A history of feminine fashion illustration from the wooden block print to Kodachrome

Helen Elizabeth Beresford

University of Iowa

Follow this and additional works at: https://ir.uiowa.edu/etd

Part of the Illustration Commons

No known copyright restrictions.

This thesis is available at Iowa Research Online: https://ir.uiowa.edu/etd/6677

Recommended Citation

Beresford, Helen Elizabeth. "A history of feminine fashion illustration from the wooden block print to Kodachrome." MA (Master of Arts) thesis, State University of Iowa, 1942. https://doi.org/10.17077/etd.8jpk-d98y
A HISTORY OF FEMININE FASHION ILLUSTRATION FROM THE WOODEN BLOCK PRINT TO THE KODACHROME

by

Helen Elizabeth Beresford

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts, in the Department of Art, in the Graduate College of the State University of Iowa

December, 1942
ACKNOWLEDGMENT

I wish to thank Dr. Lester Longman, Head of the Department of Art at the University of Iowa, and the members of his staff for a very inspirational and enjoyable year of study. I wish especially to acknowledge the assistance of Mr. Alden F. Megrew, whose criticism and suggestions I have found most helpful.
## CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I</strong> Introduction ........................................... 1</td>
<td></td>
</tr>
<tr>
<td>The Origin of Fashion ........................................ 1</td>
<td></td>
</tr>
<tr>
<td>Fashion the Authentic Chronicler of All Times ........... 9</td>
<td></td>
</tr>
<tr>
<td>Fashion's Early Methods of Broadcast. ................. 12</td>
<td></td>
</tr>
<tr>
<td>A Statement of the Problem. ......................... 15</td>
<td></td>
</tr>
<tr>
<td><strong>II</strong> Fashion Illustration of the Early Victorian Era, 1840 to 1870 ........................................ 17</td>
<td></td>
</tr>
<tr>
<td><strong>III</strong> Fashion Illustration of the Period of the Bustle, 1870 to 1890 ................................. 44</td>
<td></td>
</tr>
<tr>
<td><strong>IV</strong> Fashion Illustration of the &quot;Gay Nineties,&quot; 1890 to 1900 ........................................ 64</td>
<td></td>
</tr>
<tr>
<td><strong>V</strong> Fashion Illustration of the Early Twentieth Century, 1900 to 1920 ................................. 82</td>
<td></td>
</tr>
<tr>
<td><strong>VI</strong> Conclusions to Date, 1942 ............................... 110</td>
<td></td>
</tr>
<tr>
<td>Bibliography ................................................ 137</td>
<td></td>
</tr>
<tr>
<td>Plate</td>
<td>Description</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
</tr>
<tr>
<td>I</td>
<td>Wooden Block Fashions Typical of Those Used in Fashion Illustrations, 1840 to 1870. Reprint from <em>Godey's Lady's Book</em>, 1850.</td>
</tr>
<tr>
<td>II</td>
<td>&quot;Godey's Improvement of the French.&quot; Engraved by J. M. Butler. Reprint from <em>Godey's Lady's Book</em>, 1850.</td>
</tr>
<tr>
<td>III</td>
<td>Drawing by L. T. Voigt. Reprint from <em>Godey's Lady's Book</em>, 1850.</td>
</tr>
<tr>
<td>IV</td>
<td>Sketch by Jules David, Paris. Engraved by J. K. Fease, United States. Reprint from <em>Godey's Lady's Book</em>, 1855.</td>
</tr>
<tr>
<td>V</td>
<td>Attributed to Jules David. Reprint from <em>Les Modes Parisiennes</em>, 1857.</td>
</tr>
<tr>
<td>VI</td>
<td>Drawn by Heloise Leloir. Reprint from <em>Modes Vaques</em>, 1860.</td>
</tr>
<tr>
<td>VII</td>
<td>Reprint from <em>Le Moniteur de la Mode</em>, 1865.</td>
</tr>
<tr>
<td>VIII</td>
<td>Jules David, Paris artist. Reprint from an English Journal, 1860. Published under the signature of the engravers, Capewell and Kimmel, in <em>Godey's Lady's Book</em>, 1861.</td>
</tr>
<tr>
<td>IX</td>
<td>George Louis Du Maurier, English artist. Reprint from the English journal, <em>Punch</em>, 1873.</td>
</tr>
<tr>
<td>X</td>
<td>Reprint from <em>La Mode Artistique</em>, 1873.</td>
</tr>
<tr>
<td>XI</td>
<td>A reprint from the French journal, <em>La Mode Artistique</em>, 1873.</td>
</tr>
<tr>
<td>XII</td>
<td>Sketch by Jules David, Paris. A reprint from <em>Le Moniteur de la Mode</em> for September, 1885.</td>
</tr>
<tr>
<td>XIII</td>
<td>A reprint from <em>Peterson's Magazine</em>, as copied from <em>Les Modes Parisiennes</em> and engraved by Illman Brothers.</td>
</tr>
<tr>
<td>XIV</td>
<td>Sketch of a bicycling costume, an original Redfern. A reprint from <em>Good Housekeeping</em>, November, 1891.</td>
</tr>
<tr>
<td>Page</td>
<td>List of Plates</td>
</tr>
<tr>
<td>------</td>
<td>----------------</td>
</tr>
<tr>
<td>XV</td>
<td>Sketch by A. B. Wenzell of the appropriate street costume. A reprint from the <em>Ladies' Home Journal</em>, 1893. 67</td>
</tr>
<tr>
<td>XVI</td>
<td>An advertisement for Warner's Corsets, sketched by F. T. Merrill. A reprint from the <em>Ladies' Home Journal</em>, April, 1894. 70</td>
</tr>
<tr>
<td>XVII</td>
<td>A sketch by Elizabeth Shippen Green, &quot;The approved cotton costume.&quot; A reprint from the <em>Ladies' Home Journal</em>, May, 1896. 75</td>
</tr>
<tr>
<td>XVIII</td>
<td>A cover page by Frank O. Small. A reprint from the <em>Ladies' Home Journal</em>, February, 1896. 76</td>
</tr>
<tr>
<td>XIX</td>
<td>The &quot;typical American girl&quot; as sketched by the French illustrator, Albert Lynch. A reprint from the <em>Ladies' Home Journal</em>, October, 1896. 78</td>
</tr>
<tr>
<td>XXI</td>
<td>Sketch by Maud A. Grant. Reprint from <em>Vogue</em>, 1902. 86</td>
</tr>
<tr>
<td>XXII</td>
<td>Sketch by Hamilton King. Pen and ink sketch with pastel. Neckwear advertisement for Keiser Co. Reprint from <em>Vogue</em>, 1902. 88</td>
</tr>
<tr>
<td>XXIII</td>
<td>A sketch by W. Herbert Dunton. Costumes for April showers. A reprint from <em>Vogue</em>, 1903. 90</td>
</tr>
<tr>
<td>XXV</td>
<td>Sketch by Isma Crutchfield, American illustrator. Reprint from <em>Harper's Bazar</em>, June, 1920. 103</td>
</tr>
<tr>
<td>XXVI</td>
<td>Sketch by Helen Dryden, American designer and illustrator. Reprint from <em>Harper's Bazar</em>, June, 1919. 104</td>
</tr>
<tr>
<td>XXVII</td>
<td>Sketch by E. M. A. Steinmetz, American designer and illustrator. A reprint from <em>Harper's Bazar</em>, 1920. 106</td>
</tr>
<tr>
<td>Page</td>
<td>List of Plates</td>
</tr>
<tr>
<td>------</td>
<td>----------------</td>
</tr>
<tr>
<td></td>
<td>XXIX An original unsigned illustration from <em>Art Goût Beauté</em> for January, 1927. Typical of French illustration and indicating the slightly longer skirt. 112</td>
</tr>
<tr>
<td></td>
<td>XXX A reprint from <em>Art Goût Beauté</em>, June, 1928. Designed by Chantal and worn by Princess Belosselsky-Belozersky. An advertisement for the House of Chantal, photographed by Scaioni. 114</td>
</tr>
<tr>
<td></td>
<td>XXXI A reprint from <em>Vogue</em>, 1932. Fashion illustration posed by Irene Dunne. 115</td>
</tr>
<tr>
<td></td>
<td>XXXII A reprint from <em>L' Art et la Mode</em>, 1932. Photographic illustration of a street length costume. 116</td>
</tr>
<tr>
<td></td>
<td>XXXIII A reprint from <em>Harper's Bazar</em>, September 15, 1939. Design by Balenciaga, inspired by Velasquez and photographed by Hoyningen-Huene. 120</td>
</tr>
<tr>
<td></td>
<td>XXXIV A reprint from <em>Vogue</em>, September, 1939. Design by Balenciaga, inspired by Velasquez, and illustrated by Eric. 121</td>
</tr>
<tr>
<td></td>
<td>XXXV A reprint from <em>Harper's Bazar</em>, March 15, 1940. Design by Elsa Schiaparelli. 123</td>
</tr>
<tr>
<td></td>
<td>XXXVI A reprint from <em>Harper's Bazar</em>. Design by Schiaparelli. 124</td>
</tr>
<tr>
<td></td>
<td>XXXVII A reprint from <em>Vogue</em>, July, 1940. Costume from the Salon Moderne at Sak's, Fifth Avenue, and illustrated by Milena. 125</td>
</tr>
<tr>
<td></td>
<td>XXXVIII A reprint from <em>L' Art et la Mode</em>, June, 1940, last issue to come from Paris. Designs by the House of Patou, and photographed by Georges Saad. 126</td>
</tr>
<tr>
<td></td>
<td>XXXIX A reprint from <em>Vogue</em>, March, 1942. Designs by Hattie Carnigie and I Magnin. Kodachrome by Rawlings. 129</td>
</tr>
</tbody>
</table>
List of Plates

XL A reprint from *Vogue*, March, 1942. Design by John Frederics. Kodachrome by Rawlings. 136
Chapter I
INTRODUCTION

The Origin of Fashion

The subject of, and the interest in fashion is not new. Since earliest times wearing apparel, its purpose and function have been important historical evidence in the recording of the culture and the development of the civilizations of the world. Long before the art of illustration, fashions traveled from country to country. At the time of the fall of the Roman Empire the rich costume of the civilized empire intrigued the invading barbarians, and as they took over the empire they also took over the Roman manner of dress. Tourists and travelers as today were a source of fashion news.

During the reign of Charlemagne, although the great emperor himself was exceedingly patriotic and endeavored to set a good example of buying at home by regarding "foreign attire" as unloyal, one finds much interest in the Roman and Byzantine costume. Woman from the earliest recordings is given undue credit for fashion and its spread, and some historians would have us believe that the opposite sex had no interest in fashion. Although Charlemagne no doubt admonished in masculine and husbandly manner, his objections to "foreign attire" were not heeded by his own family.
Angelbert, the chaplin of the Emperor, in a poem describes Charlemagne's wife and daughter as wearing "the lavish Eastern costume." Even the Emperor himself could not withstand the richness and beauty of the Byzantine costume and Eastern architecture. He fashioned his private chapel as closely as possible after San Vitale and dressed for festive occasions in the dalmatica of Byzantium.

Charles the Bald made no pretense of loyalty in the manner of dress. While in Italy he came in direct contact with the gorgeous Byzantine costume. "When he got back to Gaul he assumed newfangled and unaccustomed apparel. He would attend church on Sundays and holidays clad in a long Dalmatian robe around which was slung a girdle that fell to his feet and a silk cap surmounted by a diadem on his head. Spurning all traditions of the Frankish Kings he pronounced Greek costume the most comfortable."¹

With the Crusades and the establishment of trade routes nations were brought into closer contact. A new type of society resulted and with it came the birth of fashion as we know it today. Fashion can exist and thrive only where there is wealth and a social environment. The variety of fashion changes is dependent upon the progress and activity of the civilization. The tempo of fashion change has a direct relationship to the wealth of the nation. In the early

¹Annals of the Fulda Monastery for the year 876.
Greek period of the sixth and fifth centuries there was lit­
tle change in the wearing apparel either for men or for women. Too, during the early Roman period changes were slow, but in the period of the supremacy of the Empire fashion changes were many. By the end of the Middle Ages commerce, travel and war had introduced many new ideas. In France, where centuries later fashions were to originate over night, the people found it impossible to "retain the same style of dress for ten successive years."

There is never great change in an isolated or a pioneering people. In the early days of the colonies in America costume changes were slow. As the colonists became more self-sufficient and the wealth increased, each boat from Europe brought new fashions and America's dependency upon European fashion had its beginning.

Where there is complete isolation, customs and costumes remain constant. Such isolation is usually due to geographic or natural barriers and exists today in very rare instances.

Sentiment may in the civilized world prevent a change in fashion or in costume selection for a special oc­
casion. For example, academic robes, legal and court cos­
tumes, church vestments and costumes of the various orders of monks and nuns have not changed since the Middle Ages. The modern bride is very likely to choose white satin with a veil and orange blossoms, a costume first selected by the brides
of the Renaissance. Military uniforms too show a strong traditional and sentimental influence, and during the World War I the Scotch Highlanders of the British army wore their kilts although they did accept the khaki coat. Today the Swiss guards at the Vatican dress in exactly the same fashion that was worn during the time of Pope Sixtus V and the first Swiss Guards in 1585.

