The Gazette du Bon Ton and the 1915 War Issue:
Aligning Art and Commerce Through Fashion Illustration

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Fig. 5 "Advertisement: Timothy F. Crowley Inc. (Timothy F. Crowley Inc.)." Vogue, 45 (1915): C2. The Vogue Archive.


Fig. 13 A.S. “The Work of Paris is Never Done.” Vogue, 45, 9 (1 Jan., 1915): 30. The Vogue Archive.


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Introduction:

**Fashioning the War Issue: The *Gazette du Bon Ton*’s Special 1915 Edition**

In the mire of the Great War, artist Etienne Drian illustrated a fashion plate for *La Gazette du Bon Ton*. In the image, a woman analyzes a map of Europe at war. Her right arm delicately moves a flag to reflect the new position of the French soldiers on the front. Clearly, she is a *parisienne*. Her high collar is made from lightweight organza—a detail inspired by military garb—and she wears a wide skirt made of layers of taffeta, descending like the petals of a wilting flower to the final layer, a zig-zagged hemline that reveals her ankles and a glimpse of her calf (Fig. 1).¹ Drian’s illustration was published in France and the United States when the *Gazette du Bon Ton* released its special edition on June 15th, the “316th day of the war.”²

The years leading up to World War I in France manifested a moment of collaboration between the decorative and fine arts, which empowered the growth of American desire for French couture. In Paris, since the *fin de siècle*, the gap between the fine and decorative arts had been closing. Even painters such as Sonia Delaunay designed dresses during the 1920s.³ When fine artists and couturiers came together under publishing mogul Lucien Vogel to create avant-garde illustrations of fashionable dress for the *Gazette du Bon Ton* (hereafter referred to as the “GBT”), they bridged the gap between art and everyday life in Paris. The GBT ran between 1912 and 1925, with a hiatus that was only briefly relieved for the 1915 war issue.

² “15 Juin 1915, sur la 316e jour de la Guerre.” *Gazette du Bon Ton*, 2, no. 8/9 (Year 2: 1915): n.p. (Fig. 2).
The 1915 special edition—the only installment of any French *journal de luxe* printed during the war—was accomplished in collaboration with Condé Nast, the publisher of American *Vogue* magazine. Nast released an American distribution of the GBT’s 1915 issue using the original French illustrations and English language editorial content. Nast desired to cash in on Paris’ reputation for high fashion while Vogel meant to keep his journal going in spite of the war.

In 1914, a small but vocal group of Americans believed that the time had come for citizens of the United States to wear patriotic clothing designed in their homeland rather than copying the styles of French *couturiers*. But fashionable dress had been crossing national borders for centuries, and prior the war, women’s fashion had included more varieties of cultural influence than it ever had before. The clothing of the 1910s included exotic textures and forms inspired by theatrical costumes and emerging anthropological interest in non-Western cultures. Fashion had already become international and intercultural, and American dressmakers could not dethrone Paris for the mere sake of battlegrounds on French soil—especially for a war that was predicted to be rather short.

Despite war in France, Parisian *couture* maintained its cachet. Due to the efforts of Vogel and Nast, the GBT published illustrations of the French fashions that had been displayed at the 1915 Panama Pacific International Exposition in San Francisco. The collaboration between French *couturiers*, French illustrators trained in the fine arts, and Lucien Vogel as editor-in-chief resulted in the GBT. Vogel initially sought to legitimize fashion as a fine art by appealing to his readership’s sense of taste. However, were it not

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for the journal’s war publication, the GBT would likely have discontinued printing for good in 1914, just as comparable publications had. The GBT became a global effort when it collaborated with Nast on the 1915 issue, resulting in a model for the combined interests of art and commercial enterprise as well as international, cultural collaboration.

The desire by Parisian couturiers to maintain creative control over international high fashion fostered a closer relationship between French and American interests through the collaboration of fashion journalism. Rather than creating a break in the trend towards international styles of dress, the First World War resulted in closer alliance between the United States, as a consumer of fashion, and Paris, as the site of the mythical, artistic origin of women’s dress. Americans made up the target market for Parisian fashion because they had more disposable income than the Europeans due to the United States’ geographic location away from the war front. The myth of Paris as the only center of art and fashion allowed greater changes to women’s dress through the ideal of ‘modernism,’ achieved through art. Since the GBT had always been devoted to fashion’s artistic aspirations, the journal’s creators wished to keep fashion internationally centered in France, just as Paris had been the center of art and luxury culture for centuries.

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The *Gazette du Bon Ton* and the 1915 War Issue: Aligning Art and Commerce Through Fashion Illustration

Paradoxically, to understand French fashion during World War I, we must look to San Francisco a century later. In 2011, the De Young Museum held a gala attended by lavishly dressed celebrities, politicians, and donors in honor of an exhibition showcasing Balenciaga’s *couture* designs. Geraldine Fabrikant reported that despite the growing popularity of fashion exhibitions during the 2000s, a few voices of dissent remained strong—those who still believe that fashion exhibitions lack substance and primarily serve as fundraisers. But one-hundred years before the De Young’s gala, in the same city, the 1915 Panama Pacific International Exposition showed French fashions and the two editions of the GBT originated from the debate over fashion’s role as art or commerce.

It would be a great mistake to suppose that this terrible time of war has paralyzed the creations of French fashion. If, as is quite natural, Paris has been obliged to give up the elegances of life, for an existence of retirement and devotion, foreigners at least, have continued as usual, to ask France advice and guidance in taste and fashion for all that concerns toilette. In America, in England, in Spain and in Italy, we have never ceased to make our voice heard, and, as was easy to foresee, the Exhibition of San Francisco has been the occasion of a fresh impetus and a splendid realization which certainly have great success. —“Atours simple,” *The 1915 Mode*, 15.

When the First World War broke out in August 1914, tensions had been rising between advocates of American nationalistic dress and devotees to Parisian couture. The *New York Times* reported: “There are critics who scoff at the idea of French clothes dominating the world. They insist that we produce our own.” Americans who wanted women to value clothing designed and made in the United States encouraged socialites—who had been accustomed to buy their formalwear from the *Rue de la Paix* in Paris—to

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patronize American designers. But in 1915, Nast and Vogel published the special edition in French as a regular issue of the GBT, “no. 8/9.” They translated the text into English (although often with awkward, overly literal phrases) but left the titles of the articles in French, and released the journal in the U.S. as The 1915 Mode: as shown by Paris.\(^8\)

Ultimately, through the collaboration between Nast and Vogel, the GBT solidified the alliance between the French and American fashion industries by maintaining the connection to Parisian couture in spite of war.

There were a number of differences between the French and the American editions, despite both having used the same stencils to create their illustrations.\(^9\) I examined the French edition of the war issue at the Newberry Library, and located the American edition at the Ryerson Burnham Library of the Art Institute of Chicago. Nast included photographs of garments worn by American socialites along with the original pochoir illustrations from the French, and added illustrated advertisements for American companies in the artistic style of the GBT.\(^10\) The 1915 Mode meant to reassure Americans of the secure position of French fashion in spite of war, and so the American publication excluded the first article of the French edition, “La Gazette du Bon Ton et La Guerre,” which emphasized the fiscal strain that France had been under since the war began. The remainder of the editorial content in the 1915 issue was included in the American publication, retaining the French titles and the original page numbering—despite the text

\(^8\) Nast had been sued in 1915 and was no longer able to publish under the title “Bon Ton” which was under copyright from the S.T. Taylor Co. S.T. Taylor Co. vs Nast. Decisions of the United States Courts Involving Copyright 1914-1917, (Washington, D.C.: Library of Congress, 1918), 456-459.

\(^9\) I compared the two editions of the 1915 issue to one another by consulting my own photographs of the Newberry Library’s copy and taking extensive notes of each, since I was not able to compare the two directly since they are in separate collections and are not available to be checked out due to their fragile nature.

