montmartre. Joseph Oller at the Moulin rouge recognised her talent as a dancer and because of the attention she attracted knew she would be good for the image of the newly opened club.

### **Les Bas Noirs**

Photographed several times, her pictures provide great historical reference material on the fashions during this time (Plate 30). Take for example, the stockings or 'Bas Noirs'. We know that with the invention of power driven machinery stockings were knitted using silk, cotton and rayon. Often embroidered with sequins and beads, they were shown at many of the universal exhibitions in Paris (Plate 31). Such stockings are seen worn by la goulue pictured at her home in Montmartre (Plate 32). She is seated, 'seen flaunting a low neckline, a diadem in her hand'. (1895 P.25) Another shows la goulue and Grille d'Egout wearing the same stockings which had a contrasting colour inset on the inside leg; the edges were decorated with beading







(FIG. D)

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and embroidered at the point in a fan-like shape (Plate 32). Coloured stockings in bright greens and reds were often seen on Yvette Guilbert and as the hemline rose they became more important as a fashion point. (See plate 33). Lautrec's poster of Yvette Guilbert at the Moulin Rouge portrays the 'sharp accents of colour notably the surprising scarlet of the dancers stockings'. (16, P. 63.) Also popular was the garter, found in a variety of colours and fabrics adding further decadence to the lace underskirts of the dancers. Often frilled with ribbons and bows, they added individuality to the otherwise plain black stockings. (Plate 34).

### **Footwear**

Both shoes and boots were worn by the dancers throughout the cabarets and music halls. Red and yellow were popular colours with heels rising to six-and-a-half inches at some stages. This helped create the 'S' shaped silhouette of the corset and bustle. However, the most comfortable height ranged between 3 and 4 inches. A common feature was a heeled shoe with 2 or 3 straps across the instep.

Boots, in a style shown as the Richelieu, could be laced or fastened as far as the ankle, used in conjunction with contrasting adours of leather such as a pair of laced up boots in rust satin and black chantilly lace. They laced up at the front with 14 eyelets and reached midcalf, and made by M. E. Sablonniere. They were shown at the Paris exhibition of 1889 (Plate 35).



Her decline continued during the war. Her last lion died of hunger, she sold off her booth and found herself on the street. In about 1925 a writer, Sylvain Bonmarriage, discovered her in Neuilly-sur-Mame. Her hair was white and she was toothless.

"She was a stout old woman, completely lacking in intellect, and we had the utmost difficulty in getting her to say a few words. She understood nothing of what we wanted from her. Now and again, a flash of light would gleam from the darkness. We started her off:

"Monsieur de Lautrec? Oh yes, sir, I knew him. That's a long time ago, Monsieur de Lautrec. . . A small coffee and rum please. I had plenty of fun in those days . . . It's seven years now since I was last in Montmartre. It must have changed a lot . . . Poor Monsieur de Lautrec. Do you think I could have another little coffee and rum?"



*La Goulue and Grille d'Egout in the cancan*

In 1928 she returned to Montmartre selling peanuts, matches and cigars on the pavements from the Moulin Rouge to the Cigale. No one recognized her of course. Her thoughts, as she watched the crowd arriving to applaud Mistinguett, may be imagined. Legend has it that she managed to get Aristide Bruant's former Mirliton cabaret which had been converted into a police house. She was ready to take on any job from cashier to housekeeper. On January 1929, as she lay dying, she asked for a priest.

"Father," she managed to murmur with what strength remained, "will the Good Lord pardon me? Will there be a place for me in heaven? You see, I'm Goulue . . ."

The Good Lord has surely not refused her this corner in paradise. It would be the smallest of compensations when her earthly life, both on the stage and in the underworld, was spent in the underworld.







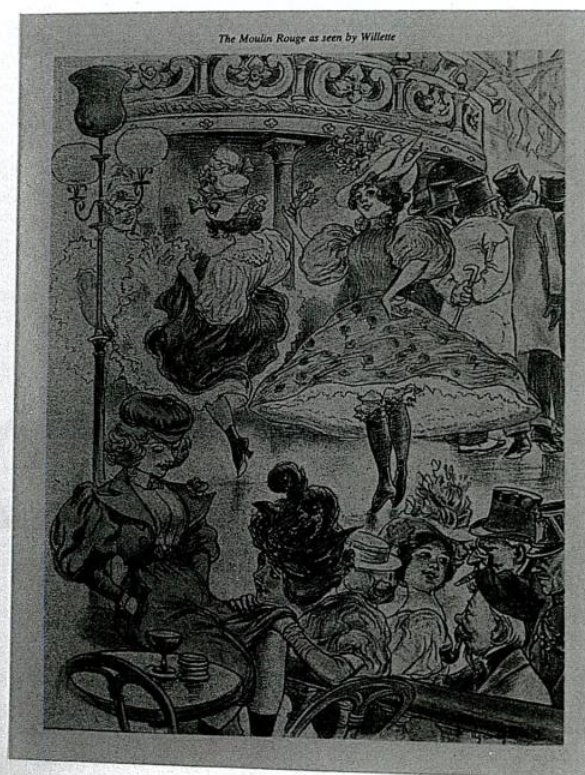






FIG. 3.

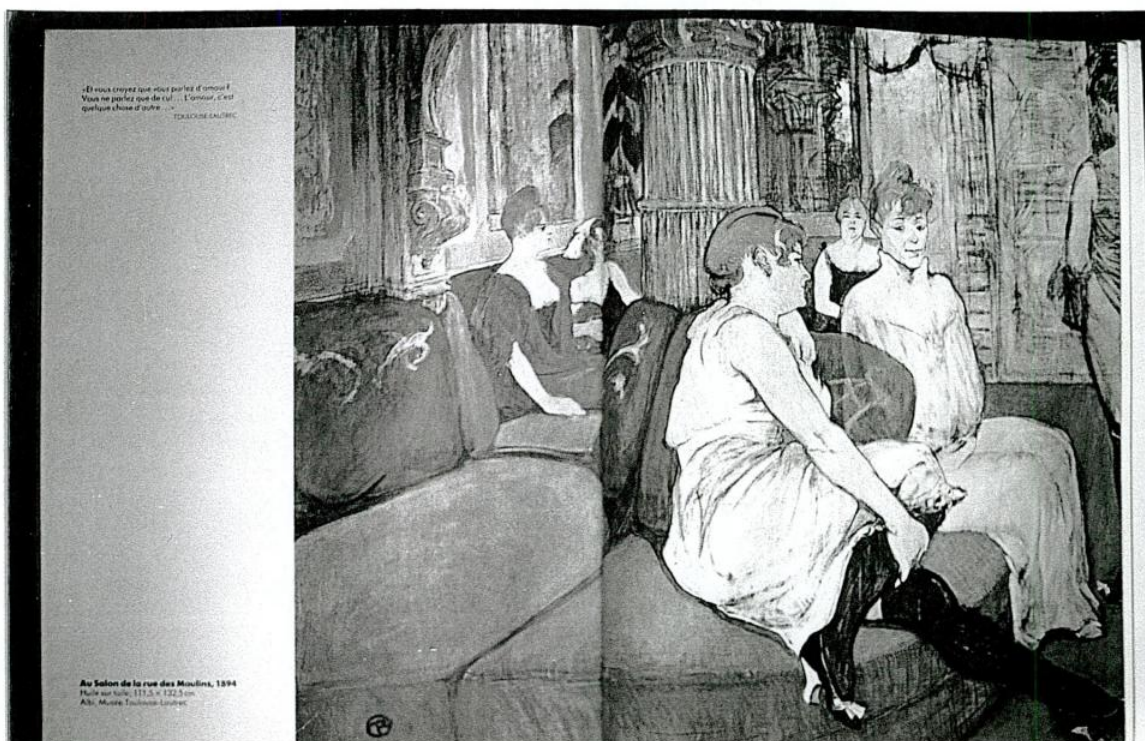


However, many shoe styles of the 1890's were quite plain and featured only a small buckle at the front. A throwback to the 18th style of high fronted shoes came back into vogue but decorations were purely ornamental as opposed to being previously functional. Black was a prominent shoe colour, however grossgrain and satin in vibrant colours became popular for evening wear. Toulouse Lautrec's work provides brilliant reference material for fashions during the 1890's. Because he is famed for reflecting working class life we know that what we see is what would have been worn by the majority of people.

In the painting Rue des Moulin (1894) (Plate 36) by Latrec we see in the foreground a couple of girls seated in the foyer of one of the many brothels he frequented. One of the girls sits with her leg caught in one hand, displaying two tone kidskin shoes of lilac and black. the front of the shoe appears to be decorated in a loosley knotted bow, highlighting both the heel and trimmed edge which are all in lilac. The heel appears to be about 3 inches high tapering into a square block at the sole. The sole can be barely seen but you can see from the underside of the heel that it is in a light tan leather.

Many posters such as those by Jules Cheret have variations of this type of shoe. In his poster Quinquina Dubonnet (Plate 37) the girl wears a striped dress of apple green and white; her co-ordinating shoes are in sharp contrast to her black stockings. The shoe is quite pointed and is decorated with a large bow in the same colour. This type of shoe crops up quite regularly in other posters and seems to have been a successful style. Other styles shown in illustrations include Ballet style pumps featuring bows crossed at the instep and











around the ankle, most popular in paler colours. This can be seen in a poster (Plate 38). More unusual for its day is a 'T' bar shoe shown by lithographist Jules Grin in a theatre poster dated 1900 (Plate 39). In addition to rosettes and bows, the pom-pom crops up every so often as in the poster by Lucien Lefare (Plate 40). Advertising the cafe Eldorado, Cheret adapts the Ballet pump, worn by a cabaret dancer. Her yellow shoes have a single ankle strap and are decorated with tiny yellow baubles and belles (Plate 41).