Extremes in wealth and poverty make for few changes in fashion. In such conditions changes are not necessary for class distinction, and the frequency of fashion change will be slow. If the wealth of the nation is more evenly distributed, fashion changes are rapid in order to maintain the desired class distinction of the leaders.

Since the Middle Ages and the birth of fashion there has been an ever growing demand for luxuries. This has stimulated manufacturing, methods have improved, and machinery has been invented to meet this demand. The resultant Industrial Revolution had its beginning in England in the last of the eighteenth century. Commerce and trade thrived, and the importation of luxuries was a mark of distinction. The lower and middle classes imitated and copied, and the wealthier class found it necessary to pay a high price if they were to be different from the masses and were to hold their prestige and place in society through the fashion of their wearing apparel.

The invention of the flying shuttle in 1733 made it
possible to weave a wider fabric and with such rapidity of production a fabric did not remain exclusive for long. The spinning jenny invented by Hargraves in 1764 and the power loom by Cartwright in 1784 made for further increases in fashion movement. In 1846 Elias Howe introduced the sewing machine, and earlier in France Jacquard had made possible the weaving of patterned fabrics with a power loom. This was but the beginning of the fast moving development that has continued through the nineteenth century and which during the first of the twentieth century has increased the tempo of fashion to a breath-taking speed.

To the four natural fibers, silk, wool, cotton, and linen, science has added three more important and beautiful fibers. Lanital, a synthetic wool, was brought into existence by the Italian chemists and is a fiber of much importance in Europe. Rayon is of international significance and is each year becoming of greater fashion importance. Nylon, the newest of the synthetic fibers, is making fashion news in the form of the sheerest of hose and in fabrics of exquisite beauty.

The industrial revolution and the rapid development of machine-made clothing created the ready-to-wear shop. The first ready-to-wear shop appeared in Paris during the French Revolution as a method of meeting the demand of the poorer classes, who for the first time were not forced to wear apparel regulated by the aristocracy. These shops were short
lived, for when Napoleon restored order the poor again were suppressed and the first Parisian ready-to-wear shops were forced out of business. In America the ready-to-wear was first made for men, and the ready-to-wear for women has had a slow development. Not until 1849 were any garments of any sort manufactured in this country for women, and these first were coats and outer wraps. Since the end of the nineteenth century with the entry of women into the business world and with the fashion of a suitable and appropriate costume—the tailored suit and shirtwaist—the ready-to-wear clothing business has grown to one of the nation's leading enterprises. To sell this merchandise to the public has been the work of the fashion illustrator.

The paper pattern has had a great influence upon fashion, and the pattern too had its origin in America in the middle of the nineteenth century. In 1863 a series of shirt patterns for men was put on the market. This was followed with a series of children's costumes, and in 1864 Ebenezer Butterick, a tailor from Sterling, Massachusetts, and his wife Ellen, the originators of the paper pattern, found it profitable to open an office in New York, and the patterns for women's morning wraps were put on the market. These patterns were so reasonable in price that all could afford them. The paper pattern with the sewing machine were, and are, two of the most important agencies in the spread of fashion, in the instigation of new fashions, in making for
fashion variations, and are primarily responsible for the life and existence of the fashion illustrator.

The industrial revolution was a most important factor in diffusing culture. With the greater production by machine methods transportation improved. Better marketing followed, and the steamboat and railroads made possible the spread of current fashion from one nation to another and from city to country.

Such development in transportation increased the interest and ease of travel and during the last of the century throughout Europe and America spas and resorts became the fashion centers of the world. Only the very wealthy could participate in this pleasure, and much rivalry existed between the fashionable ladies frequenting the resorts. In order never to appear in the same costume twice it was necessary to go prepared with well-filled trunks of the latest and newest costumes. The fashion for those at home was set by the travelers and conveyed to them by the fashion illustrator. As the travelers increased, the fashion changes increased.

The subject of the origin of an individual mode is interesting. In the past it was comparatively simple to trace the beginning of a new trend, but today there is no definite place or origin, and fashion may spring from any source. Even the very clever modern designer has no assurance his idea will become a fashion. The masses will decide the fate of the idea. It is, however, still true that people
of prestige and of social importance, royal or otherwise, are important as fashion leaders.

In days gone by the fashions of royalty may have had as their purpose the covering of a physical defect. A farthingale hid the ugly hips of a Spanish princess. Queen Elizabeth was responsible for the torturing fashion of the corseted thirteen-inch waist and of the equally uncomfortable ruff with which she concealed a long thin neck. Queen Victoria was extremely important as the fashion leader of her time. With the improved methods of travel and communication of the period the fashions of the queen were international. As she grew stout and middle aged, women the whole world over appeared in puffs and paddings. Today there is little royalty of importance to follow, and although the charming Duchess of Kent is admired as the best dressed lady in England, neither she nor present Queen Elizabeth holds sway over the fashions of the day either at home or abroad. World known sportsmen and women have a tremendous influence. Actors and actresses especially of the movies may, with the help of their publicity managers, instigate a new fashion idea. And, as has always been true, social and political events serve as material for the fashion thought.

Paris has since the middle of the seventeenth century been the center of the women's fashion world, a supremacy held until the fall of France to Germany in 1940. Now because the American women derive a certain pleasure from the
"imported," the fashion center has shifted to England where for centuries the fashions of the well-dressed man have origi­
inated. These fashions either from England or America are for the people, and the fashion leaders of today are the men and women of public importance. The designers of today will design for the people as long as the people are in power. When the people cease to rule as in Germany today regimenta-
tion follows, and there are few if any changes in fashion.

Fashion the Authentic Chronicler of All Times

A study of the fashions of a people will give an accurate picture of their civilization. The geographical lo­cation and climatic condition; the political and religious beliefs; the prosperity or its lack; the state of peace or war; the dominance or equality of sex; all of these things and many other facts are reflected in the costumes of a peo­ple. Anatole France, the great French philosopher, said shortly before his death that if it were possible to show him a fashion magazine of the year 1950 he would be able to tell the condition of the world.

In all the chapters of history one observes the dominance of some one ideal over all others. Sometimes it is a religious ideal as in the Middle Ages. It may be political, or it may be as in our own twentieth century scientific and mechanical, and this dominance may vary from the radical to the conservative. In any case the fashions of the people
will portray the history of the people as do all the other artistic expressions of the times record their civilization.

There are some few who contend that the arts including the art of costume are responsible for the ideals. The history of the past seems to prove otherwise. The ideals are established first in the minds of the people and accepted by the people before there is any expression or manifestation of the ideal. This fact is disregarded in our present educational system, and teachers of clothing selection and applied arts as well as art critics of the fine arts and historians bemoan the poor taste of the public. With our great interest in education for all we have superimposed a superficial smattering of facts and our poor taste is but the outward expression of our shallow education.

During the Renaissance it was not until the importance and prestige of Italian culture had been accepted by the northern countries that we find any interest in Italian art either in painting, architecture, or in the art of costume. As soon as the prestige of a nation or of an individual is established, one may expect the following of that people or individual regardless of the worthiness of the leader.

The power, no matter its source, is always reflected in the costume of the nation. If the power is that of a dignified king and queen, then fashion will be dignified, or as in the reign of Marie Antoinette and Louis XVI of
France the power is youthful and frivolous, so shall be fashion. Should the power be in the hands of a dictator who wishes all beauty banished from the world, costume fashions and all allied arts will reflect this power.

The spirit of war is shown in the art of a warring people. The first world war introduced the efficient costume of the woman who gave up her position of homemaker to take an active part in world activities. With such activities class distinction disappeared and all were united in a common purpose. The present war is having its effect and will have still greater effects. In London the economic situation was given a very effective recording recently in a photographic fashion illustration showing the painted-on hose of the elite of the city.

Post-war reactions are portrayed with equal clarity. After the French revolution the change from the elaborate period of paniers and towering headdresses to the simple Greek and Roman costume illustrates the extremes to which fashion may resort. Following the tension and strife of war dress is inclined to become as exaggerated and frivolous and social life as gay and extravagant as the period of the war has been serious and somber.

The way of living and the type of activity are clearly shown in the fashions of a nation. The wealth and luxury, the social ideals and the morals are recorded in the fashions of a people. This is perhaps best illustrated by
the sports clothes of the modern woman who plays an active
game of tennis in shorts, and has cast aside the hampering
"bathing suit" of the early part of the century for a "swim
suit" in which her freedom knows no bounds.

The past is reflected in our costumes as it is
brought to the public's attention through literature, art ex­
hibits and more importantly through the movies and the pro­
duction of plays based upon historical periods. The appear­
ance of Margaret Mitchell's Gone with the Wind as a movie has
been felt at home and abroad. In city and village alike
Scarlet O'Hara frocks, in the fashion of the romantic past,
have waltzed through the land.

Fashion's Early Methods of Broadcast

Not the designer, not the manufacturer, not the
shop, but the fashion illustrator takes the idea to the peo­
ple and the people by their acceptance or rejection make a
fashion or destroy the idea.

We have observed that travel, trade and war created
fashion and for years kept fashion alive. The romantic
tournaments of the Middle Ages, the fairs and bazaars were
all excellent methods for spreading fashion news. Important
political and international marriages were also a means of
fashion news. Mary Queen of Scots was largely responsible
for the first important French influence in England and
Catherine de Medici brought many Italian ideas into the
French court of Henry II, although his mistress, Diane de Poitiers, was more important as the leader of fashion.

In the early Renaissance the exchange of costumed dolls became an important method of sending fashion news from one royal court to another. In 1391 the queen of France, Isabella, wife of Charles VI, sent a life-sized model of the latest French court costume to the queen of England. This was the beginning of French Fashion dolls and the beginning of the traditional annual exchange of fashion dolls between the queens of the European nations.

In Venice a fashion doll was imported from Paris each year and displayed in St. Mark's Piazza. So important was the event the day was declared a holiday. Fashion dolls were of special importance during the early colonial days of America. Arriving at regular intervals of four or five months from Paris and London the fashion dolls were copied by the American tailors and dressmakers, thus satisfying those who could not shop abroad.

The "pantines," a toy like the jumping jack, was another method of conveying fashion news from Paris, but this method was never as well received as the doll—primarily because the "pantines" were not scaled to size and were more difficult to use.

Interesting examples of the cut-out figure, "papyrotamia," may be seen in our American museums today. These were used to take the place of the dolls when the
transportation for the dolls became prohibitively costly. The "papyrotamia" consists of the design cut out of white paper and mounted on a colored paper with the complete instructions of how to make the costume. The whole affair was mounted in a shallow box and covered with glass and could easily be transported.

Today's fashion doll and the show-room mannequins are the outgrowth of these first dolls. A most important method of fashion broadcast, the display mannequin, has developed and such artists as Archipenko and Margit Nilsen have successfully streamlined the plastic mannequin to harmonize with our modern tempo.

Living models or mannequins are becoming increasingly popular and modeling clothes to promote a fashion has within the last few years become an important profession for young women and young men as well.

Fashion books and journals however still remain the most valuable method of furthering fashion. Fashion books and fashion illustration are of comparatively recent origin. The printing press was well developed before fashion magazines of importance appeared.

It is true that such an important artist as Albrecht Dürer in 1520 made some attractive pen and ink sketches tinted with a color wash and that Hans Holbein the Younger made some equally attractive "costume studies" with margin notes as to
color and texture. Such charming sketches were only incidental to the artists' main endeavors and were not done to promote fashion although such sketches do record most interestingly the costumes of the period.

In 1586 Jobst Amman, a German painter in Frankfort, produced a series of hand-painted fashion plates. This, "The theatre of Women," illustrating the female costumes of all the nations of Europe, was reproduced by engravings and is the first known fashion book. A hundred years later under the reign of Louis XIV a fashion book was sponsored by the court to keep the men informed as to the correct mode in relation to occasion.

The earliest fashion journal was published in Paris in 1785, the "Magazin des Modes," and two years later the "Galleries des Modes." By the end of the century the "Ladies' European Magazine" was published in London and here too in the early years of the nineteenth century "the New Monthly Belle Assemblée had its beginning." In 1830 the "Godey's Lady's Book" was published in Philadelphia.

A Statement of the Problem

Since the beginning of the nineteenth century new publications of importance have appeared in every nation and

the number of magazines primarily devoted to fashion have been and are many. It is the purpose of this thesis to trace in a few such magazines the development of fashion illustration as it has portrayed the history of our civilization from 1840 through the early twentieth century and wherever possible to give long due credit to the chronicler—the fashion illustrator.
Queen Victoria married Albert of Saxe-Coburg-Gotha in 1840, and all of England and the British Empire as well as much of the rest of the world reveled in the romantic happiness and perhaps rather selfish contentment of the home life of "our dear Queen."

In France the not so godly but equally admired Empress Eugénie, wife of Napoleon the III, set the fashion followed in Paris and copied in England and America.

The material and scientific progress, that a hundred years later was to seem uncontrollable, had its beginning, and in Europe and in the United States educational and social reforms and religious and political movements were in vogue. The materialism of the middle nineteenth century was veiled by a super-romantic literary quality typified by the writers and painters. Every novel, every poem, and every picture had a moral and the ugly business of pushing ahead for material gain was nicely covered with pretty thoughts portrayed in literature or by the sentimental paintings of the Mid-Victorian artists.