\(^10\) “Table des Planches Hors-Texte” included references to 11 plates from the unpublished issue for Aug. 1914. The other 12 plates are listed as “no. 8/9,” 6 of which remained unnumbered (by Drian and Gross).
having been translated into English. The captions for the plates were also translated, but all of the images were printed using the same stencils as the French edition.

The difference in editorial substance between the American and French publications identified differences in each culture’s approach to fashion. That is to say, the fully illustrated content of the French edition denoted the commitment to artistic continuity in the GBT as a journal de luxe; whereas the inclusion of photography in The 1915 Mode indicated the strong connection for Americans between clothing and the women who wore it, in this case celebrity socialites. Nast was comfortable including both illustrated and photographic content within the pages of the American edition that brought to pass a less artistically focused journal than the French. Vogel had been devoted to the legitimization of fashion as an art form through the GBT’s adherence to highly artistic standards of illustration.

The GBT’s format allowed the exquisitely illustrated full-page fashion plates to be removed from each issue and sold or displayed separately. The GBT’s French and American editions had been originally released in folio format, and subsequently both editions of the 1915 publication that I have analyzed were bound by their respective institutions. Folio format allowed plates to be removed and sold separately—often grossing more at auction than an entire issue. Vogel had most likely anticipated this. He used finely trained artists and published in a format that allowed the plates to be removed

11 The American edition did not name any translators; all articles were signed by the names of the original French authors.
12 The Chicago History Museum’s copy of the Gazette du Bon Genre—the French language edition of the GBT distributed in America after 1915—is still in the original folio format. The pages are numbered, but loose, allowing for the full-page plates to become separated from the individual issue.
from the text. In the first issue, Henri Bidou clearly spelled out the artistic aspirations of the GBT: “The Journal of Good Taste will be the expression of this art.”\footnote{14 Henri Bidou, “La Gazette du Bon Ton sera l’expression de cet art.” Gazette du Bon Ton, 1, no. 1 (Year 1: Nov. 1912): 3.}

The legitimization of couture as fine art had been a central goal and axiom of the GBT from the very beginning. Vogel aimed to create a collaborative work by illustrators, writers, and couturiers that would describe “arts, styles, and luxuries.”\footnote{15 “Arts, modes et frivolités.” This tagline appears on the cover of each issue of the French edition.} The product was the journal of “good taste,” a monthly periodical dedicated to high quality, hand-stenciled illustrations and articles depicting the latest developments in Parisian couture, theatre, and lifestyles of the wealthy—presenting current trends in reference to the mood of historical moments.\footnote{16 For instance: “You no sooner hear the word Vichy than your thoughts immediately fly back at once to the easy, light, frivolous epoch of the second Empire, that epoch of universal opulence and ostentation innocently displayed everywhere;” J. Ernest-Charles, “Vichy,” The 1915 Mode: 11-12.} In 1912, Bidou wrote in the inaugural issue: “This review was named the Journal of Good Taste, for [to have] good taste it does not suffice to be elegant. [G]ood taste is the same for everything.”\footnote{17 “On a nomme cette revue la Gazette du Bon Ton. Pour etre de bon ton, il ne suffit pas d’etre elegant. ..le bon ton est le meme pour tous.” Bidou: 1. My own translation. Mary Davis also discusses the idea of ‘taste’ in the GBT in Classic Chic (Berkeley: University of California, 2006), 48-50.} The creators of the GBT cited the idea of ‘taste’ as the quality that separated fine art from the ephemeral styles popular in each period. Bidou went on to enumerate the GBT’s model as a tradition of artists illustrating the high fashion of the eighteenth century, including the painter Antoine Watteau, the engraver Gravelot and plates from the fashion publication Gazette des modes.\footnote{18 Bidou, 1-2.} The aesthetic side of the GBT was essentially a collection of differing artistic styles that were only unified by the concept of good taste and the consistent use of high quality, illustrated images.
From the beginning, Vogel had intended to show the personal vision of multiple artists within the pages of each issue. The GBT contained two different types of illustrations: the full-page plates and the inter-textual illustrations. The plates were a mixture of couturiers’ designs illustrated by artists and ideas for garments “invented” entirely by the artists themselves. The inter-textual illustrations were far more numerous (and marginally less intricate) than their full-page counterparts, but have been neglected by current scholarship on the GBT.¹⁹ By including inter-textual images on each page, the GBT distributed its signature style of artistic eclecticism throughout every page of the journal.²⁰

The medium of illustration lent artistic continuity to the entire journal. Every image in the GBT—each of the plates, inter-textual illustrations, and advertisements—was designed and printed using a special type of stenciling process called pochoir, or “aquarelle,” that eventually gained popularity across multiple fields of the graphic arts throughout the 1920s and 1930s. This medium had been used in Renaissance printing to fill in pre-printed lines of illustrations for playing cards or religious texts by German Briefmalers and was the same technique as the Japanese process bengata—the process used to color kimono fabric.²¹ The term pochoir came into more general usage during this period for any kind of illustration that used hand-colored stencils.²²

The consistent use of pochoir illustrations on hand-pressed paper lent continuity to the GBT in the face of Vogel’s decision to use a mixture of illustrative styles within

²⁰ Even the advertisements were illustrated in similar styles and full color; see Fig. 3, Charles Martin, “Ad. Ed. Pinaud,” *Gazette du Bon Ton*, 1, no. 5 (Year 2: July 1914): n.p.
each issue. Similar publications featured only one artist’s work per issue, with a range of illustrators throughout the journal’s run. For instance, another journal de luxe called \textit{Modes et Manieres d’aujourd’hui} (1912-1914), meaning “Styles and Fashions of Today,” featured fashion illustrations by many of the same artists who worked for the GBT. Each monthly issue contained images by only one artist and rotated illustrative genres from month-to-month.\footnote{Leonard Fox, “Modes et Manières and the Art Déco Illustrator,” \textit{American Book Collector}, 2, no. 2 (Mar-Apr. 1981): 50-53.} However, the GBT’s model of using multiple styles within each issue reflected the idea that multiple artistic styles could coexist in the same intellectual and physical space.

The GBT’s articles featured inhabited initials as well as inter-textual illustrations, making the GBT reminiscent of an illuminated manuscript.\footnote{The illustrated first letter of a text, often used in illuminated manuscripts. “Inhabited initials” refer to illustrated initials which contain a non-recognizable figure, as opposed to “historiated initials” wherein the figure is a recognizable subject.} The stenciling technique was labor intensive, and it was most popular between the 1890s and 1930s, when labor was inexpensive enough for the GBT’s editors to pay for printing houses to perfectly replicate the artists’ illustrations.\footnote{Butler, 1; GBT’s regular printer was G. Kadar (1912-1914), except the 1915 issue, which was printed by Studium. After the GBT returned from hiatus in 1920, Studium continued printing the GBT until 1925.} The visually striking aquarelles in the GBT used strong colors and were naturally abstract, often mimicking new styles in painting at the time, such as Cubism.\footnote{See Richard Martin, \textit{Cubism in Fashion} (New York: Harry Abrams, 1998), which included a number of plates from the GBT, illustrating the connection between fashion and Cubism during the 1920s.}

The art of the journal was still in dialogue with avant-garde movements in painting that were developing in Paris, despite the financial limitations on the fashion industry due to the war. The artists showcased in the 1915 issue were Georges Lepape, Leonard Fox,
George Barbier, Etienne Drian, Valentine Gross, and Charles Martin.\textsuperscript{27} Each of these artists used the \textit{pochoir} medium’s tendency towards abstraction to his or her advantage, but Lepape’s singular style was the most well-suited to the simplicity of the war edition.

Lepape had been illustrating for the GBT since its inaugural issue and his illustrations were prominently featured in 1915. His design of a woman’s face surrounded by patriotic fans in the colors of the French flag appeared on the cover of the American edition. The same illustration appeared on the title page of the article that Nast had omitted, “\textit{La Gazette du Bon Ton et la Guerre}” (\textbf{Fig. 4}).\textsuperscript{28} This figure symbolized the spirit of the French nation; she also represented the spirit of \textit{dernier cri} or the latest fashion, with her high collar that was perfectly in the mode of 1915. In January 1915, \textit{Vogue} ran an advertisement for the “Dovelet” collar (\textbf{Fig. 5}), which appears to be on trend with Lepape’s illustration.\textsuperscript{29} The collar’s inspiration lay in the ‘gorget’ or \textit{gorge}, a piece of armor dating back to the 15\textsuperscript{th} century that protected the throat.