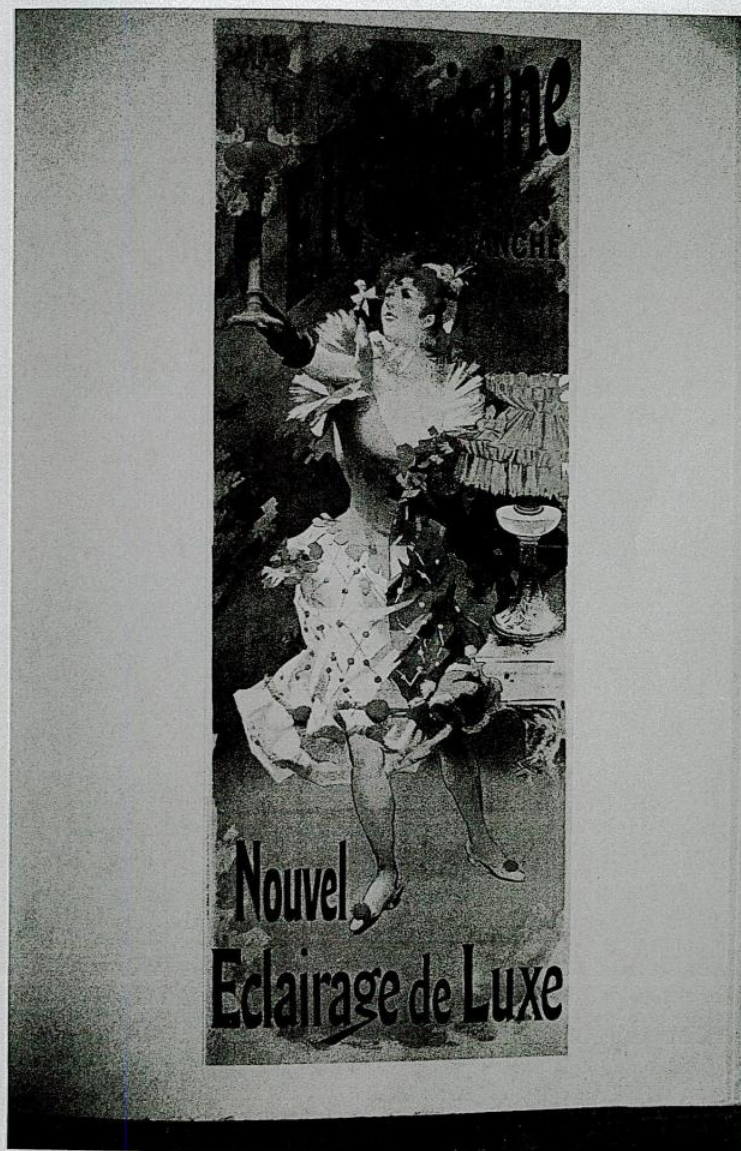


















### **CHAPTER III**

#### **Introduction**

This chapter deals with costume designers becoming an integral part of the music hall scene. The emergence of costumers after the 1900s was noted, with designers beginning to receive credit for their work on each show programme. It is through such documentation that otherwise unknown designers were discovered. Sadly these credits often remain the only written evidence of a designers existence. Such information was found in the book 'The Moulin Rouge' by Jacques Pessis and Jacques Crepineau. As well as containing previously unpublished material and memorabilia dating back to the early days of the club, photographs and sketches of many of the revues have been reproduced. It is through such works that connections can be made between costume designers and their influences. This I have showed by comparing and contrasting the styles of people such as Gesmar and Poiret.

#### **Costumes in Paris after 1900**

It is perhaps unusual that my source of research for Paris music hall costumes was found in America through the help of Mark Swartz at the Shubert archives in New York. From here I got in touch with Mary Ellen Brooks at the University of Georgia. In 1986 she did a review of a selection of the 7000 music hall costume designs which the college has in its possession.

The costumes mostly date from the 1920s onwards as it was around



this time that many fashion houses were set up in Paris. Production began after the initial sketches and working drawings were matched up with suitable fabrics; these were in turn attached to the preliminary sketches and returned to the seamstresses. On completion both costume and stage sets were finalised. Any changes in fabric colour were corrected allowing the designs to go into full scale production. These garments were then illustrated by such people as Georges Lepape and Georges Barbier. It was in 1908 that a magazine called The Gazette du Bon Ton was started. All the fashion plates were hand coloured by a skillfull team showing the fashions of people such as Paquin, Vionnet and Poiret. However, costume design was not considered an art form and many of these illustrations only served as reference points for the seamstresses. It is only quite recently that they have received appreciation for their historical value. Designers such as Erte & Poiret were known for their involvement with the Parish music halls, creating outfits for people such as Mistinguett. During the 1920's Max Weldy was a prominent name throughout the music hall scene. With his studio next door to the Folies Bergere, he was a favourite amongst the producers of the shows. Known as the premier costumnier of Paris, he had people ranging from dress-makers to shoe and wig-makers so the celebrities had to travel no further than a couple of yards to be fully fitted out. He included amongst his apprentices people such as Freddy Wittop, Erte and Georges Barbier. Erte was famous for his 'costume collectif', which required a number of people to wear one garment; he also invented the 'rideaux vivant' translated meaning 'human curtain'.

### **Early Days at the Music Halls**



Poiret, Erte, Dolly Tree, Georges Barbier, Gesmar, Zamora, Zig and Pol Rab are just some of the costumers connected with the Paris music halls, namely the Moulin Rouge, the Folies Bergere and the Casino de Paris. The 1920's and 30s have often been referred to as the great 'Jazz Era', featuring stars such as Josephine Baker, Charlie Chaplin, Marlene Dietrich, Maurice Chevalier and Sophie Tucker. Although there is not much documented information on some of the designers, there are valuable sketches and illustrations of their works in connection with revues for the various clubs. It is possible to make connections between styles and ideas. For instance, people such as Poiret had an immense influence on other fellow designers such as Gesmar and Zamora. Gesmar was to become one of the most represented costumers at the Moulin Rouge. Born in 'Nancy' in 1904 he moved to Paris in his early teens and having been first discovered by Andre Spinelly who was a well known comedienne at the time, he was employed by her to design various costumes for stage performances. After some time he was taken under the wings of 'Mistinguette', the stage name of Jeanne Bourgeois (Plate 42) who was famed for her version of the waltz known as 'Valse Chaloupee'. During this time he concentrated on producing various costumes and designing stage sets for the Moulin Rouge, namely Montmartre aux Nues and la Revue Mistinguett'. Another revue in which Charles Gesmar was the sole costumer was Ca C'est Paris, consisting of two acts and sixty scenes created by Jacques-Charles. All the costumes for Ca C'est Paris were created in the Moulin Rouge workshops under the direction of Mistinguett. Costumes were described in the programme as being a 'feast for the eyes'. (15 p. 127)

*'A mixture of sumptuous costumes, diamonds, precious stones, feathers and flowers, right up to the last scene, the apotheosis of the evening and which*







*consists of the opening of a coffer, covering the entire width of the stage, out of which pour gold coins'.*

(15, P.127)

One of the final scenes shows Jacques Charles and Earl Leslie (Producer). They walk across the set which represents Montmartre; girls are dressed in frothy dresses of red, black and gold and others in a diffusion of pinks. Both Plate 43 and Plate 44 show Mistinguett in her main costume. The initial illustration, Plate 45, (not sure who it is by, it could be Gesmar but only a stamp is evident and the initials appear to read L.G. However, we can tell from the picture that Mistinguett's outfit is in a soft pink, combining feathers and fabric. The headress is at least four feet high in a fan shape, this having been created with the use of 7 separate batons or rods, these in turn are decorated with an abundance of what appear to look like ostrich feathers. Plate 46 shows a similar version of this, but it appears to be much lighter with only four rods spanning from a small cloche type hat. The feathers are again attached to the top of the rods only this time they extend to the ground. Perhaps the best one of all shows Mistinguett seated in one of her many posed photographs wearing a costume for the 1928 showing of Paris Qui Tourne. (Plate 47) The difference between this and the other two headpieces is that the rods are covered in feathers, still fan like in shape but less cluttered. It is also much higher and appears to be the same height as the star herself! I would imagine that they required the use of lightweight materials - such as paper mache for the batons otherwise they would have been impossible to wear. As with the headress, variations can be seen in Mistinguett's costumes. In the first version of Ca C'est Paris (Dec. 21st 1926) in which she starred, the illustration Plate 45 shows a full length skirt of boa or ostrich feathers, thigh length at the front. The bodice part of the dress is white, most likely in some kind



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*Misinguett dressed in glory by Getmar*