The January issue of *Godey's Lady's Book* described in detail "the dress of Queen Victoria at her marriage."³

³*Godey's Lady's Book*, January, 1840.
There was no illustration, for that would have taken some months to obtain, but the dress was the traditional white satin and "the articles in the dress were wholly of British manufacture." 4

There were, however, illustrations typical of the time, and although the wooden block fashions (Plate I) were no doubt at least six months behind what was being worn in London and Paris, the United States felt quite up-to-date. In keeping with the artistic taste of the period the same issue of Godey's carried an engraving of the "Death of the Stag" by Edwin Landseer, a contemporary English artist, well known for his paintings of animals. The engraving was also signed W. E. Tucker. 5

W. E. Tucker was at that time one of America's leading engravers. He was a pupil of Francis Kearney and was rated as an excellent engraver in line and stipple. Mr. Louis Godey, publisher of the Godey's Lady's Book had many of the characteristics of P. T. Barnum, the great showman, and everything and everyone connected with his Book were the greatest and the best. According to an issue of his magazine during the year of 1850 Godey sent W. E. Tucker to England "for the purpose of enlisting the services of the

4Ibid.

Plate I. Wooden Block Fashions Typical of Those Used in Fashion Illustration 1840 to 1870. Reprint from Godey's Lady's Book, 1850.
best artists that could be found there," and in July, 1850, the following statement was made in the Editor's Book Table, "In the course of a little while we shall be able to publish in the Lady's Book plates designed and engraved by American artists only, relying no longer upon English engravings to illustrate an American book." To boost Mr. Tucker further in the eyes of the American public the same source quoted from a London publication, "I recently visited the studio of W. E. Tucker, who is a native of Philadelphia. Mr. Tucker is an artist of whom America may well be proud. I had the pleasure of examining several specimens of highly finished steel engravings which are the production of Tucker's burin. And these truly beautiful specimens of art must be greatly admired in the United States and place the periodical in which they appear in a high position."

It is known that Mr. Tucker did study in England, and it is true that many of the engravings to be found in the Lady's Book are his work. However, it is also obvious that all American publications, Godey's included, were obliged to borrow from France and England and continued to do so for many years.

It is true, however, that Mr. Godey was eager to

6Godey's Lady's Book, July, 1850.
7Ibid.
8Ibid.
give his public the best and his efforts as a leader in the field of journalism are a matter of authentic history. Mrs. Harriet Hale, the "editress" of the Book was equally talented and is well known for her good taste and common sense as well as business acumen. Although Mrs. Hale was not editor of fashions, she and Mr. Godey are given credit for the excellent quality of the illustrations that are to be found in their publication.

In 1841 an interesting painting and engraving by A. B. Durand,9 "The Catskill Mountains," appears. Durand, an American painter and engraver at that time, was making an effort to instigate the "American scene," and today his name deserves some comment as one of the leaders in American landscape painting.

The colored fashion plates were the featured attraction and were apparently very much enjoyed in their day. Today Godey's prints and reprints are to be found in every gift shop and in many museums throughout the country, the decorative expression of the best taste of the period. Although only a few of the plates are signed, it is obvious that many of the best plates came from Paris. The May issue for 1841 says, "the colored plate in this number is not offered entirely as a fashion plate for indeed we have no

change to chronicle from April to May but the dress is simply beautiful and very appropriate to the season."10 The plate was very charming, but signed only by the American engraver, C. L. Dick. From the quality and character of the drawing it would be safe to assume the plate had had its origin in Paris.

By 1845 American periodicals were using a new style fashion plate and again Godey took the lead. "Our readers will notice our new and greatly improved fashion plates. Three tints printed at once present a novelty in the execution of this species of embellishment, and the manner in which the tints are layed on gives a softness and grace to the whole design. In the draperies the effect is remarkable. The ordinary steel fashion plates on the contrary are apt to be stiff awkward and angular, giving a metallic hardness to the folds of the drapery. We are ambitious to have our fashion plates as beautiful in execution as they are always correct and reliable in design."11

The new technique referred to was the mezzotint. This was not a new technique, but was new in the field of fashion illustration. The mezzotint was discovered by Ludwig von Siegen and was very popular in the eighteenth century, being used by the portrait artists of France and England.

10Godey's Lady's Book, May, 1841.
11Ibid., Jan. to June, 1846.
The mezzotint, mezzo-tinto as it was first called, is a process of engraving in which a copper or steel plate is first prepared to produce the usual uniformly black impression. After the surface of the plate has been prepared the high lights in the picture are obtained by scraping away and burnishing parts of the plate, thus reducing or removing the small holes which hold the ink. This was first done by pricking the plate with a small wheel covered with sharp points and later with a tool called a cradle or rocker. This process produces a burr on the surface of the metal which causes the velvety texture. By a graduated scraping of the plate, removing both burrs and punctures middle and light values can be produced. Such a technique made the representation of fabric much more interesting and was well suited to the art of fashion illustration.

Another innovation at about this time was the fashion plate with a background of the normal domestic environment. An engraving signed by William Humpherys, an engraver born in Dublin in 1794 but who had learned engraving in the United States with George Murry in Philadelphia, is an excellent example of this new interest. Attention is called to his plate by the following comment in a Godey's Book of 1845: "We give this month the latest fashions for

12William Humpherys is known to have been working in the United States from about 1843 to 1845. Fielding, op. cit.
ladies and children in the form of a domestic scene, which serves at once to exhibit the last fancy in dress and the most recent improvements in the form of the cradle, easy chair, foot cushion, etc. When fine touches of art can be thrown in after this fashion we hold it our duty to see that it is done."\textsuperscript{13}

J. M. Butler's\textsuperscript{14} name is often found in the fashion magazine of the period and although it is obvious that the "improvement on the French" (Plate II) is primarily a matter of removing the signature of the original artist and using the signature of the American engraver, such illustrations added to the attractiveness of the current fashion books.

The important New York shop of G. Brodie, 51 Canal Street, had as its featured illustrator a Mr. Lewis T. Voigt (Plate III), who from 1850 until 1865 illustrated the costumes and articles of wearing apparel for sale in New York's smartest shop. The illustrations by Voigt were usually copper or steel engravings and the name Hinckley often appears as the engraver. Had not the articles illustrated been imported this would have been an all-American enterprise. Voigt's drawings are less interesting and the quality and technique of illustration inferior to the French copies, but they seem to have been very popular with the American public.

\textsuperscript{13}Godey's Lady's Book, 1845.

\textsuperscript{14}J. M. Butler, painter and engraver, was active in Philadelphia about 1850. Fielding, \textit{op. cit.}
Plate II. "Godey's Improvement on the French." Engraved by J. M. Butler. Reprint from Godey's Lady's Book, 1850.
and appeared in every issue of the *Lady's Book* for more than fifteen years. Mr. Godey in his usual grandiose manner says that Mr. Lewis T. Voigt was "also a talented painter," but no record of his painting could be found in any American or European source.

Appearing in the English and American fashion journals are illustrations by Jules David\(^\text{16}\) (Plate IV), a French artist who for many years supplied the designs and illustrations for Paris and abroad. Jean Baptiste Jules David was born in Paris in 1808 and died there in 1892. His illustrations are carefully and beautifully drawn and although sweetly sentimental they are among the best designs and illustrations of the Victorian period.

Many of the best engravings of David's illustrations printed in the United States are signed Joseph Ives Pease\(^\text{17}\) (Plate IV). J. I. Pease was born in Connecticut and is as well known as an inventor as an artist. He designed and invented a power loom and invented a propeller for boats. In 1835 he located in Philadelphia and besides engraving for magazines he engraved portraits for the National Portrait Gallery. However, the small plates for the "Annuals" are the

\(^{15}\text{Godey's Lady's Book, 1853.}\)

\(^{16}\text{Jean Baptiste Jules David. Champlin-Perkins, op. cit.}\)

\(^{17}\text{Joseph Ives Pease. Fielding, op. cit.}\)
finest examples of his line engraving.

The year 1855 was important socially, as the Empress of France visited the Queen of England and the fashion magazines and their illustrators were busy recording the event. "How their majesties dressed upon the occasion of the visit of the Empress of the French to the Queen of England" reads very much like the account of Queen Elizabeth's visit to the First Lady of the United States in 1939. The words of description may seem more quaint and the fashion slightly varied; however, in 1939 the Queen of England often appeared in Victorian revivals. "On landing at Dover the Empress wore a straw hat, gray cloak and plaid dress. . . . At the review at Windsor the Queen and the Empress wore dresses of light color, with scarfs and dark veils, the Queen having on a green bonnet and the Empress one of a blue color."  

The Empress Eugénie had very excellent if somewhat extravagant taste and what she wore appeared in such French fashion magazines as Les Modes Parisiennes for 1857 (Plate V), Modes Varies of about 1860 (Plate VI) and the Le Moniteur de la Mode (Plate VII) from an issue published in 1865. Who the artists and designers for these illustrations were cannot be certain. Besides Jules David, who is thought to be the artist for the illustration from Les Modes Parisiennes (Plate V),

18Godey's Lady's Book, 1855.

19Ibid.
Plate V. Attributed to Jules David. Reprint from Les Modes Parisiennes, 1857.
Plate VI. Drawn by Heloise Leloir. Reprint from Modes Varies, 1860.
Plate VII. Reprint from
Le Moniteur de la Mode, 1865.
many beautiful illustrations were signed F. Lix. This was no doubt Frederick Theodore Lix, who was born in Strassburg in 1830 and died in Paris in 1892. He was recognized as an illustrator and lithographer of importance. Some attractive fashions by F. Lix are used to illustrate *A History of Fashion in France* by Augustin Challamel, published in 1862. Lix was particularly active between 1860 and 1880.

Another name associated with the French fashion magazines and with the fashions of the Empress is that of Gavarni, who was born in Paris in 1804 Guillaume Chevalier, and for some years designed under the signature of "H. Chevallier." "No one ever designed a costume with so much grace and exactness. He actually invented them and brought them forward in the special journals of which he was the recognized purveyor." Gavarni himself was a man of fashion, loving youth and gaiety. As a designer, illustrator and artist of ability, he did much to record the dress and habits of his time in France and in England. His fashion plates from *Douze Travestissements* sketched in Paris in 1856 are indicative of his technical and creative ability.

Although all of the signatures have been removed, it is quite certain that many of the illustrations appearing

---


in the New Monthly Belle Assemblée, "A Magazine of Literature and Fashion under the immediate patronage of her Royal Highness the Duchess of Kent and Published at 24 Norfolk Street London," were by F. Lix, Heloise Leloir, and perhaps by Gavarni.

The signature of Heloise Leloir shown on the reprint from Modes Varies (Plate VI) appears many times in the late sixties in France and England and in the early seventies it is often seen in Harper's Bazar.

Upon the examination of a number of original volumes of the New Monthly Belle Assemblée one finds in this popular English journal fashion notes and illustrations that are very French. The notes for many years are signed Adriene de ..., from Rue du Foubourg, St. Honoré, Paris, and are obviously written to inform London of the Paris gossip and fashions. The illustrations are usually two-line engravings and one colored plate. The literary phase of the journal is, however, very British and very typical of the period. Occasional engravings of portraits and a series of engravings of the English cathedrals by S. Reid and Whimper added to the attractiveness of the magazine and portrays clearly the Victorian chapter of English history.

By 1858 the fashion magazines and especially the American journals were increasing the number of illustrations.

23 New Monthly Belle Assemblée, Jan., 1840.
Besides the usual plates of outer wearing apparel for adults, children's clothes and lingerie were added. The importance of the attractive fashion illustration to the success of the magazine was recognized and from the Editor's Table of Godey's Book the following quotation acknowledges fashion's importance: "... when counseled by taste and comfort and supported by arts and industry, the influence of fashion is as beneficial as it is extensive."²⁴

A rival publication of Godey's, Graham's Magazine, published from 1841 until 1858 helped to improve the quality of fashion illustration. During the editorship of Edgar Allan Poe the engravings of John Sartain²⁵ were the chief attraction of the Graham's Magazine.

Occasionally it was possible for a publication to give credit to its contributors, and in the December Godey's for 1858 such credit is given, "Stephens designed the plates, Walter engraved them, and Anne Froust wrote the illustration."²⁶ Frank L. Stephens²⁷ was born in Philadelphia, but lived and worked most of his life as an illustrator and cartoonist in New York. His illustrations were of the best of

²⁴Godey's Lady's Book, 1858.
²⁶Godey's Lady's Book, Dec., 1858.
²⁷Fielding, op. cit.
the American sketches, but as his interest was in the cartoon and in water color little of this work is to be found after 1860.

A Renaissance revival in costume detail was an important fashion in 1859 and the farthingale of the Renaissance appears as a "new invention" under a new name and illustrated with an adequate pen and ink drawing and a very vivid description:

"The self supporting Tourin—that this invention should not have been made long ago, is surprising, for it is simple and yet the very best article to give beauty to the human figure—all other devices to give rotundity to the shape betray themselves, while this yields to the figure and makes no sign of its existence in the gait of a lady. The light pliant steel springs which proceed from the steel waist band, below or above the edge of it, as may be needed by short or long waists, perform their office admirably."28

This contrivance was illustrated again in a few months as a necessary foundation for the "Raphael Dress," giving further evidence of the Renaissance revival in costume detail.

New shops were opening in the Eastern cities and the illustrator, L. T. Voigt, began to sketch for Gennin's New York Bazar, 507 and 513 Broadway, as well as continuing as the main illustrator for Brodies. From the "Ladies Robe Department" detailed drawings of costumes and appropriate accessories as bonnets, shoes and handkerchiefs began to appear in the fashion magazines.