Lepape held ties to the avant-garde art scene during the 1910s-1930s that stemmed from his training with the \textit{École des Beaux-Arts}. He befriend a number of fellow-students who would become prominent figures in new styles of painting and drawing in the coming decades, such as Marie Laurencin and George Braque—both of whose influence on Cubism have been heavily documented. Students together at Humbert’s studio, Lepape and Laurencin wrote letters and visited one another during school breaks. Lepape had been immediately impressed with Laurencin’s drawing skills,

\begin{flushleft} \textsuperscript{27} “\textit{Description des robes exposées a la ‘Panama Pacific International Exposition,’}” \textit{Gazette du Bon Ton}, 2, no. 8/9 (Year 2: June 1915): 63. \\
\textsuperscript{28} This was the only article that appeared in the French edition and not in the American. \textit{Gazette du Bon Ton}, 2, no. 8/9 (Year 2: June 1915): 1-3. \\
\textsuperscript{29} “\textit{Advertisement: Timothy F. Crowley Inc. (Timothy F. Crowley Inc.)},” \textit{Vogue}, 45 (1915): C2. The Vogue Archive. \end{flushleft}
and he sought her advice on his own early illustrations, which she provided. After he joined Atelier Cormon in 1905, he lost touch with Laurencin, but he continued to meet with Braque throughout his life.\(^\text{30}\)

Lepape’s abstract style was reminiscent of Henri de Toulouse-Lautrec’s poster art of the \textit{fin de siècle}. It was no coincidence. Just as Lautrec began his career by illustrating posters for the dance halls of Montmartre, Lepape had been entrenched in the artist circles and dance halls of Montmartre as well; he even made a mural in 1907 for the ballroom of the \textit{Moulin de la Galette}. Lepape had become acquainted with many of the GBT’s best artists as a student before the GBT existed. At Cormon’s studio, Lepape met a group of friends who later comprised a core selection of artists working on the GBT: Andre Marty, Pierre Brissaud, Bernard Boutet de Monvel, and Charles Martin.\(^\text{31}\)

While each artist who illustrated the GBT used his or her personal, illustrative style, some of the regular artists used similar compositional devices to one another. Lepape, Martin, and George Barbier created exceptionally flat surfaces in their illustrations. Lepape seldom outlined his figures in black; he invariably used another color based on the entire composition, which resulted in abstract, painterly images. This technique softened the entire picture, reducing the \textit{cloisonné} effect of the \textit{pochoir} medium. For instance, \textit{“Serai-je en avance?”} (\textbf{Fig. 6}) used a tawny outline to depict one of Paul Poiret’s ‘cocoon’ coats in a mustard-yellow.\(^\text{32}\) By not breaking up the color scheme of the plate with black ink, Lepape created a soft, luxurious appearance. His technique of choosing thin poster paint or \textit{gouache} on thick, textured paper created large

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\(^{31}\) Lepape and Defert, 29-31.

\(^{32}\) \textit{Gazette du Bon Ton}, 1, no. 2 (Year 1: Dec. 1912): plate 6.
spaces of a single color, often mistaken for watercolor. Lepape’s use of the pochoir method and soft colors lent a more organic look to the plate. Barbier employed a similar method of outlining his illustrations in light blue for “Atours simple” in the 1915 issue (see Fig. 7). There, Barbier turned the method on its head, since black ink was also used a great deal in those compositions—but as a thematic color rather than as an outline.

The GBT used modern illustrative styles to push fashion illustration forward as a medium. Each image to grace the pages of the GBT had been designed by a trained artist—even the advertisements (e.g. Fig. 3). This innovative approach was in direct contrast to the mass produced fashion plates that had become popular throughout the nineteenth century. Clothing periodicals, women’s magazines, and lifestyle publications had flourished throughout the 18th and 19th centuries; yet typical fashion plates of those periods took the format of uncolored line drawings that functioned to show the construction details of the garments rather than the appearance of clothing on an actual body. That style of illustration allowed nineteenth century women to bring pages from a magazine to her local dressmaker and obtain the latest fashions worn in Paris, much like the common practice today of bringing a celebrity photo from a magazine to the hair salon for a new style.

The custom of utilitarian illustrations enabled the dissemination of fashion trends because local dressmakers could copy the designer garments from the simple illustrations in women’s magazines. The practice became a problem for couturiers during the early 20th century, when seamstresses began copying on a larger scale. “In fact, most couturiers

33 Lepape and Defert, 42, 39.
35 Steele, 219. See also Cally Blackman, 100 Years of Fashion Illustration, (London: Lawrence King, 2007), 8.
accepted copying by “little dressmakers” for individual consumers. On the other hand, they were hostile to large-scale commercial counterfeiting. One couturier was more incensed than the others by copies of his designs: Paul Poiret, whose hand-illustrated advertising booklets inspired Vogel for the original idea for the GBT. Poiret felt that copies took business directly away from his atelier. When he visited the U.S. in 1913 he found not only copies of his dresses, but also that the copied garments bore duplicates of his own label. While U.S. copyright law currently allows garment designs to be copied freely, it prohibits the duplication of a designer’s label, which is seen as a logo. Clothing, on the other hand, can usually be copied because the unique, innovative aspects of garment designs are too closely linked to the utilitarian aspects for simple rules of distinction; in other words, clothing in the U.S. is essentially considered too functional to protect certain designs under the law.

The varied artistic styles in the GBT disseminated the couturiers’ vision of a garment far beyond the city of Paris, while at the same time the abstract, suggestive illustrations did not provide enough details of the garment for a seamstress to copy. The GBT’s images depicted clothing in motion, often illustrated from live models. The resulting images obscured the clothing’s construction details, effectively preventing the fashion plate from being used as a model for seamstresses to copy. For example, in “Les Soeurs de lait” by André Marty (Fig. 8), two women greet one another with a kiss on top

37 “Inspired by the success of the Iribe and Lepape albums, the publisher Lucien Vogel launched... La Gazette du Bon Ton...” Steele, 220; see also Mackrell, 158-159.
38 Poiret, 139.
39 When Lepape first met with Poiret, he described being “dazzled and amazed” after a private fashion show of Poiret’s latest designs on live models. Lepape and Defert, 36.
of a hill in the countryside.\textsuperscript{40} The fashionable blue dress stands out from the image with its deep color; yet it does not include a forward facing model, which would give away construction details, such as the button placket on the front of the top or the side-seams of the dress. The two women’s arms, locked in an embrace, block any view of how the sections of the dress would be put together.

While a great deal of the 1915 issue employed more simple, abstract images than previous numbers of the GBT, the plates drawn by Valentine Gross backtracked to nineteenth century utilitarian styles of fashion illustration. Gross’ plates were simple line drawings, and primarily had been intended to show the American audience what the new style of dress looked like. While normally Parisian couturiers would not have encouraged making copies of the new mode (as nineteenth century plates had), they desired the survival of French fashion’s reputation through the war more than immediate profit from their own sales. Gross’ illustrations were quite stiff compared to typical GBT illustrations. All of the figures in “It Is Still Raining” (\textbf{Fig. 9}) appeared perpendicular to the picture plane—two facing forward, two facing away; the picture does not resemble a scene taken from real life, but rather one composed purely for the sake of showing the details of the dress.\textsuperscript{41}

Upon first impression, Gross’ illustrations appeared matched to the photographs included in \textit{The 1915 Mode}. Uncolored plates were unprecedented in the GBT before 1915, and never appeared in any subsequent issues of the French journal after the war. Photographs never appeared in the French edition, and no other issue included uncolored plates; so Gross’ images strayed from the GBT’s model in order to accommodate the

\textsuperscript{40} Marty, \textit{Gazette du Bon Ton}, 1, no. 2 (Year 2: Feb. 1914): plate 17.