*Jacquet-Charles (on the right) inspects his cost for 'Ça c'est Paris'*











of lame, it reflects the 'flapper' style of the 1920's differing from the photo of 'miss' in which the bodice is closefitting and not as low cut (see Plate 43 and Plate 44) at the front. It is also more fitted. In contrast to the illustration of a plain white top, this one has been beaded in sequins, diamonds and stones - reflected in decorations along the batons of the headpiece. The skirt in the photograph is just above knee length and she appears to be engulfed by the feathers from the headdress whereas in the other sketch most of the boa feathers are in the skirt. Also missing from the photograph are the elbow length pink kid gloves edged with a ruffle of feathers about 3 feet long, which can just be seen in Plate 44. Apart from Mistinguett's outfits we see the gold, black, red and pink outfits mentioned in one of the reviews depicting clients of the many clubs - a man in top hat (grey with black band) accompanies his mistress who wears a black evening gown, trimmed again with feathers only this time in red. It is decorated with an oriental design on each side of the full skirt - most likely supported with a wire underskirt. On the far right of the sketch is a small circus girl, probably a trapeze artist, looking very like those seen in the poster works of Cheret and Lautrec at the turn of the century. Plate 48 shows an informative, clear photo montage of Mistinguett and her girls in their costumes for one of the scenes in *C'est Paris*. Eleven costumes are shown but one is a 'costume collective' in which three girls are required to wear the costume. As you can see, the centre figure stands with arms outstretched. Her headpiece is formed in the shape of a halo or rays attached to a turban or bandau of gold embroidered fabric. To accentuate this she wears a draped gown, crossed over in straps across her chest; these straps then extended in the same fashion down each arm. From each wrist the end of a semicircular piece of fabric hangs framing her







as the main figure. On each side of her stands a girl. They both wear headpieces of 4 feet or more which resemble Egyptian water vessels. Strips of fabric, joined only at the waist from their skirts. Their chests are concealed using the same idea. Attaching them to the centre figure is one long strip of fabric starting on left hand of one girl, it falls to the ground trailing about four yards. it is attached and crossed over behind the centre girl and then dropped again as before, the train of fabric attached to the right hand of the third girl. You can imagine how intricate these costumes could get! Other photos in the montage show a variety of styles and designs - a figure on the far right could be Dutch, she wears red buttoned boots and is decked out in traditional costume. Other influences show a theme of loose fitting harem pants, reflecting styles popularised by the designer Paul Poiret. This and the 'Harlequin' theme were popular costumes (See Plate '49' titled 'Holland'). Sixteen figures form the troupe - 8 seated (girls), the rest standing on a raised platform. The girls wear a costume very similar to that in Plate 48, mentioned earlier in reference to 'Dutch' influence. The standing figures wear the harlequin pants in colours of red, blue and white. This we know from the coloured photograph in Plate 48. As all outfits co-ordinated, the men's would be in the same or similar colours. A photo of the whole cast show the finale with Mistinguett centre stage giving the incredible impact of such a show which often required hundreds of costumes. (Plate 50)

### **Ca C'est Paris**

To her great disappointment, Mistinguett was replaced in the second version of Ca c'est Paris by 'Mademoiselle Florelle' but costumes were still designed by gesmar under Mistinguettes direction. The



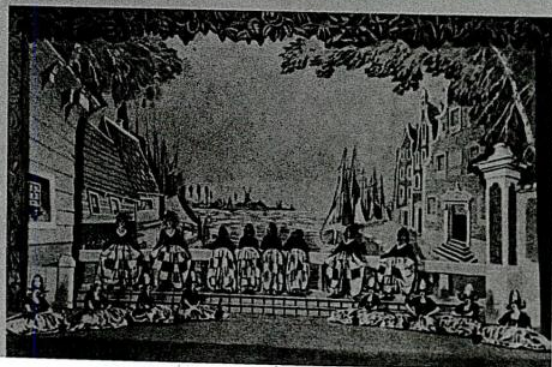
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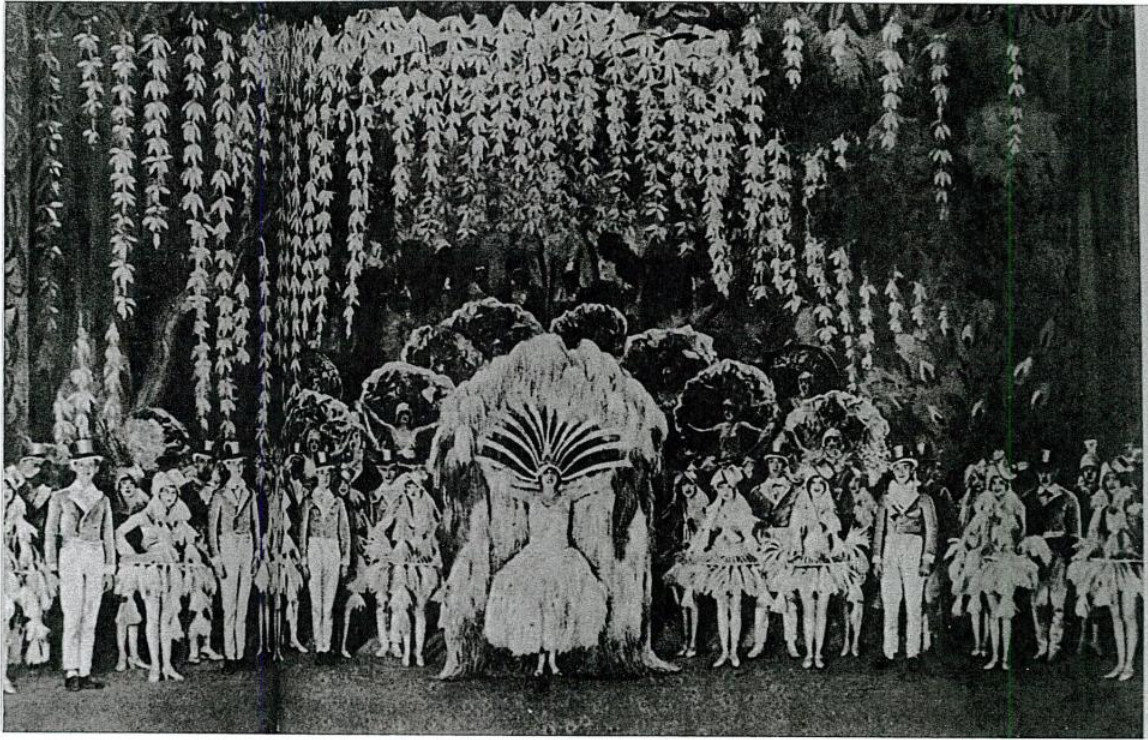
c



'Ça c'est l'ensemble  
entire cast.  
Left, top to  
'The king of  
'Florida' as  
'Holland!'

a - the kingdom of the dolls  
b - Florida  
c - Holland.







show received great reviews and admiration, the dance troupes decked out in all their splendour. The Jackson girls and sparks ballet (Plate 51 and 52) were only two of the many acts that featured. The girls in Plate 51 are all wearing lace dresses. The style has a distinct spanish feel with their black lace mantilas (headpieces). The dress is cut high at one side in the shape of an inverted 'V' on the thigh, this shape is accentuated with a rosette detail allowing the rest of the dress to fall into a train. As you can see, their gloves reach just past the elbow, their only form of attachment to the hand being a small loop through which the little finger is placed. This same loop has a smaller version of the rosette that is on the dress. Note how the girl, 2nd last on the right, is not wearing any gloves - I wonder is this of any significance; perhaps she is the troupe leader. The costumes of the 'Sparks Ballet' girls are much more revealing - scantily clad wearing only 'ra-ra' skirts with a slight 'panier' effect at the waist to draw attention to the hips. Rafia as a textile became widely used during the '20s and was often seen worn by Josephine Baker. The second version of Ca c'est Paris also included an appearance by Henri Garat. He is pictured singing in front of a chorus of six girls - wearing the costume collectif mentioned earlier, requiring more than one person. (Plate 53) The girls stand over 10 feet high in designs of checks and stripes. Precariously they balance while Monsieur Garat sings "I love tall women". The show was another great success for the Moulin Rouge - at which point was of great importance because of the fact that Mistinguett was replaced by a newcomer in a review which had originally been written for Mistinguett herself.

### **Starlit Paris**

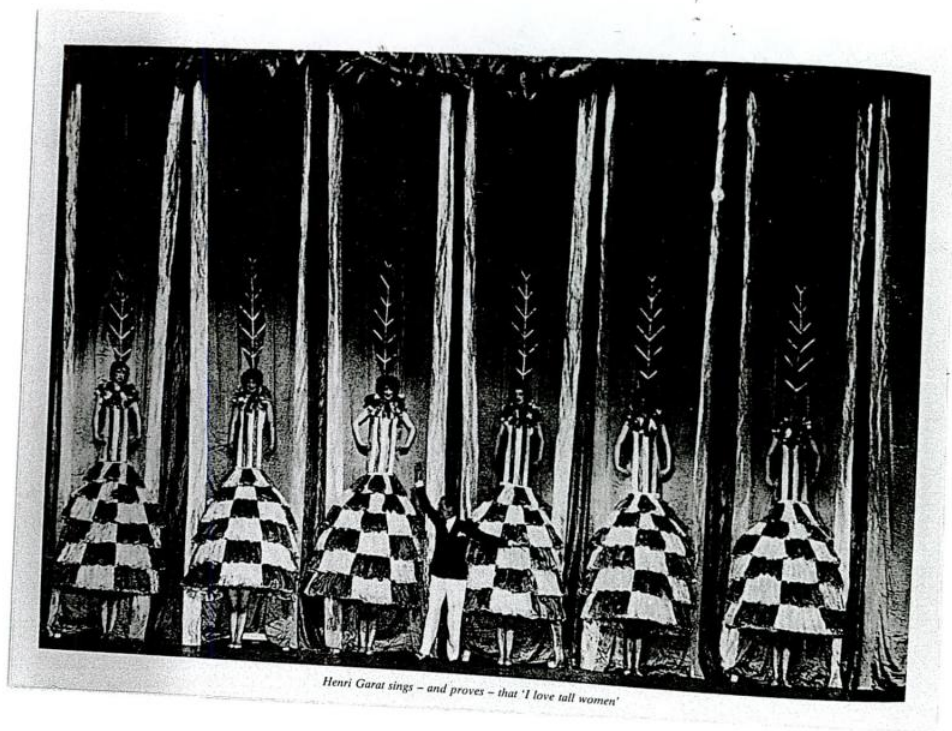












*Henri Garat sings - and proves - that 'I love tall women'*



The next much talked about review was Paris aux Etoiles or Starlit Paris. Costumers included Gesmar, George Barbier, Jose de Zamora and Pol Rab and were made by Max Weldy. Gesmar's designs were copied from previous models as he had died two months prior to the opening of the show. One of the publicity drawings by Gesmar shows how he has used the Moulin Rouge windmill as inspiration for a hat. Incorporating the theme of 'Starlit Paris' silver beaded shooting stars emerge from behind the red windmill. (Plate 54) Other costumes, including those of the leading lady; Jane Aubert reflect similar styles being worn. A definite feature is the draped sleeves which are gathered into a point and attached to a tassel. Even the dress reflects the styles introduced by people including Poiret, Vionnet and Erte (Plate 55). These similarities can be compared with the photograph, and illustration by Henri Manuel to highlight the translation from street fashion to stage costume (Plates 56,57). Although Gesmare designed for many shows, costumes were often adapted from previous revues instead of a full scale production of new designs. This happened in 'Paris qui Tourne'. I think some of the designs are comparable to those seen in the first edition of Ca c'est Paris, perhaps the most obvious being Plate 48 in comparison to Plates 43 and 46, although I know the headpiece for Mistinguett for Paris Qui Tourne is much smaller. The headpiece in itself is interesting as this style was reflected in many of Poiret's designs (Plates 58). Poiret himself was inspired by oriental fashions. One summer evening in June, 1911 he threw an enormous party to publicise these designs titled '1002nd night' or Persian Celebration: Madame Poiret is described as wearing 'harem pantaloons beneath a short hoop skirt that swayed like the corolla of a poppy as she moved, (Plate 59) ( ) A gouache illustration by George Lepape