28Godey's Lady's Book, 1859.
The sewing machine had been patented in 1846 and by 1860 it was a household necessity. The fashion magazines were illustrating costumes that could be copied at home. One finds the illustrations of the period amusing, often contradictory and sometimes very modern in tone. The sewing machine with its new devices made for much ruffling, tucking, and general over-decoration. The two following comments appeared in the same year perhaps a month apart: "Over dressing and over furnishing are among our national sins against good taste." And from a more modern and scientific viewpoint the following appeared in the same magazine in the July issue, 1860: "The sewing machine will after a time effectively banish ragged and unclad humanity from every class." Eighty years have passed and the ragged and unclad are still with us, and overdressing and overfurnishing remain a national sin against good taste.

The sewing machine, however, has since its first popularity increased the demand for fashion illustrators. Without the protection of copyright or patent illustrations appeared first in Paris, then in London and often more than a year later as the newest vogue in the United States.

This is illustrated by an attractive colored plate by Jules David (Plate VIII), which appeared in an English

\[29\text{Godey's Lady's Book, 1860.}\]
\[30\text{Ibid.}\]
Plate VIII. Jules David, Paris artist. Reprint from an English Journal, 1860. Published under the signature of the engravers, Capewell and Kimmel, in Godey's Lady's Book, 1861.
journal by way of Paris in 1860. With a slight variation of one of the figures, a new caption and the removal of David's signature the same illustration appeared as "Godey's Fashions for May, 1861," and was signed by the American engravers, Capewell and Kimmel.

The prince consort of England died in 1862 and the mourning costume of Queen Victoria was not quite so glamorous or as fashion inspiring as had been her wearing apparel during the years of her early reign. In New York Madame Demorest, an importer and dressmaker, had begun to publish in connection with her well-known establishment, "Madame Demorest's Magazine des Modes." The illustrations were increasingly French and what the Empress was wearing became universally more important than what the Queen was wearing.

In 1867 the Harper's Bazar, a new publication and rival of Demorest's and Godey's, made an effort to bring to the United States fashions that were being shown simultaneously in London, Berlin, and Paris. The Bazar for November 2, 1867, says,

"to supply this want we have perfected special arrangements with the leading European fashion journals, especially with the celebrated Bazar Berlin, which supplies the fashions to the newspapers of

---

31 Godey's Lady's Book, May, 1861.

32 P. K. Kimmel was working in New York after 1850 as Capewell and Kimmel and as Kimmel and Forster. Fielding, op. cit.
Paris whereby we receive the same fashions in advance and publish them weekly, simultaneously with their appearance in Paris and Berlin, the great centers of European Modes."33

The Harper's Bazar moved swiftly to improve the dress in the United States, and with comment and illustration its campaign was vigorous from the beginning. A quotation from the same source might except for the variance in diction have been dated Harper's Bazaar, 1940:

"The uniformity of dress is a characteristic of the people of the United States. The man of leisure and the laborer, the mistress and the maid wear clothes of the same cut. Political equality renders our countrymen and countrywomen averse to all distinction of costume which may be supposed to indicate a difference of caste. The uniformity which results is not favorable to the picturesque, and our everyday world in America has in consequence the shabby look of being got up by the Jews in Chatham Street and turned out in a universal suit of secondhand clothing."

In the following year the Harper's Bazar, 1868, published fashion illustrations for men as well as women and children.

Photographs, or "the art of photography," had according to Godey's "become a rage" as early as 1862. "A portrait engraved from a capital photograph of the present Princess of Wales now in her twenty-fourth year, together with that of her eldest son, the Prince Albert Victor Christian Edward who was born the eighth of January, 1864,"35

33Harper's Bazar, November, 1867.
34Ibid.
35Harper's Bazar, April, 1868.
was published in Harper's Bazar. Although this was not printed as a fashion plate, it was among the first portraits of royalty and people of prestige to be engraved from a photograph and printed in a fashion magazine. This was the beginning of a practice which later becomes a most important method of fashion promotion.

The February thirteenth issue of Harper's Bazar in 1869 published a sketch "by our own Paris correspondent Elaine de Marsy"36 of the Empress Eugenie at the Great Tuileries Ball. And in March of the same year "a beautiful double-page illustration of the much talked of Inauguration Reception, . . . . which was sketched on the spot by our special artist"37 brought to the public the last word in the fashions that were being worn at the capitol.

With the scientific progress and with the increased educational opportunities for women greater freedom in dress and increased physical activities were in vogue. "Vassar Female College" had been opened in the fall of 1864, and this institution as well as improving the minds of the young ladies had also promoted such sports as horseback riding and croquet. The July thirty-first issue of Harper's Bazar for 1869 published an illustration of young ladies appropriately costumed for such activity. The illustration

36Harper's Bazar, February 13, 1869.
37Harper's Bazar, July, 1869.
was entitled "What Shall We Do Next," and depicted a group of young ladies playing croquet and wearing the new ankle length skirts and the fast developing bustles. The drawing was signed Winslow Homer, a young illustrator who later became well known for his paintings of the sea and his charming water colors.

For thirty years the general fashion silhouette had remained the same and fashion news had been of the changes in details and accessories. The crinoline of Victoria and all it portrayed was passing and a new era of bustling independence was developing.

Fashion illustration had moved with the scientific and mechanical growth of the period. To wooden block engraving and steel and copper engraving had been added the mezzotint. The engraving of photographs of important personages had become common. Fashions in the United States were not more than several months later than those shown abroad and by "special arrangement" were in some publications being shown simultaneously with those appearing in the leading fashion books of the European capitals. In the thirty years from 1840 to 1870 new techniques of fashion illustration had developed and fashion illustration had become an important profession. The fashions of the

38Harper's Bazar, July 1, 1869.
39Winslow Homer, 1836-1910.
Victorian Era were of, and for the people, satisfying a rather vain, smug, and sentimental public taste, but in complete harmony with the production of all of the arts.

Queen Victoria had more than thirty years left to live, but the Early Victorian Era in costume and fashion illustration had passed.
Chapter III

FASHION ILLUSTRATION OF THE PERIOD OF THE BUSTLE
1870 TO 1890

With the swish of the bustle and the whir of wheels many of today's modern conveniences, necessities, and horrors of war had their debut. The number of inventors and inventions produced in the last quarter of the nineteenth century seem without limit. To one man much credit may be given. Thomas Edison, born in Ohio in 1847, had by 1880 more than two hundred inventions patented. Among the few of the most important for the development and destruction of man were the electric lamp, the phonograph, duplex and quadruplex telegraphy, and the Sims-Edison electric torpedo. It was a period of great scientific importance in every field. Travel by train became usual and ocean travel the mark of the truly cultured and educated. In 1879 an American patent was granted for the "horseless carriage." This marked the beginning of the "reckless motor" age. The mechanical and industrial development was largely responsible for the growth of "isms" that flowered as thistles in the twentieth century. Nationalism, socialism, unions, and strikes were new terms in the field of economics and business.

In the United States a national unity for play as well as for work was evident and in 1871 baseball became the national sport. Golf, bicycling, horseback riding, and tennis were other accepted sports. Both men and women found such activity entertaining and the reason for new fashions.

In England Queen Victoria still reigned, but no longer as queen of fashion. This role had been taken over by the Princess Alexandra, whose charming photographs appeared frequently in English, French, and American periodicals.

Fashions and furnishings in England and in the United States were influenced by William Morris and the other artists of the "Pre-Raphaelite Brotherhood," whose purpose was "to break away from the bad taste and empty artificiality of the times, and to substitute real ideas, a sincere study of nature and sound craftsmanship." The solid ugly comfort of the "Morris chair" became an indication of middle-class prosperity in England and in the United States.

More important than the artistic efforts of Morris and his brotherhood were the social and political influences of Disraeli as he expanded the Empire, of Gladstone as he

---

42Gardner, op. cit.
43Benjamin Disraeli, Earl of Beaconsfield, 1804-1881.
44William Gladstone, Englishman, statesman, 1809-1898.
carried on at home, and of Rudyard Kipling, who was beginning to sing in thrilling martial rhythm of "our far-flung battle line."  

The fashion illustrations in the English journals were direct copies of the French, but so signed and with full recognition given to Paris as the leader of fashion. However, a very influential English illustrator of the period was George Louis Du Maurier, whose clever and well-drawn illustrations for Punch (Plate IX) gave a very vivid portrayal of fashions in London. Du Maurier was born in Paris. His father was of French descent and his mother English. As a boy he lived in London, Boulogne, and Paris. He studied with Glyre in Antwerp and with Van Lerius. His most important work was his illustrations for Punch, Harper's and the Cornhill Magazine. "His drawing possessed much grace and charm and finish and his peculiar type of woman became known everywhere." "His peculiar type of woman" was the result of a clever and altogether charming personal interpretation of the high fashion bustle as worn by the English lady.

The Germans had vanquished the French but not Paris

45Rudyard Kipling, English writer, 1865-1939.
46"Recessional," by Rudyard Kipling.
47George Louis Du Maurier. Champlin-Perkins, op. cit. Also, New International Encyclopedia (Dodd, Mead).
48Champlin-Perkins, op. cit.
and Paris fashions. As Dictator of Fashion, Paris was far in
the lead. The House of Worth, founded in Paris by Charles
Frederick Worth, an English tailor, had before the Franco-
Prussian War won the patronage of the Empress Eugénie and
with that, the patronage of all Paris and of all the fashion-
able world. After the war Worth and his sons, Jean and
Gaston, continued to prosper, and "Le Maison de Worth" had
until the fall of France in 1940 been the synonym for fashion
and beautiful clothes.

In the United States material wealth had increased
after the Civil War. Americans with the usual characteristic
of all "new rich" found only foreign goods, foreign fashions,
and a foreign education worth having.

As early as 1869 the coming of the bustle, already
accepted in Paris, was foretold for America in Godey's Lady's
Book.

"We are frequently inquired of in reference to
hoopskirts whether they are going to remain in fashion
or not. We do not think it can be a matter on which
there can be any doubt. Hoopskirts are too comfortable
and economical to be readily given up."50

In less than five years this "comfortable" fashion had passed,
giving way to one which from all descriptions and illustra-
tions could have been neither more nor less uncomfortable.

49Charles Frederick Worth, 1825-1895. Jeanne
Phillipe Worth, Dressing the World of Fashion for a Century

50Godey's Lady's Book, 1869.
The bustle is difficult to describe. It was spoken of as the "figure improver" and developed from the hooped panier or side panier which had been a revival of the fashion popular in the days of Marie Antoinette. In the March issue of Godey's, 1873, considerable space was given to the merits of the "Standard Lotta Bustle," and although the illustration (Plate X) was obviously French, the bustle and its publicity were very American. "A diploma has been awarded by the American Institute to A. W. Thomas for the lightest, strongest, most durable, comfortable, elastic and cheapest bustle on the market."  

*Harper's Bazar* for 1871, then a weekly and a "Repository of Fashion, Pleasure and Instruction," published one of the first fashions from the House of Worth to appear in an American journal. Although the design was labeled as an original Worth, there was no signature of the illustrator.

Both the February 11th and the March 25th issues of the Bazar had charming illustrations by Heloise Leloir of the bustle as worn in Paris. A new feature of the magazine was the cut-paper pattern furnished for a small price. "Arrangements have been made to furnish cut paper patterns of the beautiful Paris costumes which it is intended shall

51 *Godey's Lady's Book*, March, 1873.
52 Ibid.
53 *Harper's Bazar*, February, 1871.
Plate X. Reprint from *La Mode Artistique*, 1873.
appear frequently in Harper's Bazar. The following patterns are now ready—the Watteau basque walking suit and the Pompadour basque walking suit." A list of twenty or more costumes which had been illustrated in previous issues followed. This was the beginning of "patterns as illustrated."

In the April 22nd issue of the Bazar for the same year, in a very vivid if rather condescending comment, it was made clear that even the West was being served by the fashion illustrators of the day.

"Chicago is a great city. Eighteen years ago it was a respectable village of forty thousand inhabitants. Today its census foots up three hundred thousand souls. During these years it has raised the whole city out of the wet prairie from six to ten feet and made basements possible; tunneled Lake Michigan and brought pure water from the middle thereof; laid out a twenty-five mile drive through the parks and boulevards all around the town;.... Certainly its great ladies furnishing establishments of Mayhon, Daly and Company, and Field, Leiter and Company rival our own Stewarts. The ladies of the West have no difficulty in satisfying every caprice of fashion without having recourse to the East except for Harpers Bazar." 55

Opportunities for "young ladies" everywhere were increasing, and in 1873 Smith's College for Woman was made possible by a legacy left by Miss Sophia Smith. "This college will give a thorough education in all of the branches usually taught in universities for young men." 56

54 Harper's Bazar, March 25, 1871.
55 Harper's Bazar, April 22, 1871.
56 Godey's Lady's Book, 1873.
This same year two new magazines, the Delineator and the Woman's Home Companion, appeared in the United States. These magazines were not comparable with Godey's, Peterson's, Demorest's, Harper's Bazar, nor with the original French Les Modes Parisiennes, Le Moniteur de la Mode, Le Mode Artistique (Plate XI), and English journals from which the American journals copied their fashions. However, the increased number of rival fashion magazines and the improved mechanical methods of fashion illustration were directly responsible for the growing number of glamorous illustrations to be found in all of the ladies' journals.