\textsuperscript{41} Gross, “It Is Still Raining,” \textit{The 1915 Mode}: unnumbered plate.
photographs in the American publication. Gross’s plates mitigated the break between the
illustrated images and photographs, making the photos less jarring by comparison than
when viewed next to the GBT’s vibrant illustrations (compare Fig. 9 and Fig. 10).\(^{42}\) Both
the photographs and the simple line drawings gave away more construction detail than
the GBT ever had before, because this was the only time they wanted Americans to copy
the French designs. Photographs worked with Gross’ illustrations to convey the dresses’
details, as fewer Americans were able to travel to Paris to see the garments themselves
due to the war.\(^{43}\) American copies of French designs would bolster their flagging
commitment to Parisian superiority in fashion. Since Vogel had teamed up with Nast in
order to maintain French creative control over American fashion, allowing American
dressmakers to copy French clothes during the war would have acted as a band-aid for a
short period, while French manufacture was hindered by the scarcity of resources and
manpower due to the war effort.

The special edition was relatively pared down in both its plates and its inter-
textual illustrations. Multiple articles lacked any inter-textual figures. This was a direct
result of the war’s drain on financial resources rather than an editorial preference, since
no other issue in the run of the GBT contained more than one or two articles lacking
these.\(^{44}\) Lepape, Martin and Barbier also contributed simple illustrations to the 1915
issue, but these were not the result of rationing. Each one cultivated an eccentric,
illustrative style that was well-suited to the pared down type of illustration that he had

unnumbered plate; E.M. Covemetz, advertisement for “Stein & Blaine,” unpaginated.
\(^{44}\) Articles with only border decorations are: Paul Adam, “La Coutume de Paris”: 5-8; J. Ernest-Charles,
“Vichy”: 11-14; Henri Bidou, “Longchamp”: 27-32; and Francis de Miomandre, “La Cote d’Azur” (or
been creating since before the war. These three had been illustrating for the GBT since its early days, and their designs fit snugly into the special edition.

In the 1915 issue, the most compelling plates were by Drian. These were vibrant, colorful, and patriotic in their content. Each one included an overt reference to either the war or to French nationalism. “En Suivant les operations,” (Fig. 1) was discussed in the introduction to this essay, and vividly characterizes the tension between feminine beauty epitomized by fashionable dress and the duty of those left at home to closely follow news of the war.45 “La Marseillaise” (Fig. 12) showed a woman wearing the new “war crinoline” style of skirt, and looking straight out of the picture plane. She held a direct gaze with the viewer, showing the strength of France in the war.46 The most obvious reference to the war was in “Sans Sa Voiture,” which translates to “Without Her Car;” nothing in the illustration itself pointed to battle, but the title referred to the common circumstance of women in Paris, who no longer had access to transportation.47 Drian’s “Bouquet tricolore” (Fig. 11) depicted a woman arranging flowers in the colors of the French flag, the “tricolor” blue, white, and scarlet.48 The patriotism shown in Drian’s plates did not work against the international collaboration; rather by alluding to the French ability to transcend the poverty of war and maintain feminine charm, Drian’s illustrations sought to bolster the connection between French fashion and American patronage.

In order to understand the connection between French design and American money, it will be necessary to spell out the differences between Nast’s publication and

45 Drian’s plates were not given individual numbers, but they appeared in both the French edition and The 1915 Mode.
Vogel’s goals for the GBT. American *Vogue* had become one of the most popular fashion publications after Nast purchased it in 1909. Yet *Vogue* was not an art journal and never had any intention to become one, unlike the GBT, which aspired to be a work of art itself. Rather, *Vogue* was a magazine devoted to reporting changes in American fashion and society. For Americans, clothes were inseparable from the women who wore them, as well as from their function as social indicators of wealth and class. Nast felt that high fashion must be connected to high society, a philosophy that led him to include photographs in *The 1915 Mode*—despite the GBT’s devotion to purely illustrated content.

The GBT directly influenced American *Vogue*: it took up the use of modern illustrations for its cover art. In 1926, Nast even brought Lepape to New York to illustrate *Vogue*’s cover art exclusively for 6 months. Some of the illustrations of *Vogue*’s editorial content were derivative of the GBT’s styles (albeit without the color; see Fig. 13). However, *Vogue* maintained the model of using conventional, inexpensive black and white line drawings for its advertisements—which comprised most of the magazine, as they still do today. The GBT on the other hand, included only illustrations created in modern styles and printed using the *pochoir* technique, whether advertisements or editorial content.

While the illustrators each conveyed a sense of individual artistic style, the journal achieved cohesion through the exclusive use of illustrations designed by hand,

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50 “The review will itself be a work of art; everything should be a delight to the eye, paper, layout, printing, text, illustrations...” Lepape and Defert, 73.
51 Lepape and Defert, 127-128.
53 Although, *Vogue*’s current advertisements utilize highly stylized, artistic photography techniques—a commitment to art through advertising which is based on the model presented by the GBT’s inclusion of artistic advertisements.
and by imbedding images within the text. Flipping through the pages of the GBT still engages the viewer by taking her on a procession of visually striking images throughout each issue. The fact that *Vogue* magazine included a multitude of different types of images could explain how the inclusion of photography in the *The 1915 Mode* was permitted—considering the GBT’s commitment to illustration as a medium. But *Vogue*’s eclecticism was born of commercial enterprise—including a mixture of advertisements, classifieds, and editorial content—rather than a desire for a cohesive, artistic journal.

The GBT had been using images as chief sources of its content from the beginning—content which did suffer slightly due to the war. From 1912-1914 the illustrations had been so complex that they required numerous stencils per page. The number of colors featured on a single page and the complexity of the images resulted in more stencils per page and consequently more labor. While in Volume I, which ran from November 1912-October 1913, there are often 2-3 colors uses for the inter-textual illustrations, the aquarelles are often more complex—and larger—when compared with those in the 1915 issue.\(^5^4\) During the war, however, fewer skilled laborers were available to reproduce original illustrations for each copy, and fewer artists were available to create the designs as well.

The early issues of the GBT used considerably more stencils per page for both inter-textual images and full-page plates, since they often included more colors per image and more complex images. For instance, the article “*Les Dessous à la mode*” (Fig. 14) primarily used images rather than text to describe the new style of undergarments.\(^5^5\) The

\(^{54}\) The unconventional numbering system of the *Gazette du bon ton* is explained in the footnote in the “Publisher’s Note” of *French Fashion Plates in Full Color from the Gazette du Bon Ton (1912-1925).* (New York: Dover, 1979).

pochoirs on that page were composed of only a few colors but required multiple stencils
due to the level of complexity, commanding a very painstaking process of lining up
multiple plates to ensure that the colors did not overlap one another. By 1914, the journal
had become far more complex, and included an inter-textual illustration for “Les Plaisirs
de l’été” (Fig. 15) that contained at least nine different colors, and many more stencils
since the elaborate scene included a high level of detail.56

The GBT was forced to cease its progression towards ever more elaborate images
in the 1915 issue, which was composed of limited colors and simplified inter-textual
images. Labor was not as readily available in Paris due to the war. For example, the
article “La Coutume de Paris” only used black ink to create a decorative border around
the text, and the next article “Vichy” also lacked inter-textual images, and only included a
border in one color per page (Fig. 16).57 On the other hand, “Atours simple” contained
figurative inter-textual images designed by George Barbier, however comprised of
significantly fewer colors than many of Barbier’s images from earlier years. Each page
only included one color, and the stencil used on the first page appeared to have been set
by a less experienced printer, since the color fell outside of the intended lines (see Fig.
17).58 The remaining pages of the article only contained three colors per page each—
including the black ink used for the text and outlines of some illustrations (see Fig. 7).
Although the 1915 issue’s simplicity was born out of necessity, Barbier’s colored
outlines embraced abstraction and lent interest to the sparse publication.