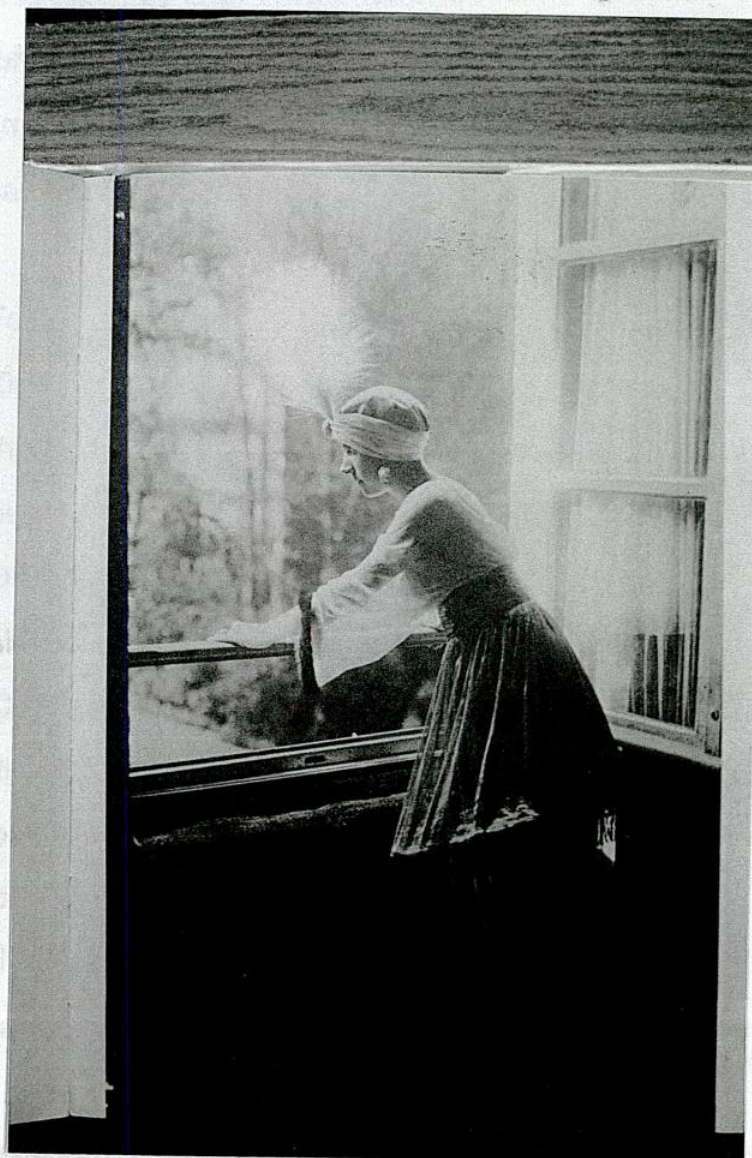














shows Madame Poirot in her outfit, featuring a turban in gold cloth with a long cigarette fastened with a large turquoise, (Plates 60). Both photograph and illustration show a striking resemblance to the design by Gesmar some seventeen years later for *Paris qui Tourne*. An illustration by R.B. Willaumez of Suzanne Talbot in 1939 (Plate 61) further highlights the reoccurrence of design themes and how each time a detail may be added or changed, a definite line of influences can be traced.

Following the death of Gesmar in 1928 the work of people such as Zig, Zamora, Dolle and Pol Rab began to appear more regularly in the lists of credits for each revue. A variety of style and colour comes across ranging from the stark black, red and white publicity design by Delle for 'Allo, ia Paris'. (Plate 62) It shows Zig (Plate 63) and Delles similarity to Gesmar in style and the contrast with the work of Paul Collin. Famed for illustrating Adelaide Hall, Collins gouche and pencil illustrations are bright and vibrant; mixing green, orange, fuschia and purple in a confusion of colour highlighted even more by the dancers dark skin. (Plate 64) One could compare this colour combination to those ued so often by the french designer Yves Saint Laurent who is famed also for mixing such strong colours (Plate 65).

You can however see how Gesmar and Zig had quite similar styles whn you look at Gesmar's publicity design for 'Ca c'est Paris' of 1926 and Zig's 'Paris qui Tourne' of 1928 (Plates 66,67). The same colour background is used; small differences such as the positioning of the windmill etc. can be seen. Mistinguett is unmistakable in bob length red hair; even the way Zig paints the flowers reflects the style in which Gesmar used for Mistinguett's hat.



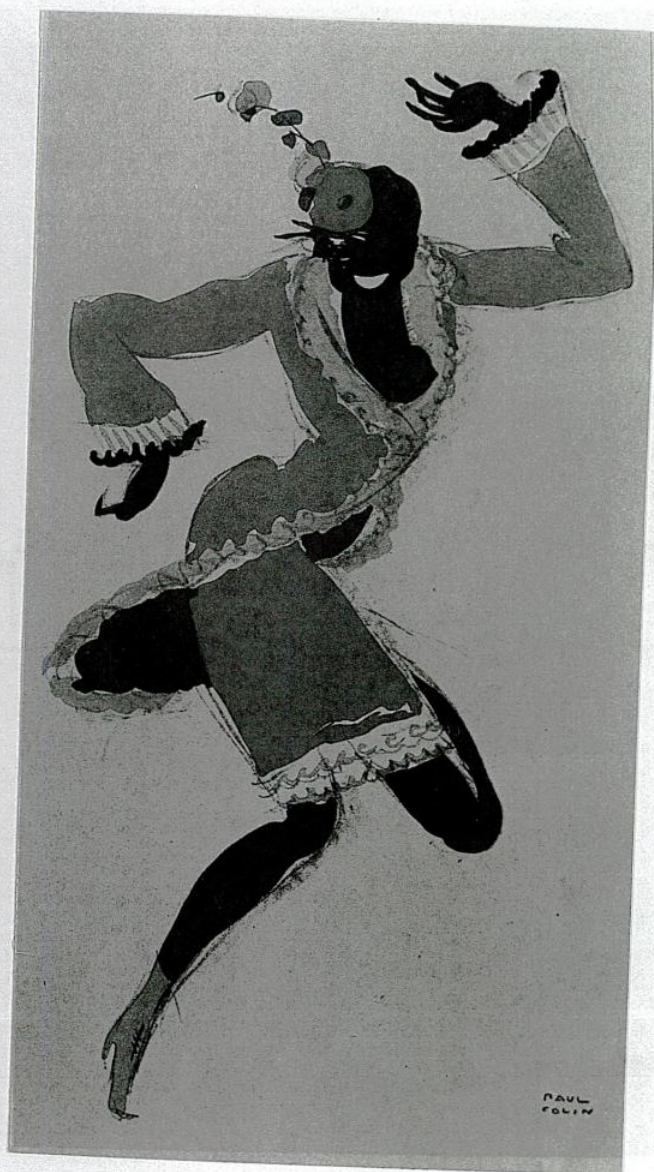






















Pol Rab's work interests me a lot; from flicking through magazines his style has been an obvious influence for caricaturists. One which stands out is an ad for a woman's bra by the company 'Triumph'. The ad portrays a line of women trying on ill-fitting bras to which Triumph claims to solve the problem. It was when I saw 'The Audition' by Pol Rab that I immediately made an association between the two (Plate 68). Being a caricaturist, designer and painter Rab was able to capture every detail in a simplified form so the illustration or sketch never appeared overcrowded or fussy. It is this attention to detail that is so evident in The Audition. (Plate 68) The shoes for example, three or four styles are worn by the girls - red and black leather is used in varying combinations. The mens shoes are in black patent leather with spats being worn by figure on the right. Rab has even gone as far as to draw checked socks on the sultry faced figure sat at the table. In contrast to this print, some watercolour/ gouache sketches show Rab's love for costume design. The first shows a figure titled 'la gloire' - a girl in silver and gold armor with what looks like a shield and sword (Plate 69a). The second is mainly in turquoise, black, gold and lilac. Titled 'le Paradis Ferme/ Paradise closed'. The girl wears a buffball type skirt with gold hedgehog like spikes emerging with a snake of turquoise, black and gold draped around her arms (Plate 69b). The third is called 'Comedienne' and Pol Rab has used the theatrical faces as a feature on each sleeve. Gold tassels drape from each wrist and appear to be attached to the ankles. Her main costume is in blue/gray and red and is attached to the legs at various points with gold clasps. (Plate 69c) Pol Rab is noted to have designed both costume and scenery for many Paris reviews and included amongst his closest friends Marcel





a



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C



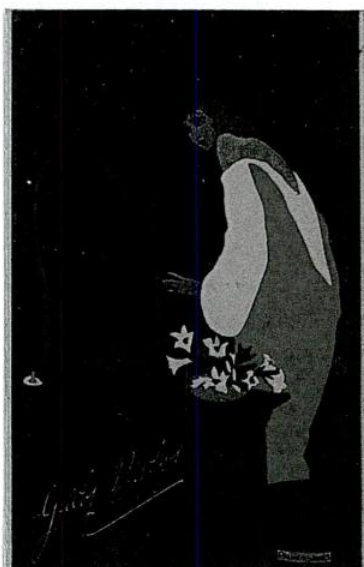
Achard, Pierre Lazareff and Henri Jeanson.