The name of F. Moras appeared in Godey's in 1873 and for several years following it was one frequently found. Ferdinand Moras was born in Prussia in 1821 and worked in Belgium, Paris, Edinburgh, and London before coming to the United States in 1853. He established one of the first lithograph plants in the United States and was the first lithographer to attempt color printing with this process of engraving. He was "an exquisite pen lithographer and poet as well."58

Besides the colored lithographs which were from all evidences the pride of Godey's many of the finest plates

57Fielding, op. cit.  
58Ibid.
Plate XI. A reprint from the French journal, *La Mode Artistique*, 1873
were signed by the engraver, J. H. Camp.59 James Henry Camp was born in Prussia in 1822 and came to the United States in 1840. He worked in Philadelphia engraving for several of the important journals of the time and his signatures are numerous until the time of his death in 1888.

Peterson's Magazine copied their illustrations directly from Les Modes Parisiennes, and although the signatures of the Paris artists could seldom be found, the general source was always obvious. The magazine was extremely proud of its distinctly French flavor and authentic French fashions as is indicated in the following quotations: "We send to headquarters at Paris for all of our designs and hence their elegance and freshness."60 And, "The colored Fashion Plates in this magazine are engraved on steel and printed from steel plates and afterward colored by hand. Other magazines give lithographed fashions at very much less expense but are also very much inferior."61

In 1875 all of the American magazines and several of the foreign journals were heralding the "Great Exhibition" to be held in Philadelphia the next year. Many impressive buildings were erected at Fairmount Park and considerable

60 Peterson's Magazine, January, 1875.
61 Peterson's Magazine, April, 1875.
attention was given to exhibits of "Textiles and felted fabrics, apparel, and costumes and ornaments for the person."  

This American Centennial exhibition was a great success and did much to promote the fashion of the bustle and to introduce new ideas in the field of fashion and fabric. The Gossamer Rubber Clothing Company, 289 Devonshire Street, Boston, had produced a new texture and Godey's published illustrations noting that "these water proof garments have become quite fashionable all over the United States."

Another new article of fashion was being sold by E. P. Stewart Company, Broadway, New York: "the cork bosom pad; it is made of thin cork neatly covered, gives a graceful shape to the figure and neither breaks or gets out of order."  

The prosperity of the United States increased, and in January, 1880, the economic situation was described in Peterson's: "The return of prosperity is an established fact. The crops have been enormous and are bringing advanced prices, factories are going once again; good times are really here. . . . Long may it be before we see the 'dark days' like those between '73 and '79."

With this increased prosperity came the usual

62Godey's Lady's Book, June, 1875.
63Godey's Lady's Book, January, 1877.
64Loc. cit.
interest in fashion and Godey's and the so-called progressive American magazines began to advertise. "Every lady wants a silk dress" was the caption for a very ugly and obviously American drawing of the latest version of the bustle fashioned from "Chaffee's Dress Silks."

Godey's was being edited by J. H. Haulenbeck, and more and more of the magazine was devoted to fashions and to advertising. Colgate's Cashmere Bouquet perfume was given a full-page illustration depicting the charm of the American girl in the latest fashion and with the allure of the "most desirable perfume on the market."

Much could be said for the "American first" spirit of the American journals, but French perfumes continued to have their magic charm. American fashions were still of French origin, and the best of them were drawn by French illustrators. The most important designs were from the House of Worth and from Redfern, Rue de Rivoli, and later of 210 Fifth Avenue, New York.

In 1880 the signature of L. Lemaire appeared on many of the attractive fashion plates in the French, English, and American journals. Louis Lemaire was born in Paris and was given more recognition for his flower painting than for

---

66 Godey's Lady's Book, May, 1889.
his fashion illustrations.

In 1885 the bustle reached the height of its absurdity. Absurd as this fashion seems it was a sincere expression of the solidly prosperous period preceding the giddy "gay nineties." The illustration by Jules David (Plate XII) as shown in Le Moniteur de la Mode for September, 1885, was of the bustle at its best. It is an honest portrayal of the Parisienne, American, or English woman attired in a "chic," a fashionable and elegant street costume, admiring a rich if gaudy window display. The quality of illustration was in the best French manner, for there was no finer illustrator during this period than Jules David.

Peterson's Magazine deplored the fast developing commercialism of the United States and the growth of the American shops and dressmaking establishments. "The fashions in Peterson's are all late Paris costumes and not the patterns of second rate American dressmakers."68 This truth was obvious in the use of the French illustrations (Plate XIII) which were proudly copied from the French and engraved by Illman brothers.69

Illman brothers, who from 1870 until 1893 were the chief engravers for Peterson's, had taken over their

---

69 "Illman brothers." Fielding, op. cit.
Plate XIII. A reprint from Peterson's Magazine as copied from Les Modes Parisiennes, and engraved by Illman Brothers.
father's business in 1845. Thomas Illman, the father, was born in England and had come to New York in 1830. "He worked in stipple and mezzotint and was a good engraver."  

Peterson's Magazine remained as French as possible, but the last issues of the "80's" were increasingly full of engraved photographs of foreign and American leaders of fashion. It may even be possible that the reluctance of this fashion magazine to move with the times, insisting that "the fashions given in this magazine are not those of any interested dealer either in Philadelphia or in New York," was the reason for the reorganization of the magazine and finally the discontinuing of the fashion section in 1890. They explain further, "Nearly all the lady's magazines are now mere advertising sheets for some one or other dry goods or dressmaking establishment. . . . Peterson's has no connection with such establishments but gets its fashions direct from Paris."  

The world was moving swiftly. Unheard fetes were being accomplished in every field. In 1889 the Eiffel tower in Paris was completed, and a new era in architecture had its beginning. Bartholdi's Statue of Liberty stood in New York's harbor welcoming thousands of European immigrants to "the land of the free."

---

70 Thomas Illman, Fielding, op. cit.
71 Loc. cit.
72 Peterson's Magazine, January, 1884.
73 Frederic Auguste Bartholdi, French sculptor.
Although the little boys were rebelling, they were nevertheless wearing "Little Lord Fauntleroy" suits made popular by Frances Hodgson Burnett's play based on her book by the same name. To counteract this a truly American element had reached London and Paris in the form of a "Buffalo Bill bandeau," an Indian trimming of mahogany and black feathers. This latter may have been the just reason for John Ruskin's caustic comment, "It would be better that the people of Europe should perish than that they should become contaminated with American ideas."

The period of the bustle shows a greater change in fashion and in the history of the people than in fashion illustration. One of the most important developments in fashion was the establishment of the French Coutouriere and the growth of such houses of fashion as those of Worth and Redfern—names that were to be significant for many years.

Advertising and fashion illustration had joined forces, a union that in the twentieth century was to constitute one of the world's largest enterprises. Although this commercialism was quite frowned upon, it opened a new field for the fashion illustrator.

---

74 Fraces Hodgson Burnett, Anglo-American novelist, 1849-1924.
75 John Ruskin, English writer and art critic, 1819-1900.
By this time all engraving of the fashion plates was done in the country publishing the illustration, but the finest drawings were still originating in Paris as were the finest designs.

There were few changes in techniques of illustrating in the twenty-year period. The wooden block prints were still being used. The colored lithographs were increasingly popular and often justified Peterson's scathing comments as to their ugliness. The bulk of the illustrations were produced by steel plate engraving, mezzotints, and the finest illustrations to be found at home and abroad were the hand-colored prints. The engraving of photographs of socially important people had become a usual way of promoting fashion.

One does not label such important artists as Monet, Manet, Degas, and Renoir as fashion illustrators, but many of their paintings such as Monet's sunlit "Picnic," Manet's "Barmaid at the Bergeres Folies," Degas' "At the Races," and Renoir's "By the Seaside" are vivid portrayals of life and fashion of the eighties. The influence of this group of impressionistic painters upon the

77 Edouard Manet, 1832-1883. Théodore Durat, "Manet, the First of the Impressionists."
78 Edgar Degas, 1834-1917. Wilenski, op. cit.
fashion illustrator becomes evident in the nineties and by the end of the century the fashion plate shows much greater freedom of expression.

The mode of the bustle had endured for twenty years --ten years less than the hoop and crinoline had held sway. The tempo of fashion like that of business and industry was increasing.
Chapter IV

FASHION ILLUSTRATION OF THE "GAY NINETIES"  
1890 TO 1900

The last ten years of the nineteenth century were really gay. Grandfathers rightfully reminisce of the days when they were young and "bicycles were built for two." The naïveté of the Victorian period was past. The present civilization in its own estimation "had arrived."

The British Empire had gained great strength and power. France, and Paris in particular, was the important art center of the world and young artists from every country found it necessary to study in Paris if they were to receive any recognition for their work. The great German Emperor William was building a country of universities and training excellent scientists and engineers, attracting the young American whose education must be finished abroad. Italy was the land of sunshine and music and her Queen Marguerite was one of Europe's most charming royal personages. Russia was developing the famous Moscow Theatre, but even then it was not wise to be a liberal, and among the hundreds of immigrants landing in New York monthly many were Russian liberals and Russian Jews. America was receiving these immigrants, the middle classes and peasants from all of Europe and "the great American melting pot" was beginning to boil.

Although the "horseless carriage" had been invented, the bicycle with all of its variations was the important
method of transportation. In the United States and abroad everyone was "wheeling" in appropriate cycling costumes.

The interest in clothes for occasion was given much consideration. Illustrations of suitable costumes filled the periodicals, and articles were written by fashion experts.

"The tailors are now making special dresses for all of the athletic sports. The cut (Plate XIV) given here is especially suitable for bicycling. It is made of tweed and finished with trimmings of plain cloth and a stout leather belt. Overgaitors of cloth to match the dress are worn with it and the skirt is made short to clear the ground by three or four inches."80 The illustration made clear all of the noted detail and was signed by Redfern.

An article on the "street costume" appeared in the Ladies' Home Journal for 1893 and was illustrated with an appropriate walking costume (Plate XV) sketched by A. B. Wenzell.81 This signature appeared frequently for many years. Albert Beck Wenzell was born in Michigan in 1865. Like all other ambitious young artists of the period he studied in Paris. In 1890 he returned to New York "and was regularly employed by the leading eastern magazines."82

In 1893 Godey's Magazine was of international fame,

---

80 Helen Row, "Fashion Notes," Good Housekeeping, November, 1891.


82 Ibid.
Plate XIV. Sketch of a bicycling costume, an original Redfern. A reprint from Good Housekeeping, November, 1891.
Plate XV. Sketch by A. B. Wenzell of the appropriate street costume. A reprint from the Ladies' Home Journal, 1893.
being of New York and London, and according to its own labeling "America's first magazine." The department of fashion was under the direction of George H. Lawrence. The character of the magazine had in many ways changed, but its continued influence as a fashion journal cannot be denied.

Portraits of well-known personages abroad and at home played an important part in promoting fashions. Many of these portraits were by Granville Smith. These and his signed fashion plates were appearing in every leading ladies' magazine in the United States. W. Granville Smith was born in Granville, New York, in 1870. He was a pupil at the Students' Art League and studied in Paris. It seems possible that a series of "portraits sketched by an artist of national reputation and colored by the Godey's Helicrome process" may have been the work of W. Granville Smith. This series consisted of photographic likenesses of such important personages as the wife of the president of the United States, Mrs. Grover Cleveland, the Duchess of Teck, a cousin of the queen of England, and Mrs. John Wanamaker, the charming wife of one of America's richest and most prosperous merchants.

In the United States and in England fewer and fewer

83 *Godey's Magazine*, January, 1893.
85 *W. Granville Smith, 1870-—-. Present address, 96 Fifth Avenue, New York. Fielding, *op. cit.*
86 *Godey's Magazine*, 1892.
hand-colored illustrations were being used, and only a small per cent of the illustrations were in color of any sort. These were either colored lithographs or of the "helicrome process," 87 which is color printing from photo-engraved surfaces. This method is based upon the scientific fact that all colors of the spectrum may be obtained from the three primaries. The rays of light are separated by photographic filters. Using this appliance with the half-tone process a blue picture, a red, or a green may be produced. By printing one upon another the chromatic result desired may be obtained. This method was first used in Berlin by a lithographer named Ulrich. 88 In 1891 Ulrich was awarded a medal in London for fine work. By 1893 the process was being used in the United States, and William Kurtz 89 of New York exhibited successful work printed from three half-tone blocks establishing the process as a commercial and an artistic success. This process was earlier spoken of as sun drawing, sun pictures, an heliographic art, but was to be known later merely as "a phase of photographic art.

This new technique of illustration made the monochromatic illustration popular for cover pages and for advertising. An interesting advertisement (Plate XVI) by

87 New International Encyclopedia (Dodd, Mead & Co.).
E. T. Merrill appeared in the *Ladies' Home Journal* for April, 1894. The caption, "These four women and four million others are today wearing the Warner's Caroline Corset," was one of the first uses of our well-known modern method of advertising the intimate and personal.

Frank T. Merrill was born in Boston in 1848. His signature was a popular one in many periodicals. He studied in France and England and was successful as an etcher and a water colorist as well as being unusually successful as an illustrator.

The polonaise had passed and the bustle had been greatly reduced in size and importance by 1895. The original fashions of "leg o' mutton sleeves," "balloon sleeves," "street sweepers," and "bell skirts" were being created in Paris by Felix, Worth, and Redfern. Many of the illustrations of these new creations were being sketched in Paris, but by the young American artists who had gone abroad to complete their training. Very few French illustrators were finding a market or were having their fashion plates copied in the United States.