From the very beginning, the GBT’s creators intended to demonstrate that
fashion and art were irrevocably entwined by the journal’s commitment to illustration.

57 Gazette du Bon Ton, 2, no. 8/9 (Year 2: June 1915): 5-8, 11-14.
58 Based on the Newberry Library copy.
For that reason, their desire to publish during the war was noble as well as pragmatic. The format of the GBT had originally been based on two illustrated booklets of Paul Poiret’s fashions, by Paul Iribe in 1908 and Lepape in 1911, just one year before the GBT began using the same artist to illustrate its own pages.\(^59\) Both *Les robes de Paul Poiret recontées par Paul Iribe* (“The Dresses of Paul Poiret Recounted by Paul Iribe”), and *Les Choses de Paul Poiret par Georges Lepape* (“The Things of Paul Poiret by George Lepape”), were printed using the *pochoir* process on *papier de luxe* to ensure that each copy would replicate the vibrant colors and fine details of the artists’ original images. For the French editors and contributors of the GBT, its commitment to art through illustration was sovereign to the journal’s mission.

Nast’s interest in the GBT resulted from his belief in the rhetoric that Paris was the center of fashion and good taste, an idea that the GBT held dear as well. The text of the GBT upheld the Parisian claim on fashion: “Paris owed the world this proof of her incorruptible vitality, [just] as immutable when at war as during times of peace.”\(^60\) The articles did not provide insights into which *couturier* made better designs nor did they compare the talents of one designer to the next; rather they reported changes in French dress and lifestyle. The articles primarily advocated the idea of Parisian *couturiers* as artists who were gifted with the ability to infuse dress with the artistic spirit that they claimed naturally flourished in Paris. According to Jacques Worth, “The Frenchman lives in the atmosphere of the artistic… whereas the American must gain his cultivation

\(^{59}\) For Poiret’s booklets, see Mackrell, *An Illustrated History of Fashion*, 159-161.

\(^{60}\) The awkward language presented here is original, and copied verbatim from Nast’s publication. Adam, *The 1915 Mode*, 8.
entirely through study." Rather than slavish devotion to Paris, the lack of critical analysis of Parisian design sought to raise fashion to the level of an art form by connecting it to 18th century artists such as Gravelot and Watteau. Henri Bidou claimed that they were the predecessors to the work that the GBT sought to continue in 1912 by chronicling the art of everyday life—French fashion.62

By constantly reinforcing the idea of Paris as the capital of women’s fashion, the creators of the GBT both upheld the fiscal security of the international fashion industry, and responded to ideological trends regarding the expansion of the fine arts into the realm of the quotidian. Avant-garde theatre in Paris, the growth in interior design, and the poster-art of Montmartre all represented new ways that artists understood the relationship between everyday life and artistic expression at the fin de siècle. The notion of expanding the fine arts further than the Beaux-Arts canon of drawing, painting, architecture and sculpture was directly discussed by Henri Bidou on the first page of the GBT in 1912, and the hiatus in August of 1914 presented a blow to the journal’s mission.

The 1915 issue represented a unique opportunity to re-stake Paris’ claim on women’s fashions for the sake of financial security, as well as the GBT’s axiom of fashion as a form of art. The Panama-Pacific Exposition in San Francisco, where a number of Parisian couturiers showed their fashions, motivated the publication of the 1915 issue. The editors of the GBT focused a great deal on the importance on the couture shows, as did American fashion publications. The Panama Pacific Exposition received a great deal of press both during the early months that Europe was at war in the fall of 1914 and for its opening in February of 1915. However, American newspapers that did not

61 "Worth, of Paris, Here, Says American Women Are the ‘Whips of Fashion’..." The Washington Post (1877-1922), (Washington, DC), Apr 12, 1913.
62 Bidou, 2.
have a vested interest in the Parisian fashion industry failed to report on the fashions of the Exposition, and focused more on the impressive architecture, engineering feats and the international trade possibilities that came out of the 1915 World’s Fair. The specialized agenda of fashion publications had been clear in reporting the significance of the Panama-Pacific Exposition, but their desire to reclaim Parisian fashion and to argue for the artistic merits of dress remained obscure to the American audience.

It was the couturiers’ participation in the Panama-Pacific Exhibition that motivated the GBT to come out of hiatus. One American newspaper described the irony of holding a World’s Fair while nine nations were at war on the other side of the sea, and described the Exhibition as a “counter demonstration” against the war. Other Americans understood the Exposition to be an ironic display of commerce aping as art. However, the enthusiasm of the crowd for the Panama-Pacific was indicative of the overwhelming spirit of camaraderie engendered by the Exposition. “[F]or the first time in the world… people are beginning to realize that art and business are not divorced from one another,” proclaimed Edith Stellman. The writers for the GBT certainly believed in the marriage of business with art; the supposition that art and commerce were not antithetical to one another was necessary to conclude that fashion was a form of art.

The irony was that fashion had been French by virtue of its connection to the French luxury industry. Louis XIV convinced the world that France was the capitol of

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65 “The European War and The Panama-Pacific Exposition--a Monumental Contrast.” Current Opinion (1913-1925), VOL. LVIII., No. 5 (1915).
fashion in the 17th century, a notion that had remained unchallenged for over two-hundred years. 68 In 1915, Nast and Vogel needed to show that war did not stop fashion from originating in Paris—despite how much Paris had been changed by the First World War.

The 1915 issue intended to prove that despite the GBT’s initial hiatus due to the moratorium on French luxury goods in 1914, fashion had indeed come back to Paris. The new mode would express the good taste of the French through the necessities of war—meaning that fashion would finally answer to function.

It was a great mistake to imagine on the eve of the present war, that social life would come to a standstill at the first sound of the drum calling together the great nations of Europe for the tragic test of the XXth century.—Adam, The 1915 Mode, 6.

Between the July 1914 issue and June 15, 1915—when the special war issue was published—the circumstances of Paris had changed drastically. The new fashions reflected those changes by virtue of their unprecedentedly short hemlines, enabling the women of Paris to walk more freely while they were without transportation. 69 While some women had ceased to wear the corset before war began, by the war’s end the corset, too, had been overturned. Americans saved 28,000 tons of steel when women abandoned their corsets. 70

After the onset of war, Paris had changed drastically from the vibrant center of arts, culture and spectacle that it had been when the GBT began its quest to show the art of fashion in 1912; during the GBT’s year long hiatus, the precarious political situation of

69 “Taking it all round the latest. Fashion is an altogether practical and plucky one—comfortable for walking on account of the amble folds of stuff on the hips and across the bosom [sic].” Ibid., 7-8.
the Great War and the subsequent changes to Paris most certainly affected the fashions of the time.

The *Grands boulevards* were empty, shop fronts were shuttered, buses, trains, cars, and horse cabs had disappeared. In their place flocks of sheep were herded across the *Place de la Concorde* on their way to the *Gare de l’Est* for shipment to the front. Unmarred by traffic, squares and vistas revealed their purity of design. Most newspapers having ceased publication, the kiosks were hung meagerly with the single-page survivors. All the tourists were gone, the Ritz was uninhabited, the Meurice a hospital. For one August in its history Paris was French—and silent. —Barbara Tuchman, *The Guns of August*, 444.

During July of 1914, the French government had been in an alliance with Russia, the terms of which stated that if Germany (or Austria backed by German troops) went to war with Russia, then France was to immediately raise its army against the German forces. On August 1st, 1914, at 4 p.m., “the first poster appeared on the walls of Paris” announcing that France was at war, upholding its agreement with Russia. 71 At this point, it was still a question whether Britain would honor its alliance with France and back the French army in keeping German troops at bay. France had a three-year conscription for military service by all able-bodied men of age. However, in 1914 Britain did not have such required military service, and it remained unknown whether the British military would be able to raise enough soldiers to assist the French army through volunteer service. 72

During late July of 1914, while Britain was still making its decision whether to enter the war, the European anxiety was compounded by fears of a financial break down of credit and international exchange. Fear of the impending war led directly to the closing of numerous stock exchanges all over Europe, including the British Stock Exchange in

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72 Tuchman, 108.
London. The 1915 issue described this phenomenon in the article “La Coutume de Paris,” referring to the shut down of the credit system and its subsequent re-opening in very broad terms:

This error prevailed in Paris for a short time—Bankers took it into their heads to suspend payment—far too long a time was allowed to elapse before the robust youths whom honour and patriotism called to battle were replaced by middle aged men, the reformed, and women. People soon found out their mistake! Banks have begun work again, workshops, factories and mills have been provided with capable hands in order to supply the armies with ammunition—food and clothes. Three thirds of the various industries have opened their doors.—Paul Adam, The 1915 Mode, 6.