### Poiret and His Involvement with Costume Design

I mentioned earlier the designer Poiret and his influence on many of the younger designers, most notably Zamora, who became Poiret's assistant. Poiret himself was involved with theatre design. It was around 1909 and beginning of the Ballet Russe that Poiret discovered his likings for oriental fashions. Together with adaptations of turbans he had previously reviewed at the Victoria and Albert Museum and his invention of the 'Lampshade Tunic' he literally became an overnight success.

Actresses including Ida Rubinstein, Mistinguett and Gaby Deslys (Plate 70) featured as some of his clients. Gaby, described as "blonde, fragile and scintillating" (17, P.96) is reputed to owe her music hall success to the designer. The most colourful of his clientele was Ida Rubenstein, 'tall, dark, beautiful and keenly intelligent'. Known for her eccentricity, she wore many of her costumes on the street, unaware of the attention she attracted. On one such occasion she was seen wearing 'tiers of brilliantly coloured skirts, a train fifty feet long and a towering hat topped with cigarettes forming a lyre', apparently taking pleasure by stopping traffic to show off her newly commissioned Poiret designs. (17, P.96)

On the other hand, Mistinguett was not amongst his favourite or liked customers. On one such occasion Poiret designed a costume for her to wear at the Casino de Paris in which she was to resemble a flower. The design incorporated a headpiece of velvet branches embedded





with diamonds. The top part of the dress was also in green and to this was attached a hoop skirt, featuring oversized petals to represent the flower.

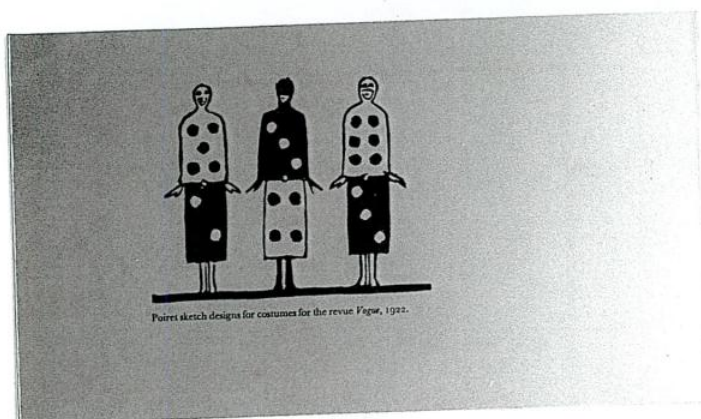
On seeing the first toile she claimed it would be impossible to wear or dance in, at which point Poiret refused to design anything else for her. However, the real trouble began when Poiret went to see the same show at the casino and saw Mistinguett in a rip-off of his design.

This did not dampen his enthusiasm for stage design and included in his themes are Parfumes de l'Harem and Jeux en tissus for which he used a motif of draughts, chess pieces, playing cards and dice.

Plate 71 shows sketches by Poiret which featured in an edition of Vogue in 1922. They are most likely for Jeux en tissus.

Poiret's work featured more so at clubs like the Casino and Folies Bergere and not so much at the Moulin Rouge. Poiret does not seem to make many references to his assistant Zamora in comparison to Erte, who he employed while Zamora was still working for him. It seems to be the case that Erte overshadowed many of the French costumers. This fact is further enforced by publisher Gary Chapman who after researching these designers, and in particular Dolly Tree, noticed the same thing.

*The designer Erte, who began working with Weldy on the Folies in 1919, has frequently been hailed as the supreme costume designer in Paris during this period, and undoubtedly he was exceptional, but so was the work of so many other designers who worked alongside him. These included, in addition to 'Tree' (who was, incidentally, the only woman to work for the Folies Bergere during the 1920's, such talents as*





*Charles Gesmar, Jose de Zamora, Paul Seltenthaler, Freddy Wilton, Georges Barbier, Louis Curti, Dany, Zig, Ranson, Umberto Brunelleschi and Jean le Seydoux. Each of these designers has a distinct style and their abilities should not be underestimated; nor should they be described merely as Erte's "acolytes". ( 4, p. 3 )*

### **Female Costumers and Their Work**

Gordon Conway and Dolly Tree are amongst the few female costume designers who did work for the Paris music halls during the 1900's. Strangely enough neither of them are French; Conway being American and Tree being English. Following high school graduation, Gordon Conway completed finishing school during which she travelled throughout Europe. It was during this time that she met Heyworth Campbell who at the time was editor for a publication called Conde Nast. He had seen some of her sketches and upon her return from London to New York she began working for him on fashion and theatrical revues. In 1922 she returned to Europe to design theatre costumes. During her stay in London she produced a series of designs including Zina, 'Jazz Lint' (Plate 72) and several illustrations for The Tatler. Before leaving for Paris in 1923 Gordon Conway had worked with producers such as Albert de Courville and Dion Titheradge. She designed costumes and posters for Cecil Beaton, Serge Chermayeff, Dorothy Dickson and The Dolly Sisters on her arrival in Paris she set up a studio and began work for two major night clubs; Club Daunou and Casino de Paris. Her style was loosely based on earlier works:

*'Bright tones and low key charm are the dominant qualities - cool and fresh when compared to the sizzle and steam of the costumes (or lack of them) current in Paris in 1924 when the Folies Bergeres featured*





*Josephine Baker au-naturel among it's various attractions'. (17, p. 25 )*

Productions by Gordon Conway included "The Hat Number" for Casino de Paris (See Plate 73) and her club Daunau; "Pins and Needles" Plate 74a for which she also designed the programme cover as seen in Plate 74b. Conway, like Erte and his contemporaries, fell under Paris fashion influences, incorporating aspects such as the "costume collectif" into her work, but unlike other artists such as Zamora and Gesmar, who often worked together on a set, Gordon Conway worked alone. However, it did not go unnoticed that she drew inspiration and ideas from other costumers, Take, for example, Conways costume sketch for Casino de Paris (Plate 74c) which has been compared to earlier works by Zamora. Also, a costume study for 'East meets West' shows definite similarities to the work and style of Leon Baskt (Plates 75 and 76). I also find some of her work quite comparable to Gesmar, most notably in the feathered headresses (Plate 77).

Even so, Conway did have her own individual style and although I have highlighted similarities with other designers, David Schaff writes in 'That Red Head Gal' that it was a conscious decision of Conways to experiment with various styles and techniques. She has been noted for subtlety in her work and an acute awareness of public likes and dislikes.

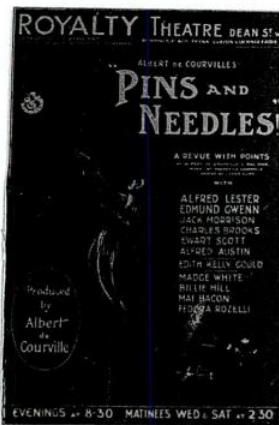
In his article on Gordon Conway, Schaff describes how American and English audiences preferred.

*'Fine detail, legibility and understatement' in preference to spectacular effects which drew the highest praise in France and in international quarters*



Costume design for the Hat Number, at Casino de Paris, 13 1/4" x 9 1/4". Paris, 1923-24