Two young artists who were sending their sketches home for publication were William Ladd Taylor and William Ladd Taylor, 1854. *Who's Who in America* (1900).

The young eager artists trekking to Paris to become famous and "finished" worked primarily under the direction of such lesser academicians as Boulanger and Lefebvre, but their work was influenced by the realists, and fashion illustration at its best mirrored this contact.

The last few years of the Godey's Magazine were under the direction of Henry Wakefield Bates. Besides the usual fashion sketches now entirely in black and white an interesting feature of the magazine was the reproductions of portraits by the well-known painters of the period. In March, 1895, Godey's printed several such by W. M. Chase.

94 Gustave Boulanger, 1824-1888. Dr. Ulrich Thieme und Dr. Felix Becker, Allgemeines Lexikon der Bildenden Künstler (Leipzig, 1907).
96 John Paul Laurens, 1838-1921. Perkins-Champlin, op. cit.
and by J. Wells Champney. 98

The leading ladies of the stage were leaders of fashion and a delightful portrait of the actress, Miss Rehan, by the world-famous portrait painter, John Singer Sargent, 99 appeared in the March issue of Godey's for 1897. John Singer Sargent was not a fashion illustrator, but he may honestly be described as an illustrator of fashionable ladies.

In 1898 after sixty-eight years of promoting fashion, Godey's Lady's Book and later known as Godey's Magazine ceased its publication. Le Moniteur de la Mode, Art et la Mode, L'Art Pour Tout, all of Paris, the London Tailor and Record of Fashion, and in the United States Harper's Bazar, Vogue, Ladies' Home Journal, Good Housekeeping, and the Woman's Home Companion carried on as the leading chroniclers of fashion.

These same periodicals were publishing the stirring poetry of Kipling 100 and the more sentimental rhymes of Eugene Field. 101 A. Conan Doyle 102 had created his

98 J. Wells Champney, 1843-1903. Fielding, op. cit.
100 Rudyard Kipling.
mystery-solving "Sherlock Holmes," and James Barrie\textsuperscript{103} was writing his whimsical plays.

While young America was rushing abroad to be "finished," the young European found it equally exhilarating to "tour America." These famous young authors, Doyle, Barrie, and Kipling, were well received in the United States. In 1896 Ignace Paderewski,\textsuperscript{104} the young Polish pianist and composer, was welcomed with great acclaim. His "Menuet Moderne," not to be confused with the "Menuet à l'Antique," was first published in the \textit{Ladies' Home Journal} for October, 1896. The American music lovers and the American ladies were enthralled with the talented young musician. The young ladies dressed in the latest designs from Paris were portrayed as thronging to his concerts and as diligently practicing Paderewski's "Menuet Moderne."

There were three names frequently appearing on the fashion plates and often on the illustrations for articles and stories: Elizabeth Shippen Green\textsuperscript{105} (Plate XVII), Frank O. Small\textsuperscript{106} (Plate XVIII), and Abby E. Underwood. No record of Abby Underwood could be found. Her illustrations were

\textsuperscript{103} Sir James Barrie, 1860-1939. Scottish dramatist and novelist.

\textsuperscript{104} Ignace Paderewski, 1860-\. Polish pianist and composer, and Premier of Poland, 1919.

\textsuperscript{105} Mrs. Elizabeth Shippen Green Elliott. Present address, Germantown, Pennsylvania. Fielding, \textit{op. cit.}

often signed and dated in Paris, and her work appeared in quantity but was much less artistic than that of Miss Shippen Green and Mr. Small. The illustrations of Frank O. Small were rather French in character and were the most interesting of the three.

Cover pages and interesting illustrations in the European and American periodicals were by Albert Lynch. Mr. Lynch was considered a French artist though he was a native of Peru. His training was altogether French and he lived and worked in Paris. In 1892 he received one of the highest awards of the French Salon. In 1896 Albert Lynch visited the United States for the purpose of studying the American girl that he might better illustrate for the American periodicals. The Ladies' Home Journal for October, 1896, carried the illustration of the "typical American girl" (Plate XIX) as portrayed by Albert Lynch. The girl was perhaps American, but the illustration was still in the French manner.

The most interesting of the American illustrators of the "gay nineties" was the equally gay young C. Dana Gibson (Plate XX), who was but beginning his career. Charles Dana Gibson was born in Roxbury, Massachusetts, in 1867. He made a place for himself as the delineator "par


Plate XIX. The "typical American girl" as sketched by the French illustrator, Albert Lynch. A reprint from the Ladies' Home Journal, October, 1896.
Plate XX. "A Gibson Girl."
A sketch by Charles Dana Gibson.
A reprint from the Ladies' Home Journal, December, 1895.
excellence" of the American girl. He was the best paid il­
illustrator of any time, and he blazed a trail for the modern
advertiser and illustrator. His "Gibson Girl" was well known
at home and abroad and for several years fashion was inter-
pretated as seen by Charles Dana Gibson.

The last ten years of the nineteenth century were
truly gay, and filled with the music of Paderewski and of the
equally popular "great March King," John Philip Sousa.109
The youth of America was "polished" in Europe, and the talent
of Europe condescended to "rough it" in America, an exchange
of environment and influences that was beneficial to the
young individuals and to the countries visited.

The world was prosperous, and minor difficulties
such as the Spanish American War, the Boer War, and the Panic
of 1893, were but incidents quietly and quickly brushed aside.

Fashions were still French in origin and design,
but the American fashion illustrator was the "best paid of
all times," a typical American achievement. The French con-
tinued to illustrate for the American and English periodicals,
but they found it necessary to visit the States to study the
American girl.

By the end of the century there were no colored
fashion plates in the American periodicals except the mono-
chromatic types. In France and England the hand-colored

109 John Philip Sousa, 1854-1932. American band-
master and composer.
plates were still popular, but the pen and ink sketch had become the usual method of illustration. Although the French illustrator was sending fewer of his sketches to the American magazines, many more French fashion journals were being sent to the States. The sensational development in technique was the various phases of photographic engraving.

Clothes for occasion as illustrated by the fashion artists in fashion plate and advertisement indicated the increasingly active life of the modern girl. Her riding costume was of a shorter skirt though she still rode side-saddle. Her high silk hat had been replaced by a flat derby and her stock was plain and mannish. The golf costume was new, and consisted of the "Gibson" shirtwaist, the shorter skirt, and a fedora or a sailor hat. Everybody cycled, but the real cycle enthusiast shocked the general public by wearing bloomers. The usual bicycling costume was the shirtwaist, the mannish hat and a short skirt—as much as three or four inches from the ground. A spencer or cardigan jacket was worn for warmth.

Every new invention and interest created new fashions. The advertising of new commodities and the fashion changes were a boon to the illustrator. The artistic value of the fashion illustration had not increased, but the monetary value had greatly increased. Fashion and advertising illustration were two of the best paid artistic endeavors of the early twentieth century.
Chapter V

FASHION ILLUSTRATION OF THE EARLY TWENTIETH CENTURY
1900 TO 1920

Queen Victoria\textsuperscript{110} died in 1901, and although the British Empire mourned quietly and sincerely, the rest of the world was little moved. Edward the VII\textsuperscript{111} began his nine years reign, but George Bernard Shaw\textsuperscript{112} was far more influential.

In France more important than the "Third Republic" was the fast developing couturier and the increasing prestige of the French designer and of Paris as an art and fashion center.

In the United States the people were enjoying their President and his remarkable family. The first ten years of the century were dominated by the forceful personality of Theodore Roosevelt\textsuperscript{113} The debut, the travels, and the marriage of his eldest daughter, "Princess Alice,"\textsuperscript{114}

\textsuperscript{110}Queen Victoria, 1819-1901; Queen of England, 1837-1901.
\textsuperscript{111}Edward the VII, 1841-1901; King of England, 1901-1910.
\textsuperscript{112}George Bernard Shaw, 1856----; Irish dramatist and critic.
\textsuperscript{113}Theodore Roosevelt, 1858-1919; twenty-sixth president of the United States.
\textsuperscript{114}"Princess Alice," Mrs. Alice Roosevelt Longworth, eldest daughter of Theodore Roosevelt.
filled the newspapers and periodicals both in the States and abroad. In 1902 her portraits appeared frequently, and she was described as "a charming slender typical American girl." \(^{115}\) "Alice blue" was the most popular color, and the silks she brought from the Orient were the most fashionable textures. Madame Schumann-Heink\(^{116}\) had arrived in America, and was soothing the world with her "Stille Nachte" and sweet lullabies. Otis Skinner\(^{117}\) was playing Lanciotto in Francescia da Rimini. A new name in the theatre was that of Ethel Barrymore\(^{118}\) who as a niece of the famous actor, John Drew, and a daughter of Maurice Barrymore was marked for success.

Pleasures of all kinds were paramount. Bridge became an international game. Golf increased in popularity for both men and women, and polo and auto racing were the sports of the dashing young men of the period who were swaggering about in knickerbockers and "norfolk" jackets. The world was joyously dancing, but the lovely waltz tempo of the nineteenth century was too slow and the "turkey trot" and the "bunny hug" were favorites.

\(^{115}\) *Ladies' Home Journal*, April, 1902.

\(^{116}\) Madame Schumann-Heink, German American contralto, 1861-1936.

\(^{117}\) Otis Skinner, actor, 1857-1941.

\(^{118}\) Ethel Barrymore, actress. Present address, New York.
Under this gay friendly prosperous barrage the World War was brewing, but there was no evidence of such in the work of the illustrator. By the beginning of the twentieth century Charles Dana Gibson had changed even the "man in the moon" to a "Gibson Girl." The change marked the beginning of an extremely prosperous and prolific era for the fashion illustrator. This was especially true in the United States where hundreds of young artists studied in New York and abroad and illustrated as they studied. Many of these would-be artists were never more than illustrators. The illustrator who could please the public was very well paid, and the material wealth of the people and of the individual was increasingly important as the measuring stick of success. Many young men and women of talent chose to record this gay fast moving era as a means of making an excellent living.

The development of the automobile more than any other one thing shows the interest in luxury, ease of living, and speed. The first automobile show was held in 1900, and since that time to the present the merits of the "new model" motor car and the "latest fashions" in wearing apparel have had much in common.

The extreme and novel speed of the first automobile (as much as twenty miles an hour) made a very special costume necessary for motoring, and Fashion and her illustrators made this special costume a necessity whether one motored or walked.
The detail of costume that was generally accepted was the veil. This was an enormous affair, completely covering the hat and with long fluttering ends adding to the mystery and charm of the lady. Its reason for existence was made clear in the *Vogue* for August, 1903.

"The dowdy appearance of more than half of the women seen in automobiles might be avoided in some measure if they made it a rule to always wear veils. If those who never do could only see how disheveled and unattractive they appear the inherent vanity of the sex would assert itself toward immediate reform, undoubtedly. It would not be a bad idea if private motors were to have veil pockets, the owner supplying a number of veils in black, green, and brown chiffon with plenty of veil and hat pins besides. The comfort of keeping one's stray locks confined as well as avoiding the whirl of dust into the eyes, nostrils and hair ought to appeal to one's sense of well being if it did not aroise one's vanity as to her personal appearance."

With such journalistic efforts and with such charming illustrations (Plate XXI) as the one by Maud A. Grant another fashion was born.

Maud A. Grant was important as an illustrator for *Vogue* for more than ten years. During this period her work remains the same in type. Like many other illustrators when her own personal era had passed, her illustrations ceased to be in demand. One finds this to be true of hundreds of illustrators and artists. Few are able to develop or change with their period, and their style becomes dated.

---

119 *Vogue*, August, 1903.

120 Maud Grant's illustrations are found in *Vogue*, 1900-1910.
Plate XXI. Sketch by Maud A. Grant. 
Reprint from Vogue, 1902.
and is without current appeal.

Periodicals were full of advertising and shops and manufacturing concerns paid well to have their wares illustrated. The "ready-to-wear" business for costumes and accessories kept many illustrators busy.

One of the most interesting of fashion illustrators who had come under the influence of the French impressionists was Hamilton King.121 The American periodicals were using few colored fashion plates, but occasionally a cover page was of a monochromatic scheme. Such a page, a pen and ink sketch with pastel by Hamilton King, was used for *Vogue* with the following comment: "In this drawing reproduced lithographically attention is asked to the extremely delicate rendering of the chiffon texture in the boa and the value in the hair."122 Another very typical drawing (Plate XXII) in the usual pen and ink technique signed Hamilton King was used to illustrate the following verse as it advertised Keiser accessories:

"The Gilbert Girl is full of grace,
The Gibson Girl is tall,
The Christy Girl's familiar face
Is known and loved by all.
But she is real, the Keiser girl,
She has that little air,
From dainty boot to fetching curl,
That is noted everywhere.
She charms one's eyes, endears one's heart

---


122 *Vogue*, 1902.
Plate XXII. Sketch by Hamilton King. Pen and ink sketch with pastel. Neckwear advertisement for Keiser Co. Reprint from *Vogue*, 1902.
Wherever we may see her.
Her stocks enhance her other acts,
They're Keiser-Ba-ra-thea. 123

As Plate XXII illustrates, the drawings of Hamilton King were sensitive and show a greater French influence than those of the three illustrators, Gilbert, 124 Gibson, 125 and Christy. 126

Hamilton King was born in Lewiston, Maine, in 1871. He studied in the Julien Academy in Paris and later worked in Paris. His illustrations were less typed and his portrayal of texture was very convincing.