After the suspension of credit lines, compounded by the moratorium on luxury goods, luxury journals such as the GBT were forced to immediately halt publication. Americans who were interested in the latest French fashions were sorely disappointed by the lack of information readily available. As the Washington Post reported: “American women accustomed to come here [to Paris] annually to worship at the shrine of Dame Fashion would grieve at the change that has come to the Rue de la Paix. Fashion has fled.” But by 1915, as the GBT reported, many of the Parisian couture houses had already reopened their doors.

The anxiety for the loss of a Parisian lead in the fashion industry was strong during the war years. Parisian couturiers felt the need to show their designs in person in America for two major factors: the first, that Americans were no longer traveling to Paris to buy their dresses since social life in Paris had been wrecked by its proximity to the front; secondly, American designers began showing their own fashions in shows which doubled as war relief benefits to Europe. Consequently, Parisian couturiers feared the

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73 Tuchman, 110, 113-114.
75 Including shows sponsored by Vogue, (see Steele, 236) and others by prominent American women in society, such as in Newport—see: Oliphant, T.E. “Chic Fall Styles Viewed First Time at War Relief Function at Newport...” The Washington Post (1877-1922), (Washington, DC), Aug 1, 1915.
potential loss of the American market. American women were in the best position to buy fashion, since the United States remained neutral in the war until 1917.\textsuperscript{76}

The GBT was the most luxurious fashion publication before the war began. France had cultivated a reputation as an international epicenter of art and culture for many decades. Artists flocked to Paris to study at the École des Beaux-Arts. Architects came to study the city’s buildings, monuments, and its wide streets and public parks, all of which were the result of Baron von Hausmann’s and Napoleon III’s efforts towards respectability, organization and public works during the 1860s. Tuchman’s description of Paris during the war, quoted above, conveyed the contrast between the atmosphere of luxury, art and culture which both American publications and the GBT had described as the soul of Paris before the war, and what Paris would become before the end of the conflict.

The special publication of the 1915 issue was intended as a means of maintaining Parisian control over the fashion industry, in spite of France’s status as a war zone. The GBT explained the Parisian couturiers’ efforts at the Panama-Pacific Exposition:

\begin{quote}
Although a part of French soil is yet in the hands of the invader, Paris remains as ever the Paris of good taste and fashion. Therefore, in spite of the glorious trials of war, and in order that Paris may retain her accustomed rank in every Exhibition, the following great and justly renowned Dressmakers have sent to San-Francisco their latest and most stylisle [sic] creations: Beer * Callot * Cheruit * Doeuillet * Doucet * Jenny * Jeanne Lanvin * Martial & Armand * Paquin * Premet * Worth. \textit{The 1915 Mode}, n.p.
\end{quote}

None of the war issue’s authors addressed the irony of the strained logic that Paris fashion proved its strength by holding a fashion show on a different continent. It was the idea of French fashion—and fashion invented by the French (who, they claimed, were

\textsuperscript{76} Tuchman, 1167.
able to maintain ‘good taste’ regardless of where their feet were planted) that served the interests of the GBT.

While couturiers wanted to maintain French control over American fashion, a small sect of Americans had called for the end of Parisian rule over fashion. The problem with the proposition of the United States taking the reigns of fashion from war-torn Paris was that those who wanted American fashion to take the lead did not admit of the possibility of fashion as an art form. They desired fashion by Americans, for Americans: a system that would close off a great deal of international trade.77

The recognized leaders in the world of wealth and social distinction placed the stamp of their unqualified approval on the fashion fete which came to a close on Friday at the Ritz-Carlton Hotel, New York, after five exhibitions, extending over a period of three days. It was the first and most notable step toward making this country the arbiter of its own styles in the matter of dress, and was carried to success under all the advantages which Paris has previously enjoyed.—“Society's Stamp on Fashion Fete Wins Artistic Center From Paris.” The Washington Post (1877-1922), (Washington, DC), Nov 8, 1914.

The “advantages” were reputation and financial gain for New York rather than Paris. “Famine, pestilence, fire and flood may not be able to take away the desire to look charming—vanity, if you prefer—but this war has done it,” reported the premiere78 of a closed couture shop when the war broke out.79 Despite the enthusiasm of American journalists in 1914, Nast and the GBT helped Parisian fashion to prevail despite the war. At a time when fashion and other economic interests were growing more global (and more symbolic) through Parisian prestige, the idea that Americans would suddenly design their own fashions was short lived.

77 “Paris Styles? There’ll Be None This Year, So War Has Decreed; America ...” The Washington Post (1877-1922), (Washington, DC), Oct 29, 1914.
78 Premiere was a position in the couture house, similar to a hostess or head saleswoman, she was generally female and her job was to be the public face of the business and take care of clients.
79 “Paris Styles? There’ll Be None This Year, So War Has Decreed; America ...” The Washington Post (1877-1922), (Washington, DC), Oct 29, 1914.
Nast intended to uphold French culture as the pinnacle of style and art. “Behind it all lurked Nast’s conviction that the new American upper class should look in one direction only for a model—namely, to France.” Nast intended to imbue his American publications, which were essentially commercial in nature, with the notion of taste by including editorial content regarding French fashion in addition to American culture.

*Vogue* published numerous articles regarding the state of Paris at war and its direct effects on clothing and the fashion industry. In 1915, *Vogue* described the clothing styles of Paris as “somber” and “military inspired” in an editorial about the grim Parisian social (and theatrical) scene, as it compared with the Parisian scene before the war; accordingly the article described popular fashions by the subtitle: “The Mode?—*C’est La Guerre,*” which translates to “the style—it’s the war.”

Since Vogel and Nast desired to uphold Paris as the center of fashion and art, the 1915 style had to reflect the Parisian lifestyle, just as it had for close to three-hundred years.

The luxurious limousine and busy taxicab have gone to war. In their places are cars drawn by horses too stiff or feeble to carry troopers. The gems that used to scintillate behind plate glass windows and the silk ruffles and dainty lingerie that tempted the glances of passersby have disappeared behind iron shutters that were put up with the coming of the moratorium. –“Gayety and Dame Fashion in Flight From Moratorium in Warring Paris.” *The Washington Post (1877-1922)*, (Washington, DC), Dec 6, 1914.

The war manifested itself through fashion by evoking more somber colors, as spelled out in *Vogue,* and by exhibiting a more feminine silhouette, as described in *The 1915 Mode.*

The symbolic value of fashion was brandished in the fact that Parisian women’s fashion combined military inspired details such as high collars and shoulder buttons with the new

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82 "Fashion: “C’Est La Guerre.”" *Vogue,* 45, no. 11 (1915), 23; Adam, 5-8.
overtly feminine silhouette (see Fig. 11 and Fig. 18). The use-value, to borrow a term from Philippe Perrot, of World War I fashion trends in Paris appeared in the shortened hemlines of the wide “war crinoline” style skirt, which were better suited to walking around Paris. Transportation in Paris was limited because taxis, carriages, and cars were used to carry goods to the front. The new, shorter skirts were therefore aligned with the war effort and considered patriotic.