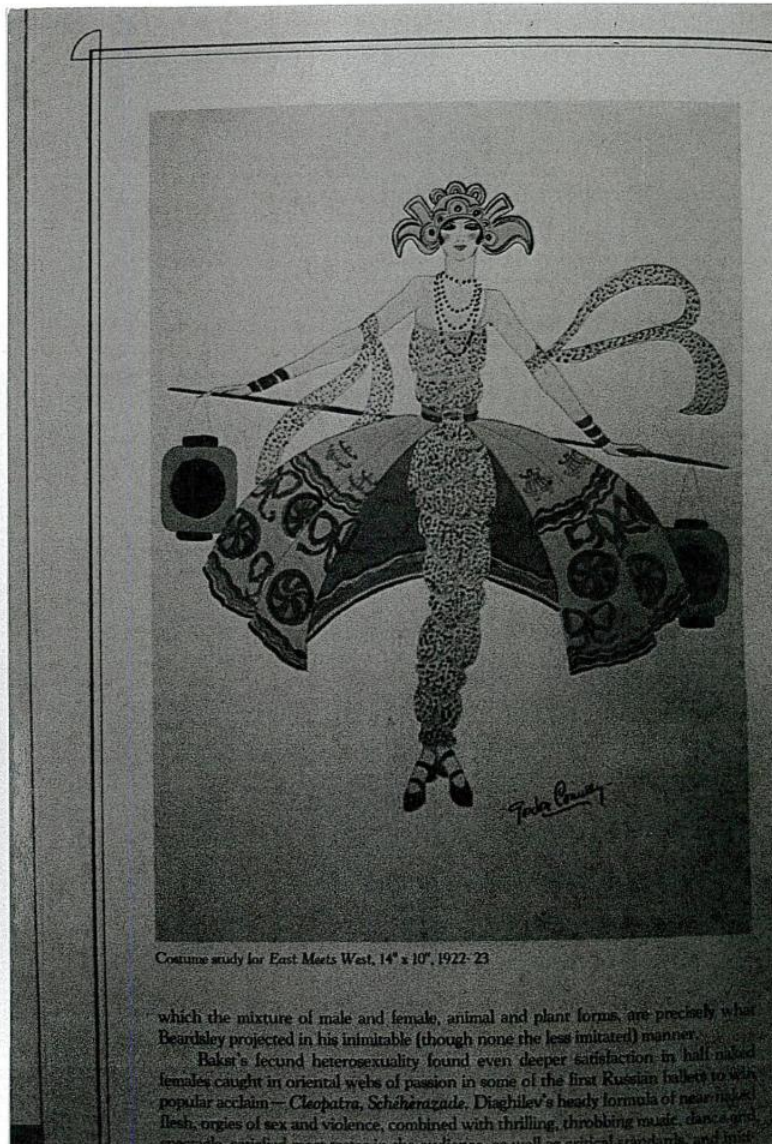
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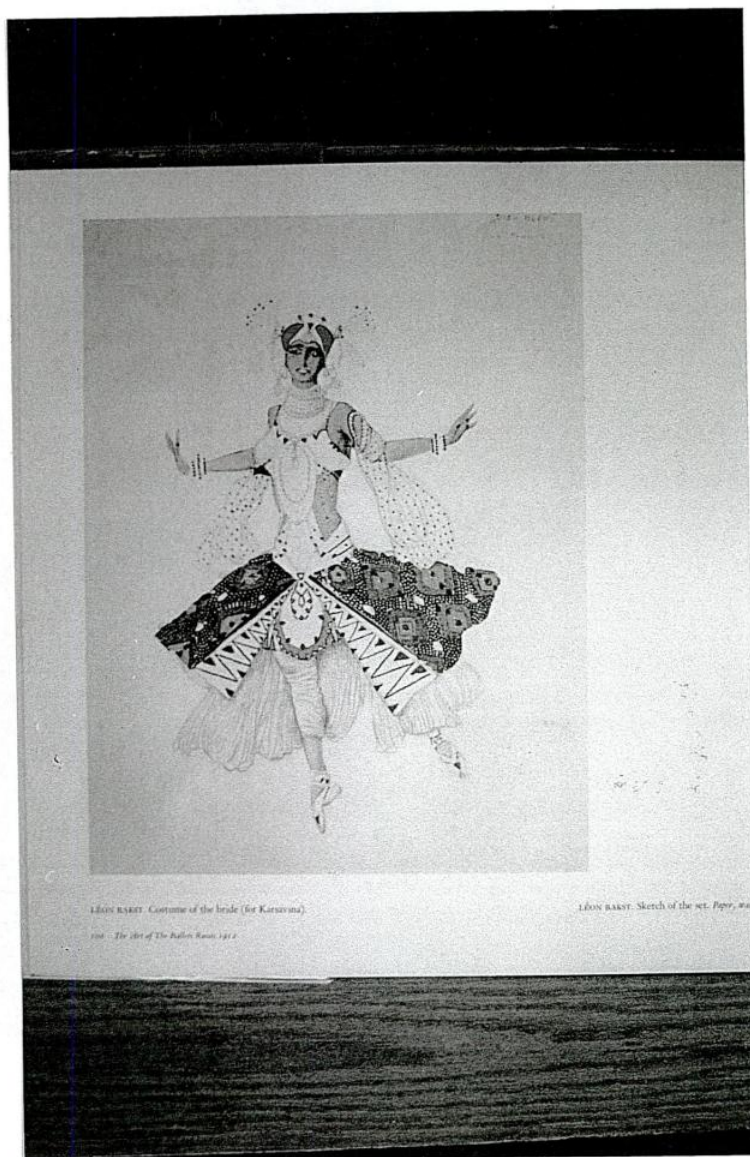
Costume study for *East Meets West*, 14" x 10", 1922-23

which the mixture of male and female, animal and plant forms, are precisely what Beardsley projected in his inimitable (though none the less imitated) manner.

Bakst's fecund heterosexuality found even deeper satisfaction in half-naked females caught in oriental webs of passion in some of the first Russian ballets to win popular acclaim—*Cleopatra*, *Scheherazade*. Diaghilev's heady formula of near-naked flesh, orgies of sex and violence, combined with thrilling, throbbing music, dance and spectacle, satisfied most tastes in the audience—as well as critical standards, and inst-



102





Mistinguett: costume and sketch by  
Gesmar



*attracted to the more extreme variants of art moderne*  
( 1919-24 )

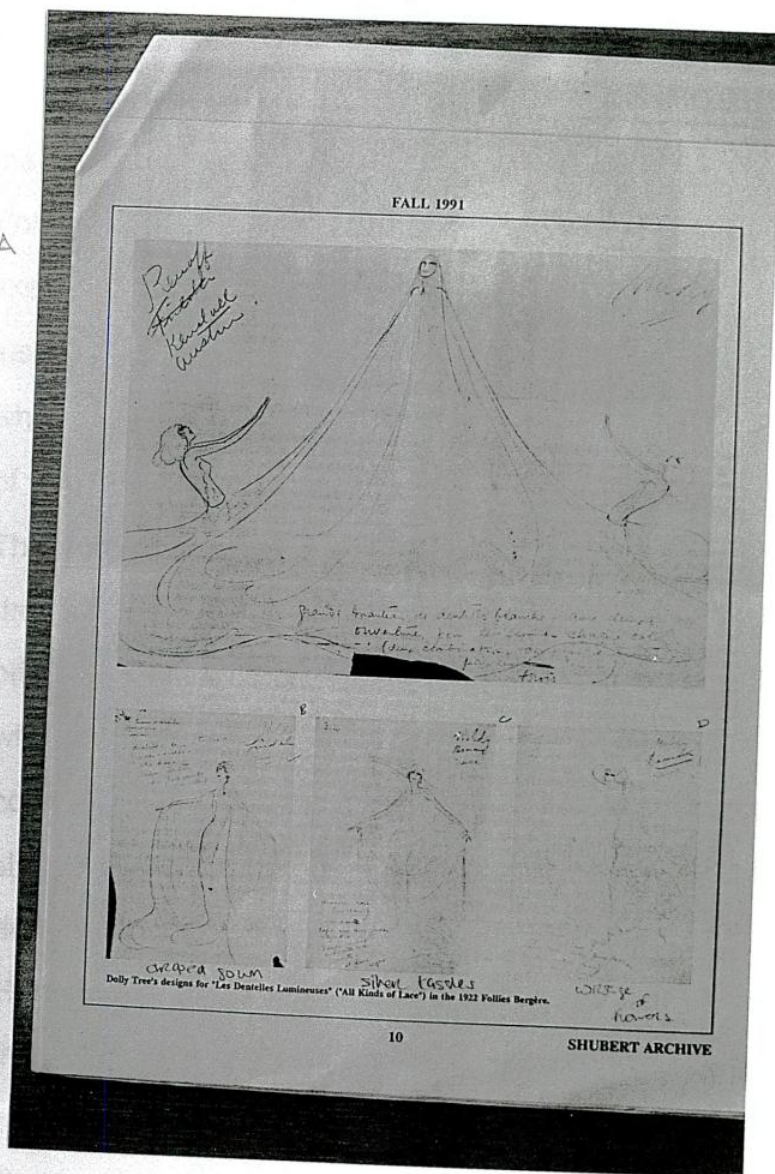
I think that her decision to break away from current trends shows her individuality and strength of character. Yet at the same time Conway created a look reminiscent of the 1920's.

### **Dolly Tree**

Whereas Gordon Conway chose to work alone, Dolly Tree co-designed on many sets with people such as Erte. She was born in Bristol, England in 1899. At the age of 20 she was working for the producer Julian Wylie. Most of her work centred around English theatrical and film revues. In addition to this she worked on costumes for many of the Paris music halls, namely the Folies Bergere. It was around this period that she began working for Max Weldy in Paris. Often it is so difficult to trace the work of such designers as the name 'Max Weldy' would appear on design sketches rather than the costumers name. If you look at the Plates in which Dolly Tree's work is shown, Max Weldy's name appears on every sketch, misleading people into believing that he himself designed the garments. This seems to have been the case when reviews went overseas to countries such as America. In fact, Dolly Tree herself moved from Paris to New York in 1926, beginning work with Brooks costume company where she remained until 1930 before joining Twentieth Century Fox. It was her move to MGM in Hollywood two years later that proved most successful for Dolly Tree.

During her time in Paris she worked with Erte on a revue called 'Folies sur Folies'. Surviving sketches show Tree's designs for Les Dentelles Lumineuses translated as 'All Kinds of Lace'. These four drawings can be seen in Plates 78 a, b, c, d. Plate 78a shows a

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costume collectif designed for actress Nade Renoff, although two other girls are required to complete the garment. The translation on the drawing reads 'large cloak of white lace, with two openings for the girls on each side'. In Plate 78b it is interesting to note the lace turban, introduced to Paris by Poiret some years earlier. One can make comparisons between it and a photograph taken of Madame Poiret and her son in 1912 (Plate 79). The dress in Dolly Tree's sketch is a beige lace which forms a fitted dress - appearing to cover just one shoulder. Her arms are covered with a long draped shawl which falls to the floor. A bright red beaded tassel falls from one side of the turban, its colour contrasting sharply against the pale lace. The third sketch (see Plate 78c) shows a slender figure in a full length dress, quite fitted with a flowing train, all in pale rose lace. Her large brimmed hat carries a veil which looks like it extends to each wrist at which point silver tassels are attached. Silver flowers on the hat complete the look. The final drawing (Plate 78d) in the lace series is slightly different from the other three. This time Tree has designed a dress which is fitted to the waist from where a full lace skirt emerges. Her hat is similar in style to a bonnet, decorated with yellow flowers; these reflected in those on the dress.

Tree's work often appeared in The Tatler where she received much acclaim:

*'As for the costumes designed by Miss Dolly Tree  
....."they are just the kind which makes for a  
gorgeous spectacular effect on such a large stage: .  
( 4, P. 3 )*

Unfortunately though, Dolly Tree did not always receive the credit she deserved. As Gary Chapman noted, it is through researching costumes and catalogues that discrepancies can be resolved and

Madame Poiret with her daughter Martine, 1912. Madame Poiret is wearing a turban which was made of a large square of brocaded satin.





credit given to the right people. An example of this was Dolly Tree's work on 'All kinds of lace' and again in the 1926 edition of 'Gay Paree', where Chapman discovered that the programme for the revue stated costumes were by Max Weldy. They were in fact by Dolly Tree and the designs remain as evidence to this fact at the University of Georgia.