Costumes for the increasingly active life of the period were illustrated for every need. Although cross-saddle riding was not accepted and was still considered bold and daring, some few cross-saddle habits were being shown. Football was the thrilling new American sport, and the spectators' costumes were given much attention. The young man was very English in his high hat or derby, and the appropriate costume for the young lady was "strictly tailored."

The costume in relation to climate and weather was being advertised, and the illustration (Plate XXIII) by

123 Ibid.
125 Charles Dana Gibson. See Footnote 108.
126 H. C. Christy, born in Morgan County, Ohio, 1873. Present address, 15 West 67th St., New York. His early work was in illustration; later, he devoted all of his attention to portrait painting.
Plate XXIII. A sketch by W. Herbert Dunton. Costumes for April showers. A reprint from *Vogue*, April, 1903.
Herbert Dunton\textsuperscript{127} appearing in \textit{Vogue} for April, 1903, shows clearly what was suitable for April showers.

W. Herbert Dunton's fashion illustrations were numerous for several years, but illustrating was just "pot boiling" for Herbert Dunton, and today he is best known for his sketches of cowboys and the West.

In costume illustration and in house furnishing a definite Japanese feeling was obvious. It was a strange period, a mixture of cut glass, wicker and mission furniture, kimonas and fans, all veiled with the influence of the impressionists in France. The Oriental trend can be traced directly to the American born impressionistic painter, Whistler,\textsuperscript{128} whose personal interest in the Orient was dominant in his paintings and etchings. Whistler's portraits were popular and were often printed in the fashion periodicals.

News notes from Paris in 1904 indicate the influence of the French impressionists.

"There seems to be a tendency in the realm of dress to adopt the color scheme of the impressionistic school of painting. It is the purple veil that most of all suggests the comparison, and it is a suggestion one can hardly escape, for a violet haze floats about many a fashionable head."\textsuperscript{129}

\textsuperscript{127}W. Herbert Dunton, born in Maine, 1878. Fielding, \textit{op. cit.}


\textsuperscript{129}Harper's Bazar, March, 1904.
However, science and invention were the dominating fashion influence of the twentieth century, and "a jaunty and serviceable automobile dress,"130 was illustrated as being available at Saks in New York, while the most popular color was "radium." The Curies131 had just discovered radium and immediately a new radium-colored silk was in vogue. This was described as "a fairy, a witch's material, its silken threads so woven and interwoven that while the whole general tone is brilliant moonlight white, there are reflections of faint rose or iris or the cooler green of the sea."132

Women were taking part in sports and activities heretofore considered most unladylike, and in the Vogue for October a very attractive equestrian illustration by Max F. Klepper133 was explained with the following caption: "This year for the first time, there is in the horse show in Madison Square Garden a class for four-in-hands driven by women amateurs."134 Interesting fashion illustrations with horses and dogs as accessories continue to appear in the current fashion periodicals until the death of this artist

130Vogue, April, 1904.
131Pierre Curie (1859-1906) and Marie Curie (1867-1936), co-discoverers of radium. Encyclopedia Britannica.
132Vogue, May, 1904.
133Max F. Klepper, 1861-1907. Fielding, op. cit.
134Vogue, October, 1904.
in 1907. Max Klepper was born in Germany in 1861. He came to America and settled in Toledo, Ohio, in 1876. Later he went to New York, where he worked as a magazine illustrator and specialized in animal pictures.

Most of the other illustrators of the period were specializing in the exciting new motor car. The automobile constantly appeared as a background for fashion illustration, and fashionable ladies appeared as background for such advertisements as the "New Rambler Surrey Type, 1905 Model, 16 actual horse power, priced $1350-$3000."

Touring Europe had become a popular pastime for America's "new rich," and Paris perhaps rightly comments on the American girl abroad.

"I often wonder if it is possible that the American girl as she is seen in the European resorts is at all typical. She is so excessively pretty, so excessively well dressed, so excessively well poised that her faults are all the more glaring. We see her in the Swiss mountains in crisp traveling gowns and vaporous lace blouses, as exquisitely out of place as a Watteau dairy maid on a real milk farm. The American girl eager to be as the Parisiennes has copied the professional Parisienne's model—who prances in on her tip toes and comes smirking up to you, breast thrust out, elbows and shoulders back like a pigeon, her hips forced out of plumb and swinging in a rotary movement that has no relation to shoulders and head."136

135Vogue, January, 1905.

In England too the American was chiefly welcome as a paying guest, and such advertisements often appeared in the American periodicals. "A lady and daughter having large and handsome house in fashionable part of London would like lady as a paying guest for the season, joining them afterwards in travel abroad if desired. Best society with plenty of balls, receptions, and a very musical environment."137 Both England and France were eager for the American money, and although the European's contempt for the American was great, many titles were sold to America's richest if not always most cultured young ladies.

Paris was making the most of the tourist trade and was developing a tremendous American fashion trade. In August, 1907, Vogue reports on the current showing, "the Hotel des Modes, a temple of fashion."138 The designs were by such well-known designers as Paquin,139 Callot,140 and Worth,141 and were illustrated by the equally important and

137Vogue, May, 1936.
138Vogue, August, 1907.
139Mme. Paquin, important designer before and during World War I.
140Mesion Callot, Leading House of Fashion, founded 1895.
141See footnote 49.
the greatly admired Boldini, Caro Delvaille, Flameng, and Forain. Of this group Boldini was most influential as a promoter of fashion. Jean G. Boldini was born in Ferrara, Italy, in 1884. He studied and lived in Paris and died there in 1931. He visited in the United States in 1897 and was impressed with the beauty of the American girl. His illustrations always had individuality and something of the personality of the model in spite of the usual fashionable background and the elaborate dress of the period.

Another illustrating artist of the post-war and World War I was Paul Iribe, who for some years illustrated exclusively for Paul Poriet. Recognized, at least by himself as "King of Fashion," Paul Poriet was certainly one of the best known of the French Couturier, a man of true artistic ability and of even greater showmanship. Paul Iribe sketched hundreds of Poriet models and was also "artistic collaborateur in dress designing."

142 Jean Giovanni Boldini, 1884-1931.
As the automobile became the usual method of transportation, much was written concerning the "conventions of motoring."\textsuperscript{149} The color plan of the motor car and of the chauffeur's costume was a topic of interest. Mrs. Blank was sketched in her "thirty horse-power Packard finished in dark blue, the chauffeur wearing a mixed whipcord livery."\textsuperscript{150} Women were not content to ride quietly in appropriate costumes surrounded by harmonious colors, and toward the end of 1909 motor clubs were being organized. "Women's ever increasing interest in motoring arouses keen competition in the luxurious type vehicle. The models of the year seem near perfection."\textsuperscript{151} The periodicals were filled with automobile advertisements and with the "American Girl" and her latest fashions. James M. Flagg,\textsuperscript{152} who had followed in the Gibson footsteps and had become the illustrator of the moment, said in March, 1910:

"This craze for pictures of the American girl is a curious phenomenon. It was the master Gibson who made that kind of a picture popular. This seems like cheap cynicism, but seriously I make a bow to Gibson. I consider him the greatest cartoonist ever known. He has good taste, sentiment, exquisite humor, chivalry, and a healthy mind

\textsuperscript{149}\textit{Vogue}, October, 1909.
\textsuperscript{150}\textit{Ibid.}
\textsuperscript{151}\textit{Vogue}, Jan., 1910.
\textsuperscript{152}James Montgomery Flagg, 1877----. Present address, New York. Fielding, \textit{op. cit.} See also \textit{Who's Who in America}, 1940.
besides being our greatest pen and ink draughtsman. I know I have been greatly influenced by him in my work as we are all influenced by what we admire."

James M. Flagg was born in Pelham Manor, Westchester County, New York. He studied at the Art Students' League, and later in England and in Paris. He has kept to his style, and today he is making posters for World War II very much as he did in the first World War.

In the summer of 1910 the fashion silhouette showed a change and the tight slender skirt or hobble approached. Quite contrary to the belief of many this fashion was not the result of World War I, but perhaps a forecast and certainly ugly enough to be a cause. April, 1911, the trouser skirt and the extreme hobble skirt were sensational news. M. Worth when asked if women would accept the fashion said, "Yes, certainly they will. They will accept it because it is ugly, vulgar, and wicked. Those reasons insure the success of any article of feminine wear. The world has gone mad! No one talks of art, literature, or of public affairs." When M. Worth was asked if he intended to present this fashion to his customers, he said he would not endorse it, "but if they demand it, they must have it."

Women had long been smoking in Europe, but it was not common in the States until after the World War I.

153 Vogue, March, 1910.
154 Vogue, April, 1911.
155 Ibid.
However, as early as June, 1911, Hamilton King illustrated the advertisement for the La Marquize Cigarette with an American Glamour Girl.

The international marriage market had become so much a vogue and a "racket" that in 1911 Emily Post\textsuperscript{156} felt called upon to inform and warn the public in an article, the "Title Market."\textsuperscript{157}

The crowning of the King and Queen of England, George V and Queen Mary,\textsuperscript{158} was the most important social event of the year, and the royalty of Europe dined and danced together outwardly friendly as they prepared the prelude to world destruction.

The World War I was well under way by 1915,\textsuperscript{159} but fashions and fashion illustrations were still coming out of Paris, and English tweeds were arriving in the States as usual. There was little or no talk of shortages of materials. In Paris, where the wool was needed for the soldiers' uniforms, silks and velvets were advocated, and not for a moment were the great textile mills at Lyons closed. Fashion notes from abroad were unchanged. "Interrupted by a casual bomb,\textsuperscript{156} Emily Post, author and authority on modern women and social customs. Present address, Tudeo Park, New York. Who's Who in America, 1942.

\textsuperscript{157}Vogue, June, 1911.

\textsuperscript{158}King and Queen of England, 1910-1936.

\textsuperscript{159}The World War I began July 28, 1914.
Paris teas, talks Fashion, and goes about much as usual to see and be seen."\textsuperscript{160}

The French and American magazines were full of the creations of the French designers, as Callot, Martial and Armand, Worth, Poiret,\textsuperscript{161} and dozens of others of equal importance. These models were sketched by the French illustrators for the French and English periodicals, and by the French and American artists for most of the American fashion magazines.

The leading French illustrators of the period were Etienne Drian,\textsuperscript{162} A. Soulie,\textsuperscript{163} Georges Barbier,\textsuperscript{164} and Erte.\textsuperscript{165} Etienne Drian's illustrations were usually dry point etchings. \textit{Harper's Bazar} publishing his illustrations for several years comments, "The most distinguished of French etchers, every picture that comes from his burin or the pen of Drian is a faithful mirror of the refinement, style, and beauty of our time."\textsuperscript{166}

\textsuperscript{160}Vogue, August, 1915.
\textsuperscript{161}Important French designers in the Post-War and War period.
\textsuperscript{163}Harper's Bazar, Oct., 1915.
\textsuperscript{164}"George Barbier." Edouard-Joseph, \textit{op. cit.}
\textsuperscript{166}Harper's Bazar, Nov., 1915.
The illustrations of George Barbier, "the eminent French artist," appeared constantly in the French magazines as *Art Gout Beaute* as well as in the American periodicals. His illustrations (Plate XXIV) were delicate and charming, quite free from any feeling of war.

A. Soulie was active in the war, but returned from the trenches in October, 1915, to resume his work as a fashion illustrator. While Soulie was often spoken of as "the greatest artist of our time," the word used to describe Erte was "remarkable." Erte was born in Russia, but studied and worked in Paris. His illustrations were more popular in France than in the States and in England, for "at first his eccentric drawings were not fully understood by the general public and his ideas were criticized as impractical." 167

Suddenly the War was over, or as we realize today was postponed for further preparation. Mary Pickford168 had sold "war bonds" from coast to coast, and her pictures had appeared in every magazine as a fashion leader as well as "America's Sweetheart" and the idol of the silent movie. The Yanks had arrived, and to the "coming of the Yanks" was given much credit for the conclusion of the War.

The War had accelerated scientific progress in every field. The speedy new motor car and the airplane

167Ibid.

168Movie actress of the War I period.
called for new fashions to harmonize. Skirts were on their way up, and hair was on its way off. The vogue for the short bob had been popular in France and England several years before it became a fashion in the United States.

The problem of "unmaking the soldier" was not an easy one, and in every allied country there was a feeling of abandon and unrestrained celebration. Dress in Paris was lavish, gay, and frivolous. The couturier was sending gowns and sketches of gowns to the States. In 1919 and 1920 hundreds of illustrators stayed on in Paris sketching their way and participating in the frenzied celebration. Two artists, Isma Crutchfield, \(^{169}\) (Plate XXV) and Helen Dryden, \(^{170}\) filled Harper's Bazar with their illustrations.

Helen Dryden not only sketched the gowns designed by the famous French designers, but also designed original models. Her cover pages were decorative and interesting in color plan, artistically much finer than her costume designs. Plate XXVI is a good example of the excessively elaborate and poor costume design expressive of the period and characteristic of Helen Dryden's fashion illustration technique.

\(^{169}\)Isma Crutchfield's work appears frequently in Harper's Bazar following the World War I.