Steele noted that World War I was not a total war, so that soldiers in Paris and London were able to come home from the front periodically, and women’s efforts to lift their spirits with their fashionable dress were also a part of their patriotic duties. Steele believed that newspapers of the time and historians alike have overemphasized the journalistic rhetoric of the war’s effect on fashions. She claimed that the silhouette of the slim skirt had already begun to change in 1914; and while there are examples of layered skirts involving wide hemlines in 1914 (for instance, see Fig. 19), Steele failed to flesh out the point and disprove the connection between the style of dress and the war. The fact that the years of World War I and the popularity of the wide, shorter skirt coincided was not merely accidental, especially considering the fact that during the 1920s, slim skirts became popular once more (albeit shorter than they had been in 1914). While Steele’s assertion that fashion responded to its own internal movements was not

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84 See “Atours simple,” The 1915 Mode, 17; “Fashion is an altogether plucky one—comfortable for walking...” Adam, The 1915 Mode, 8; and Steele, Paris Fashion, 237-238.
86 Steele, Paris Fashion, 237; see also Fig. 19, “La Robe au théatre,” illustration by André E. Marty, Gazette du Bon Ton, 1, no. 5 (Year 2: May, 1914): 176.
erroneous, I do not believe the style for wide skirts would have caught on had it not been for the fact that war unavoidably brought gender to the forefront of fashion.

The 1915 issue highlighted the eminently feminine style of dress as the new mode during the war, which represented a stark contrast with the androgynous silhouette that had been popular between 1912 and 1914. “To appear womanly, and above all, womanly, has seized upon ladies who for much too long a time, consented to figure either as Semiramis, a Greek youth or a Cesar, just as it happened; but “ou sont les neiges d’antan?”

In 1912 and 1913, the slim skirt—while still a far cry from trousers—was considered to be an extremely androgynous, if not overtly masculine, style. “Horrors! Pittsburg says the extreme mannish note is to be sounded in woman’s dress this season. According to that city women are going in for everything that is masculine in dress except trousers.”

Fashion journalists reported how scandalized American women felt regarding other popular styles of dress from Paris in the years leading up to the First World War, including the slit skirts and the cylindrical silhouette.

“The more they can suppress curves, the happier they are…”

The hyper-feminized style of the wide skirt was partially a reaction to the increased awareness of gender roles as a result of the war. As Tyler Stovall explained in his essay “The Consumer’s War 1914-1918,” where he examined the state of Paris during World War I regarding the changes in consumer goods:

87 “Where are the snows of former times?” (my trans.). The quote in French came from the classic poem by Francois Villon, “Ballade des dames du temps jadis,” composed in 1461. “Atours simple,” The 1915 Mode, 16.
The ‘uniform’ (in both senses) clothing of the soldier exemplified the union sacrée in visual terms: at a time when class distinctions in clothing were already on the decline, all of a sudden they seemed to vanish overnight. An observer looking at soldiers departing for war would no longer see classes, but only French men.—Tyler Stovall, “The Consumer’s War 1914-1918.” *Journal of French Historical Studies*, 31, no. 2 (2008): 301.

By contrast, French women retained their individuality, and it became unmistakable who were the men—most of whom were in uniform—and who were the women. Because so many men were at war, class became displayed by women’s dress alone.91 This social shift mimicked the situation during the 1820s when menswear became focused on the business suit, and women’s clothing became more ostentatious and decidedly feminine.

In 1915, the GBT argued that women’s dress could express the sentiment of war through military inspired details such as high collars or rows of buttons that resembled the uniforms of soldiers.

A lady exhausted by a winter passed in daily cares at the hospital, will show her state of mind in her simple, short muslin dress. In the smallest detail of her dress we shall discover the “woman after the war” and in our society, both from an ethical and esthetical point of view, this will mark a return to a pure and essentially French taste.—“Atours simple,” *The 1915 Mode*, 16.

*The 1915 Mode* described the extensive changes to women’s dress during the year of its hiatus as an improvement on the androgynous look of 1914, saying: “This je ne sais quoi of aggressive, of garish, that we allowed to take place by a sort of indifferent indulgence, has finally disappeared.”92 The GBT’s contributors believed that, on the one hand, fashion ought to reflect the times, but on the other, that women’s fashion should be a diversion from the seriousness of war. The journal did not acknowledge the contradiction of duties for women, spelled out fully and ironically in Drian’s image of the woman analyzing a map while exuberantly and expensively dressed (see Fig. 1).

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91 Stovall, 302.
92 “*La Gazette du Bon Ton et la Guerre*,” 3.
In the 1915 issue, many of the plates contained overt references to the war, by staging women in the middle of patriotic actions such as following news of the war or listening to the national anthem, all the while displaying the latest fashions of 1915. Drian presented a woman wearing the new silhouette while keeping up with news of the war (Fig. 1). The plate showed her from behind, highlighting the use of three-dimensional space in the design of the dress and making the visual argument that despite war, Parisian women had maintained their good breeding and commitment to fashion. All of Drian’s plates for the 1915 issue showed women in the midst of patriotic activities. The message of these pictures was clear: fashionable French women supported the war effort through knowledge, art, and every aspect of their lifestyles.

Paul Adam argued that the commitment to French couture actively supported the country in its time of need. In the article “La Coutume de Paris,” he used the analogy of fashion during the time of the French Revolution, which expressed the sentiment and culture at that time, the zeitgeist of the age.

In effect, style is the art of evoking, on a body of a supple creature, all the riches of the world, the gemstones of its mines, the wools of its herds, the furs of its beasts, the silks of its caterpillars, the linens and cottons of its plants, the plumages of its birds, the pearls of its seas. On a pretty woman happily dressed up, all the world is summarized. The universe and Venus wed one another. They shine together.—Adam, The 1915 Mode, 3.

The somber color palette of the 1915 war issue reflected the war’s command for a more somber form of elegance than in the pre-war years.

Fashion had not become self-referential despite the GBT’s claims that fashion would become the next art form. While painting had already begun to refer to its own medium as formal content by highlighting the flatness of the canvas, fashion still referred to the outside world and made great changes to reflect the shift from pre-war Paris to its

93 Drain, “En Suivant les operations.”
state in 1915. For the creators of the GBT, “[i]t role, in our time, is not to signal the corporeal beauty, like in the era of antiquity, but rather to teach the type of spirit chosen by the taste of the aristocracy.”\textsuperscript{94} The creators of the GBT characterized their philosophy of style in terms of good taste (\textit{bon goût}) elsewhere in the journal as well, when they did not link taste directly to the aristocracy. Fashion in the twentieth century became able to express \textit{personal} taste rather than social class or surface embellishment.

The notion of \textit{taste} was the central tenet of the GBT’s argument for the legitimization of fashion as a fine art. The “Journal of Good Taste” believed that modernism and eclecticism, along with \textit{bon goût} could bring fashion into the realm of art as early as 1912.\textsuperscript{95} The authors of the GBT tried to align the work of couturiers with that of the fine arts through the universal notion of taste, and their attempt to do so became more fundamental during the war.\textsuperscript{96} The 1915 publication represented a response to sudden changes in the ability for Parisian fashion to reach its intended market, and resulted in the GBT’s acknowledgement that the new modes of 1915 reflected the world around them: that of war and military dress. Art never had never been completely divorced from its historical circumstances; the fact that the GBT survived the war by inserting itself in the midst of it, demonstrating the relevance of clothing as an art object through its inability to escape its own historical circumstances was a credit to the journal’s mission: to align fashion with the fine arts by becoming both a journal and a work of art itself.

\textsuperscript{94} Adam, \textit{The 1915 Mode}, 6.
\textsuperscript{95} Bidou, 1; see also, the recurring editorial, “Le Bon Ton” also referred to the notion of taste; and Davis, \textit{Classic Chic}, 51.
\textsuperscript{96} For example, the recurring editorial, “Le Bon Ton” also referred to the notion of taste. Davis acknowledged the notion of taste, 51.
Conclusions

The only way for French couturiers and the artists/illustrators who collaborated with them to achieve the ambitious goal of changing fashion’s role in the new century despite the material limitations due to the war was by cultivating their ties to the United States, in its political neutrality. While some Americans desired to cut ties with the frivolity of French styles of dress, specialized publications used the war as a means of solidifying the increasingly global character of fashion. French designers showed their garments in America at the Panama Pacific International Exposition, while the GBT commissioned its illustrators to show the importance of women’s dress to the French war effort. The illustrations served the GBT’s aspirations towards the nobility of fine art, which was carried throughout each issue via the inter-textual illustrations.