## CHAPTER IV

### **Introduction**

In this final chapter I would like to show how often a designers influence has stemmed from fashions of the Paris music halls. Aspects include gloves, shoes, hairstyles and corsets. These influences are apparent in many of the fashion pages of magazines such as Vogue and Elle. Although the individual designer in question may be unaware of the association between their work and the styles found in the music halls; I think a strong connection can be made.

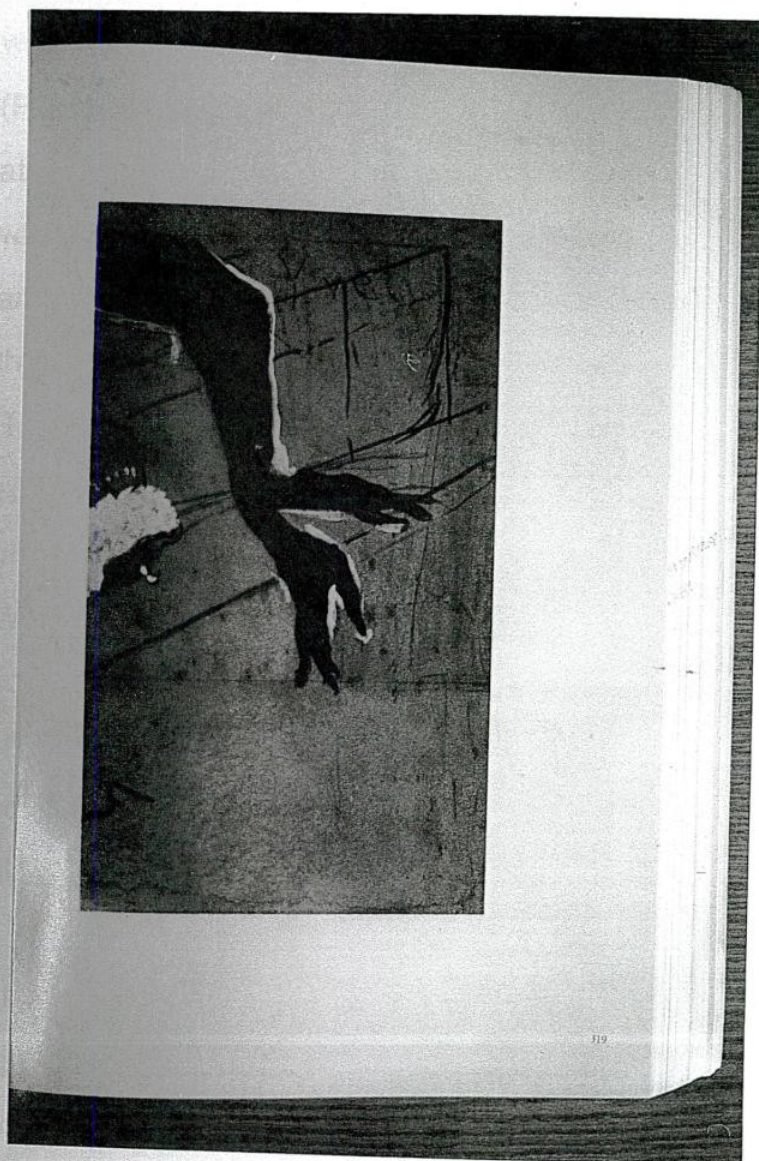
Yvette Guilbert was one of the most famous performers at the Moulin Rouge and is seen in many paintings by Toulouse Lautrec. She is probably most recognised by her trademark black elbow length gloves - a subject painted by lautrec in 1894 'Les gants Noirs' d'Yvette Guilbert' (Plate 80). She made several references to them in her memoirs:

*My black gloves were also a symbol of elegance, which I introduced into an atmosphere that was a trifle canaille and lacking in wit (16. P63)*

It is believed that her liking for these gloves stemmed from a childhood memory. The same type of gloves were worn by her school teacher Mademoiselle Laboulaye.

*Who can tell if those long black gloves which so impressed me as a child, did not perhaps return to influence my choice when I came to "Find myself an interesting image that would not cost too much"? I was so poor when I started out and black gloves were the most economical; so I chose black gloves! But I took care to wear them so long that they exaggerated*







*the slighthness of my arms (                      )*

I have chosen a couple of examples to reflect the style favoured by Yvette Guilbert to show that they have now become a classic fashion accessory in their own right and how even 100 years later the way in which fashion stylists have interpreted their uses. The first example (Plate 81) is an ad for Royal Mail. The gloves draw the viewers attention to the letter which the model is holding in her hands. The whole image is one of subtely and understatement, the use of black and white photography achieves a classic, timeless look. In Plate 82 the actress Sammi Davis poses in one of her costumes for the film 'The Lair of the White Room'. She wears the gloves above her elbows, Yvette Guilbert fashion, with a short sleeved dress. This photo itself reflects an illustration from Vogue 1937 by Rene Bouet Willaumez, Plate 83. The yellow of her dress provides a sharp contrast to the gloves and hat. Another article in the magazine '19' shows a youthful adaptation of 'les gants noir'. A brightly coloured sombrero caps a tartan bustier and black trousers proving these gloves are not only for evening wear, (Plate 82)

I talked about footwear in the 1890's as worn by the showgirls made famous in the works of Lautrec and Cheret. Now, in the 1990's, designers such as Manolo Blahnik are using the whole theatre and dance theme in their collections. Plate 85 shows Blahniks black suede pom-pomed shoe. Even the soft shades of lilac, yellow and pink seen in the other shoes in the same plate were popular at the turn of the century. Compare to those shown in Chapter II.













The Mirror again, and 'What am I going to do with my hair?' You ask it every year, but this year (1937) it seems crucial... It has been so long since we have seen the backs of women's necks that the first upward sweep gives you a

start. But the second gives you confidence. And for the total look, 'Observe the soubrette décolletage of this taffeta dress, the long gloves, and the ostrich-laden Milan straw hat'.

63







**VOGUE'S  
SPY**

<188>  
Opening: *bellissima* Pellini and bright young A La Mode...  
Dancing: the Cinderella slipper...



1. Donatella Pellini.  
2. Newly expanded interior of the Pellini shop, via Monte.  
3. Pellini Rose amber and silver bracelet for Callaghan, worn in *Curved*. 4. Mossed Pellini beads in store.

Donatella Pellini's costume jewellery is gentle, civilised, and as collectable as treasure, piled into shining heaps of barley-sugar ambers and glistening primaries in her newly expanded panelled Aladdin's cave set deep in the walls of the seventeenth-century Milanese palazzo which has been home and headquarters for the Pellini empire since she took over her mother's business fifteen years ago. Pioneering the Plexiglas neon-geometrics and the monumental synthetic neckfuls of last season, Donatella is herself following in her grandmother's footsteps — it was she who designed jewellery for Dior and Balenciaga in the glistering elegance of NYC chic. Her inspiration is the fusion of material and line. She works with the top-rung Italian superlatives: Baccarat, Fendi, Soprani, San Lorenzo and most effectively (and affectionately) the directional Romeo Gigli for Callaghan, for whom she divined her Green line, or Ecological, collection of succulent *faux* amber, tortoiseshell, wood and stone (a mystifying mix of cotton and acetone) worn in lyrical wreaths of tawny yellows, terracottas, cochineals and fresco pinks with antique Indian silver. "Clothes are so elemental and simple now that the accessorising has become very important. I want to see everyone piling on the beads and bracelets (Nancy Cunard style), mixing the real with the fake." The reality of Pellini's craftsmanship and design is so beautiful, however, that her pieces are real jewellery in their own right — they are the modern equivalent of Schlumberger's jewels for Chanel and the creations of Grispoux today. Pellini sells at 360 outlets, ranging from NYC designer malls and Japanese hyperia to Liberty, Harrods, Harvey Nichols and Fortnum & Mason in London.



5. Manolo Blahnik's pompadour 1 1/2 in. Johnny Depp in clear sockers.  
6. Emerald & Rose's Regency black suede for Betty Jo. For details of the shoe fashionists follow.

**M**ore theatrical influences: the fairy-glass slipper, so exquisitely pointed at Romeo Gigli, has been transformed completely. Louis heel by Emma B for Betty Jackson in black suede. Working perfectly with either the flounce of ballerina length dress or the longer evening gown, the almond toe, romantic trappings of lace and rosettes and the all-important new sole are polished off at Chanel in black or white — and at Manolo Blahnik in pompadour black suede with a narrow ankle strap. Johnny Depp's graceful suede slipper introduces Adeline Ann's sensitive clear colours — in particular the Chinese yellow picked from the Couture shows and developed in the Collections for spring/summer.

**A LA MODE**  
A chic, spacious and shining with four acres of pink Siamese marble MOORE (36, Hunt Cres, S.W.11; tel: 083 3132) is one of the newest shoe designer clothes and accessories. To succeed in this era of the department store one must become more exclusive, and specialise exactly what astute ex-Midas owner buyers Josephine Davies and Turner are doing. A La Mode offer a constantly changing select quality tailored collections from the best of British and European designers — Guiltier and Sibson from Paris, plus Elton Oshak, John Liano, Allstate Blair and Antony Price for example, from London.



## Gaultier

Jean Paul Gaultier is famed for his avant garde approach to fashion - each season his designs grace the pages of the top fashion magazines. From Elle, Nov. '91, I selected this advertisement (Plate 86) because of the resemblance between the models hairstyles and those worn by Yvette Guilbert and la Goulue (Plate 87): la goulue entering the Moulin Rouge and Plate 88 - La goulue and her sister. It also shows how these showgirls have had such an impact on today's fashions. Even the format of the advertisement shows the figures in the foreground in various poses being looked upon by an audience; very comparable to Lautrec's poster for the opening night of the Moulin Rouge (Plate 29).

Vivienne Westwood is another designer whose collection themes often reflect certain aspects of the music hall era. Her use of Raffia in Vogue May '90 (Plate 89, fig. 5) reminds me of the short skirts worn by the girls in Sparks Ballet mentioned in Chapter III. However Westwood has decided on a bikini version of the corset whereas the Chorus Girls chose to do without; lending to the era often being known as the 'naughty '90s'.

I particularly like a fashion feature relating to the theme of fashion in the 1890's titled Everything Toulouse. The Sunday Express magazine chose this to co-incide with the opening of an exhibition of his work at the South Bank Centre in England. (The exhibition ran from NOV - 19th Jan '92).

Plate 90 shows 2 girls seated, the girl on the left wears a white cotton







*La Gouache Fumant le Masque Rouge, 1912.*  
Cardboard, 11" x 23" in.  
New York, The Museum of Modern Art, Gift of Mrs. David M. Levy.







# Earthen-wear

Just how green is our fashion?

**T**wo seasons ago Katharine Hamnett expressed her concern for the ecology by emblazoning Clean Up or Die across the back of her jackets. But, despite vigorous attempts, the fashion world hasn't satisfactorily worked a way round the fact that it is an industry based on supplying products with a built-in obsolescence. As Catherine Hancock, trading manager of Friends of the Earth, says: "There's a huge difference between fashion that is symbolic of ecological consciousness - slogan T-shirts, plant motifs and so on - and fashion that is truly not damaging to the environment. Most dyeing

techniques are destructive." Rifat Ozbek's New Age collection symbolises harmony with the planet, but still needed considerable amounts of bleach to achieve its whiter than whiteness. Some designers are experimenting with eco-friendly textiles. Helen Storey sliced her Fortuny-inspired dresses from a fabric made from eucalyptus leaves, but designers tend to be at the mercy of the textile industry. "I am concerned," points out Katharine Hamnett, "but we don't have much choice when it comes to fabrics." Although an element of hypocrisy exists in fashion, Hamnett no longer bleaches her denim and reports a growing awareness amongst designers of the ecological advantages of unbleached materials. Another indication that fashion has become more conscientious is the recent closure of Harrods' fur department. Also, there was an unprecedented amount of nature-inspired designs at the last collections even if the clothes weren't intrinsically ecologically sound. Norma Kamali showed Red Indian inspired clothes on placard-carrying models in Central Park; Betty Jackson printed Think Global T-shirts; Joe Casely-Hayford fashioned belts and bustiers from linen leaves and Vivienne Westwood summed up the dichotomy of green fashion with her Britain Must Go Pagan collection - grass mini-skirts, fringed chap bloomers and corn-coloured wigs which were primal in essence but plastic in reality. As Joe Casely-Hayford says: "It becomes more of a celebration of nature and of life."

■ JENNIFER KEEGAN

The Rainforest Fashion Show is at the Natural History Museum, May 24, in aid of Friends of the Earth, as part of their Rainforest Festival. Tickets from Victoria Cliff Lodge, Friends of the Earth, 26-28 Underwood St, N1 (tel: 490 4734). Twenty-five leading British designers will show their collections for this autumn/winter plus a rainforest design specially created for the event.

7, Johnny Moke embroidered pumps.  
8, eucalyptus dress by Helen Storey.  
9, Joe Casely-Hayford leaf-collared dress

MICHEL ARNAUD, ILLUSTRATIONS, CAROL MORLEY



# Everything Toulouse

*A new exhibition this week celebrates the centenary of Toulouse-Lautrec's first commission. We pick up the saucy styles of Lautrec's Paris for a truly tempting look*

The nightclubs of the swinging 60s—the 1960s—thus were introduced to the modern and lithe figures of Henri de Toulouse-Lautrec is evident to find any trace in the images of our club age. The costumes were the necessary of the artist's first commission for Paris's Moulin Rouge nightclub, the Hayward Gallery in London is mounting a show of his work, and a new book *Toulouse-Lautrec: The Complete Works* is being published by Pavilion Books. In the next week, we took up the *Parisian* theme and looked at some style for good time girls.



Hymen, red, on 367-1005  
 238.99, Nemat. (Hymen)  
 0343 240000, Curcul.  
 Red, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073,



FASHION





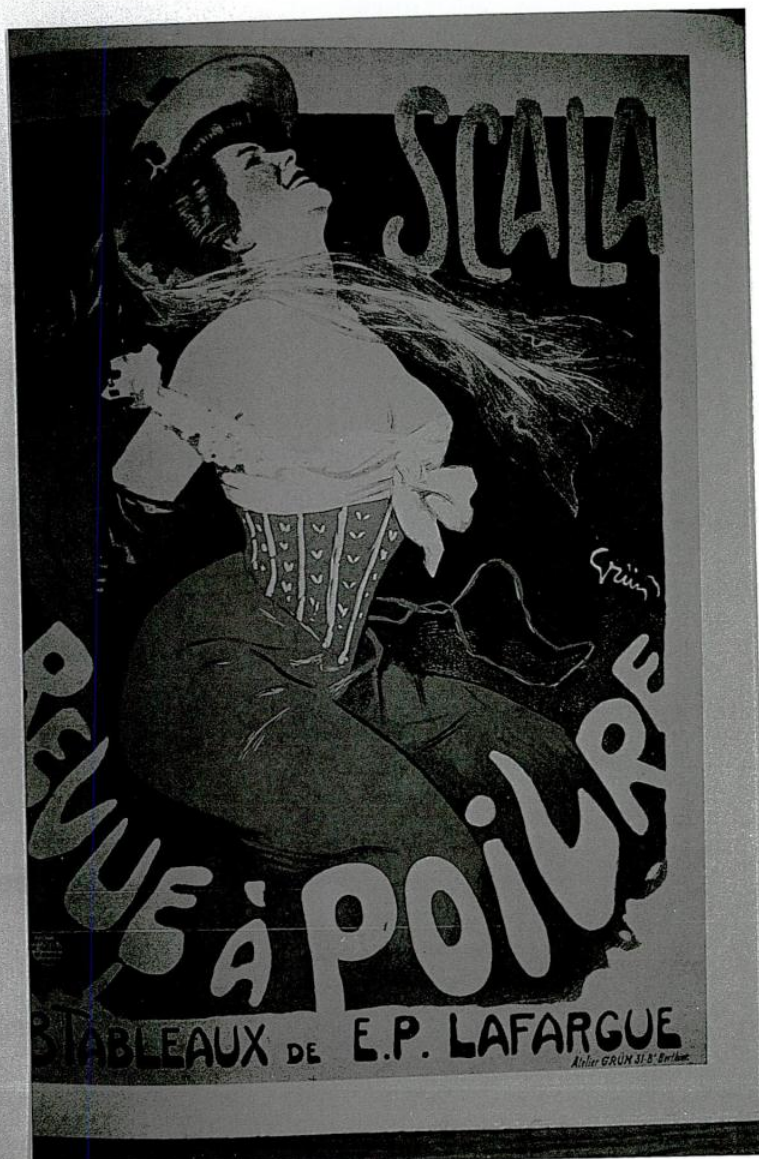
nightdress with lace detail accentuated with a corset belt. A blue satin choker is highlighted with drop pearl earrings. The girl on the right wears 2 layers of body stockings; one in black lace the other in cotton, over this she wears a loose fitting gown, similar to a mens smoking jacket. Mulberry stockings and a green garter echoe the decadence of the 1890's. The next picture (Plate 91 ) shows the girls in corsets and skirts - the most popular outfit of the Paris showgirls. Vivienne Westwood has brought the corset back into fashion, but for the 1990's it is comfortable and wearable. The girl on the far right is seen in one such corset; scene being worn over a red polka-dot blouse. Her green stockings provide a contrast to the black chiffon skirt.

Although the look is based on Paris nightlife of the 1890's, this feature does not just recreate a picture; it shows by varing colour tones and the clever use of current fashion trends and stylelines how a new, contemporary look can be adapted from the fashions of previous decades. On that point I would like to end with two illustrations, one from Elle, February '92 (Plate 92) and the other a poster by

from the book Paris 1900. (Plate 93) Is this the 'naughty '90's a second time around?









## CONCLUSION

I hope my thesis has highlighted the importance of design work from the Paris Music Hall era, and the impact it has had on fashion designers, who, a century later continue to be inspired by the whole image of the showgirls. This aspect was discussed in Chapter IV with reference to various magazine articles and fashion features.

Designers like Dolly Tree, Gesmar and Zamora are finally becoming recognised for the importance of their work in the Music Hall era. Through the work of people like Gary Chapman these designers are receiving the credit and acclaim that they deserve.

Though costume design has often been considered secondary to fashion design, this attitude is gradually changing. Many couturiers, such as Yves Saint Laurent and Gaultier have begun work on costumes for various Paris shows.

Memorabilia from the Music Hall era are fast becoming collectors items. This I confirmed on a college trip to Paris in February of this year (1992). Gary Chapman had advised me to visit the antique markets, particularly Marche aux Puces. It was there that I discovered original sketches of costumes by the designer Jose de Zamora who, at one stage of his career, was Poiret's assistant. These drawings were in gouache and watercolour and are now valued between £100 & £300, which certainly indicates the increasing importance of their work. This is a far cry from the days when these sketches served only as references to the seamstress or stage producer.

I hope my research has provided an informative account of Paris Music Hall costumes, and gives the reader as much enjoyment as I had whilst researching this subject.



## **Appendices**

**Date:** November 23rd 1991

**Place:** 'The Junction', Wexford Street, Dublin

Gary Chapman happened to be in Dublin some time ago. Prior to his arrival in Ireland he agreed to meet me for an interview during his stay. The interview itself was an informal discussion on the work of costume designers like Dolly Tree. Mr. Chapman had brought with him several articles, book lists and information which was of great help. Through continuous contact I have been kept updated on current issues and publications relating to my research.



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