The 1915 issue of the GBT represented a simplified rendition of the journal’s ambitious aims: to promote fashion as an art form, and to literally illustrate its inherent connection to fine art. The moratorium on goods in Paris threatened to end luxury publications, as they were considered unnecessary; however, the authors of the GBT felt that fashion had taken on the role of traditional art: to reflect and convey a sense of the times, and thus ought not to cease for the sake of war. Rather, it was the duty of fashion to aid the war effort by bolstering spirits and maintaining France’s position as an international arbiter of style and taste.
Figures


La Gazette du Bon Ton
et la Guerre

A huitième livraison de la deuxième année de la "Gazette du Bon Ton" était sous presse quand éclata la grande Guerre. Ce fut un vide soudain, un arrêt complet de toutes les activités. Nous dûmes subir le sort commun. En quelques heures, la plupart de nos collaborateurs avaient rejoint leurs postes.

Copyright June 1915 by Lucien Vogel, Paris.

"We are offered very high collars, mostly rising only at the back; others entirely surrounding the neck like an instrument of torture; this was to be expected after the exaggeratedly low necks of last year, but I cannot believe in a return to the dog’s collar.”

*The 1915 Mode*, 18.
femme soit l’obsession de toutes celles qui consentirent, un temps trop long, à figurer Sémiramis, un éphèbe, ou... César, indistinctement. “Mais, où sont les neiges d’antan”....
et il serait difficile de rencontrer, à l’heure de tant de douleurs vivantes et environnantes, autre chose que décence, retenue et goût parfaits.

La personne la plus frivole représentera l’âme de notre pays, âme instinctive mais sentimentale et recueillie, dont tous les actes de la vie sont réglés par la marche des événements, et qui, si elle a pu, un temps, nous figurer la femme d’*avant la catastrophe*, a repris désormais le véritable sens de sa vie d’intelligence et de dévouement.

Telle femme, dont l’hiver aura été surmené par les soins quotidiens à l’hôpital, recherchera dans une simplicité de mousseline angélique et écourtée, la représentation de son état-d’esprit; limpide dénuée de toute attirance frivole. Dans la moindre de ses coquetteries, on trouvera la femme d’*après la guerre* et ce sera pour notre Société, au double point de vue éthique et esthétique, un retour à la pureté et au goût essentiellement français. Car ce fut, de tous temps, l’apanage de notre race, que cette élegance faite de rien, non pas d’une forme de robe plus ou moins compliquée ni chargée, mais

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was some truth in it, for all that. One is hardly surprised at it, to say the least.

CAKES OR CANDLES

A newly-wolf has become, for parceled victua in La Havane, the “nourrice’’ host of the war queen, and even the “nourrice’’ host of the war queen is cared over with affection. They are all taken on to form a line of the “nourrice’’ host of the war queen. Battles are won—never lost—and while battles of the enemy are cheerfully annihilated before the glasses are empty.

A smaller and more serious crowd pass daily into the marly-oldest church of Notre Dame des Victoires. Mothers, wives, and sweethearts of soldiers—a pathetic, useful little company—go each day to this dim old place to pray for the safer and victory of the French troops.

No candles are burned, and no tears are shed, however, at the Céil des Ambassadeurs in the garden of the Champs Élysées. At mid-night, some charming groups of guests surround the tea-table and consume caviar of tea and who knows what else? No one will be fortuné to see the next. Also in the way of girls, just now comes the news that Paris is to begin the first week of May. There will be no Paris. Parisian, however, and the races will be run on the flat.

EXCLUDING MILITARY FROM FASHIONS

Whether one is chatting over tea or praying over candles—or not—and—whether one is in one’s right mind, or not in one’s right mind, one must be dressed, and the work of either European capitals or for the fighting from Paris to your, the work of Paris is never done. The mood, right when the mending of the dressmates are not flying quickly and cheaply as ever.

In spite of the military spirit which is evidenced in almost everything else, the curtseymen still refuse to make a military affair, and the little Mantillas Armadillo front, of which the centre is described on page 72, is worn over a dark red and red plaid tunic.

PAINTING AND JOURNAL BY HENRIETTA

The fashion of blending the edges of things seems to be featured by the Martal et Armand establishment, for the other two fronts illustrated on page 72 are also edged with bladings. The front at the lower left of the page has a figure hem bound with blue ribbons, and the sleeves and collar follow the example of the harm, each after its own kind of dressing. The white part of the front is edged and so shone in the color that may be for its dressing it would hardly be so. The fabric of the front is neither white nor grey nor blue but many colors; that is, it is more, but a sadist would say, perhaps, that in less tasteful, with blue to give a madder effect.

In the front, “Blizet Diva,” at the lower right on page 72, Martal et Armand choose many radishes for the edges of the primrose in the Chane showers over all over with rose, blue, and green drapery. The jacket, which takes advantage of the picturesque of its undress to form almost a third prime in the air, is of woven plaid and patterned. There is a big quiet pink rose for trimming and fluffy chiffon finish the sleeves.

As a finishing touch, the front is finished in alabaster, a silver with pronouncedly buttoned silver to ten rows to be hemming in lace for proof.

Fig. 13 A.S. “The Work of Paris is Never Done.” Vogue, 45, 9 (1 Jan., 1915), 30. The Vogue Archive.
ATOURS SIMPLES

Cela serait une erreur de croire que l’horrible temps de guerre ait paralysé la création de la Mode française. Si, comme il est naturel de le constater, Paris eût à interrompre sa vie élégante pour une existence de retraite et de dévouement, du moins pour l’étrangère la France a guidé et décidé de la forme et du goût pour tout ce qui concerne sa toilette.

En Amérique, en Angleterre, en Espagne et en Italie, nous n’avons jamais cessé de faire entendre notre parole, et comme il était facile de le prévoir, l’Exposition de San Francisco a été l’occasion d’un nouvel élan, d’une réalisation admirable, à laquelle tous les succès répondront.

La formule de la Mode est renouvelée, il semble que le désir de paraître femme et rien que...
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Presentations

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“Fashion Fireside” at Jones Dormitory for the Arts, *Northwestern University*

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Professional Activities

Content Reviewer/Proofreader  
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- Edit content and prepare for website publication.  
- Proofread for grammar, appropriateness, and adherence to WyzAnt’s mission and standards.  
- Serve as initial point of contact for students, tutors and clients with the company.

Des Plaines History Center Volunteer Exhibition Designer  
*Des Plaines History Center*  
May 2012-present  
- Selected and researched artifacts from DPHC permanent collection.  
- Prepared clothing items for display in exhibition.
• Wrote labels and main exhibition text on Art Deco objects and clothing items, with emphasis on the origins of the style, its influence and manifestation regarding Des Plains area history, in conjunction with the History Center’s mission.

Art History Graduate Student Association (AHGSA) Symposium Planning Committee
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• Attended all planning meetings towards UIC’s 2nd graduate student symposium which took place on Oct. 28th-29th, 2012.
• Assisted in choosing presenters, presentation topic and keynote speaker.
• Coordinated all catering for event, both planning and day-of.
• Coordinated volunteer schedule for day-of assistance from graduate students within art history department.

**Professional Affiliations**

AHGSA (UIC), Member
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• Attend regular meetings to discuss direction of the Art History department to facilitate dialogue between Art History, Master’s in Museum Studies and Fine Arts departments
• Meetings also include brainstorming and developing workshops for graduate students, on such topics as writing for academics, research/archival use, presenting research, etc.
• Attend art exhibitions and openings at UIC’s 2 on-campus museums, Jane Addams Hull-House Museum and Gallery 400, to further facilitate dialogue between the practice, display and study of art.

Design History Society, Member
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Chicago History Museum, Member
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**Research Interests**

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