\(^{170}\)Helen Dryden, illustrator, Baltimore, 1887. Present address, 9 East Tenth St., New York. Fielding, op. cit.
Plate XXVI. Sketch by Helen Dryden, American designer and illustrator. Reprint from Harper's Bazar, June, 1919.
During the war and for several years following, the signature of E. M. Stienmetz\textsuperscript{171} appeared on hundreds of fashion illustrations and on advertisements for leading shops in New York. Harper's Bazar in 1917 says, "Miss E. M. A. Stienmetz is not only distinguished by her skill as an artist but has also the great gift of originality in design and is one of the best known fashion artists of America."\textsuperscript{172} Her favorite medium was the etching and Harper's Bazar for 1920 (Plate XXVII) published an original design in this technique.

The designs of Erte (Plate XXVIII) coming from Paris in 1920 seem best to express the period sometimes called the "mad" twenties. One realizes today that the war was not won, merely recessed, but like children with an unexpected holiday the Allies and the United States in particular began their feverish quest for things "amusing and smart" and a different method of entertaining themselves. Life was "just a bowl of cherries."

Harry Collins,\textsuperscript{173} American dress designer, writing in the Ladies' Home Journal for January, 1920, says, "The mania for something new is deeply rooted in the growing restlessness of our time. Fast motors, flying machines, the feverish urge to distraction form the background for the

\textsuperscript{171}"E. M. Stienmetz," Harper's Bazar, 1917.
\textsuperscript{172}Ibid.
exaggerated styles and straining after false originality."  

At the close of the first twenty years of the twentieth century fashion illustration had reached an all time high in quantity if not in quality. The most used techniques were pen and ink sketches, etchings, pastels, crayons, and washes. Very few colored illustrations were used and most of these were for advertisements and cover pages and were often colored photographs. Beginning about 1917 the photograph had become increasingly popular, and by 1920 the photographs of Baron de Meyer175 were an important part of many of the fashion periodicals.

During the twenty years from 1900 to 1920 literally hundreds of illustrators recorded the costumes and history of the world. It has been possible to mention only a very few whose identity could be established. Some were very fine illustrators, but illustration had become a business not an art and was completely in harmony with the commercialism of the period.

James Montgomery Flagg said during an interview in 1910, "I think the illustrator should be an artist," and he should have added "a good artist," for the illustrator not only expresses the civilization he portrays, but he does much to influence the artistic taste of his people.

174Ladies' Home Journal, Jan., 1921.

175Baron de Meyer's photographic fashion illustrations appeared frequently in Harper's Bazar and Vogue following World War I.
The World War I was responsible for the careless "devil may care" attitude of the twenties, and it was also responsible for the great scientific development resulting in the important textile fibers, rayon and lanital, and in the new synthetic dyes. This same scientific development brings to an end in 1920 the period of fabulous riches for the skilled illustrator as it perfects the camera. The year 1920 marks the beginning of the Hollywood photographic costume illustration and "glamour girl" photographs for cover pages of fashion magazines and all periodicals.
Chapter VI

CONCLUSIONS TO DATE, 1942

What has happened in the field of fashion illustration from 1920 to 1942? The answer is in the analysis of what has happened to our civilization from World War I to World War II. It is an obvious fact that war is not conducive to the production of the arts and that war is stimulating to science and mechanical development.

Between War I and War II the automobile, the train, the airplane, the ocean liner, the clipper and thousands of lesser "gadgets" have been "streamlined." Science accelerated by the war has developed new textiles, new dyes, has improved the mechanical methods of decorating fabrics and has perfected the mass production of necessities and many luxuries.

During the years from 1920 to 1929 the United States was on a mad spending spree. People were speculating and times were apparently very prosperous.

The mass production clothing industry was developing by leaps and bounds. Hundreds of American buyers and copyists were storming Paris for French designs returning with merchandise and ideas obtained by honest or dishonest methods.

The American women had won the right to vote and women's magazines were full of "women in politics," and what might now be expected in the ways of reform and world
By 1926 the fashion in skirts as well as prices had reached an all time high. The "flapper" with her cropped head, her undefinable waistline and brief skirt gave a very vivid portrayal of the period.

The year 1927 was important for several reasons. In May, Charles A. Lindbergh\textsuperscript{176} landed his plane safely in France, and helmets and wings were soon important fashion motifs.

Photographs of "women in politics" had become as widely used for advertising propaganda as the portraits of socially prominent and beautiful women had formerly been. The photograph of Mrs. Franklin D. Roosevelt,\textsuperscript{177} "a member of the New York State Democratic Committee and deeply interested in housing,"\textsuperscript{178} was used to persuade the American public to buy Simmons beds.

Aviation, scientific and mechanical developments, as well as women in politics, were headline news, but the most important fashion news was the report from Paris--skirts were on the way down. An original unsigned illustration from the French magazine, \textit{Art Goût Beauté} (Plate XXIX), indicates

\textsuperscript{176}Charles Augustus Lindbergh, American aviator, made first solo flight to Paris, May 21, 1927.

\textsuperscript{177}Mrs. Franklin D. Roosevelt's photograph appeared in the \textit{Ladies' Home Journal}, May, 1927.

\textsuperscript{178}\textit{Ladies' Home Journal}, May, 1927.
Plate XXIX. An original unsigned illustration from Art-Goût-Beauté for January, 1927. Typical of the French illustration and indicating the slightly longer skirt.
the slightly longer skirt.

The French and English fashion periodicals were slow to take over the use of the photograph for illustration using it first in advertisements such as the photograph (Plate XXX) of a model by Chantal worn by a socially important princess. This illustration also indicates the gradual and irregular method of putting down the skirtline.

The "1929 financial crash" in the United States and the resultant following years of depression slowed the fashion trends, but the skirt continued to drop as shown in the illustration posed by Irene Dunne\(^{179}\) (Plate XXXI).

Like fashions, the depression was attributed to many causes. The guilty public, always responsible for both, refused to take the blame, and President Hoover\(^{180}\) and his administration were given full credit for the hard times if not for the change in fashion.

Skirts were to the floor by 1932 for all dress occasions and were worn slightly above the ankles at all other times. An illustration from \textit{L'Art et la Mode} (Plate XXXII) shows the skirt length as worn for street and is typical of the photographic illustration which was becoming more usual in the French fashion periodicals.

The depression was felt in many countries and the

\(^{179}\)Irene Dunne, popular movie star.

\(^{180}\)Herbert Clark Hoover, thirty-first president of the United States (1929-1935).
Plate XXXI. A reprint from Vogue, 1932. Fashion illustration posed by Irene Dunne.
American clothing industry and the French couturier suffered alike. There were many suggested remedies and the usual Pollyannas. F. Schuler, the editor of the *Ladies' Home Journal*, wrote in 1932, "Depression is leading us as a nation away from the sophisticated artificiality with which we burdened ourselves in the decade following the war toward the saner and more comfortable manner of living."  

In truth the depression slightly slowed the tempo of "sophistication and artificiality," but with the assistance of the new president and the subsequent alphabetical institutions such as P.W.A., C.C.C., N.Y.A., and "pump priming" the world speeded on, and skirts went up again.

This fashion change was, as is always true, in harmony with the times and indicated the activity of woman and her extreme freedom as the illustrator recorded the short full skirt, the "shorts" for play and the "scanty" swimming suit. Skirts were not shortened for all occasions and our neo-romantic tendencies were expressed in the full-length skirt of the so-called "period style" for evening and formal wear.

---


183 "P.W.A.,” Public Works Administration, formerly the Federal Emergency Administration of Public Works, created under the authority granted President Roosevelt and approved June, 1933; "C.C.C.,” Civilian Conservation Corp, June, 1937; "N.Y.A.,” National Youth Administration, July, 1939.
The abdication of King Edward the VIII\textsuperscript{184} of England in order that he might marry "the woman he loved" was of international interest, and fashion elaborately recorded the interest. The American born French designer, Mainbocher,\textsuperscript{185} designed the trousseau for the American born duchess and the whole fashion world was influenced by the romantic episode.

As early as 1935 more than fifty per cent of the fashion illustration appearing in American periodicals for the masses, as the \textit{Ladies' Home Journal} and the \textit{Woman's Home Companion}, were photographs, and many of these were in color.

By 1937 the more exclusive periodicals as \textit{Vogue} and \textit{Harper's Bazaar} were using more and more photographs in color and in black and white.

The clever young Spanish designer, Balenciaga,\textsuperscript{186} was working in Paris in 1939. As a student of art and with particular interest in the masters of his native country he designed a beautiful gown inspired by the portrait of the

\textsuperscript{184} King Edward the VIII, the present Duke of Windsor, who gave up his throne to marry Mrs. Wallis Simpson in 1937.

\textsuperscript{185} Mainbocher, American born designer, who returned to the United States when France fell in 1940. He is designing now for the movies and has a shop in New York.

\textsuperscript{186} Balenciaga, Spanish designer working in Paris until the fall of France, 1940.
Infanta Marie Theresa by Velasquez.\textsuperscript{187} This design (Plate XXXIII) was shown in the Harper\textquoteleft's Bazaar for September 15th, photographed in black and white by Hoyningen-Huene.\textsuperscript{188} It is an interesting illustration well composed and altogether pleasing. In Vogue for the same month Balenciaga's same seventeenth century inspired design was illustrated by "Eric" (Plate XXXIV) in a very charming color study. These two reprints from America's leading magazine of fashion are examples of fashion illustration at its best in 1939.

A much less talented designer than the young Spaniard, but a much more successful business person is Elsa Schiaparelli,\textsuperscript{190} who too was designing in Paris in June, 1940. Schiaparelli was born in Italy and had lived several years in the United States before she opened her salon at 4 Rue de la Paix. Perhaps Schiaparelli has borrowed from Dali,\textsuperscript{191} but it is also possible that Dali may have been under the influence of a Schiaparelli model as he created his "dream-fantasies."

\textsuperscript{187}Diego Rodriguez de Silva y Velasquez (1599-1660), Spanish painter of genre studies and royalty alike. Sheldon Cheney, \textit{A World History of Art} (Viking Press, 1939).

\textsuperscript{188}Present-day commercial photographer.

\textsuperscript{189}"Eric," Erickson, American illustrator, often spoken of as the "dean of illustration."

\textsuperscript{190}Elsa Schiaparelli, French designer, now in New York, and engaged in the cosmetic business. A successful "Modern."

\textsuperscript{191}Salvador Dali, born in Figueras, Spain, in 1904. Dali is one of the most important of the surrealists. R. H. Wilenski, \textit{Modern French Painters} (London: Reynal and Hitchcock, 1939).
Plate XXXIII. A reprint from Harper's Bazaar, September 15, 1939. Design by Balenciaga, inspired by Velasquez and photographed by Hoyningen-Huene.
Plate XXXIV. A reprint from *Vogue*, September, 1939. Design by Balenciaga, inspired by Velasquez, and illustrated by Eric.
Personally, it seems that the same world environment that has produced a Dali and his surrealism has also produced a Schiaparelli and her "shocking" color schemes and unusual designs (Plate XXXV and Plate XXXVI). Both Dali and Schiaparelli have in their respective fields influenced the lesser designers and illustrators. In Vogue for July, 1940, Milena illustrated an evening gown from the Salon Moderne of Sak's, Fifth Avenue (Plate XXXVII) in a surrealist manner although the model, by an unidentified designer, is based upon the neoclassic. All modern trends in artistic expression have influenced fashion illustration. However, when this chapter of history is finally written as observed in retrospect and with the perspective that makes possible a less biased evaluation one may predict that the influence of Elsa Schiaparelli and Salvador Dali, deliberate "shockers" and wishful "escapists," may be given little consideration. In this period the camera and its perfect mechanical image dominates fashion illustration as the machine rules man.

The last issue of L' Art et la Mode to come from France (June, 1940) was illustrated primarily with photographs (Plate XXXVIII). These photographs from the mid-season showing of Patou were posed by professional models

192Barilli Milena was born in Jugoslavia in 1912 and now lives in New York. He is a cousin of the late King Alexander of Jugoslavia. Mallett, op. cit.

193French designer after World War I. Patou died in 1936, but the House of Patou carried on until the fall of France.
Plate XXXV. A reprint from Harper's Bazaar, March 15, 1940. Design by Elsa Schiaparelli.
Plate XXXVI. A reprint from Harper's Bazaar. Design by Schiaparelli.
Plate XXXVII. A reprint from Vogue, July, 1940. Costume from the Salon Moderne at Sak's, Fifth Avenue, and illustration by Milena.
Plate XXXVIII. A reprint from L'Art et la Mode, June, 1940, last issue to come from Paris. Designs by the House of Patou, and photographs by Georges Saad.
and photographed by Georges Saad. The differences between American and French photography as well as between American and French taste in feminine beauty were obvious.

With the development of techno-color for the movies, colored photography for fashion illustration has become a popular method of magazine illustration. In the early 1920's John R. Powers had realized the importance of the model in advertising and fashion illustration and had started his "model agency" in New York. Schools for training professional models and fashion mannequins became usual. One may dislike to accept the fact, but fashion illustration today is photographic. Many of the photographs are of good design, pleasing in composition and interesting in value and color, and many are poor in design and gaudy in color, but good or bad, the realistic movie quality appeals to the public and expresses the period.

In a preference test given to a large group of students in a midwestern university the vote in favor of the photographic fashion illustration was overwhelming. The magazines used for the test were Harper's Bazaar and Vogue. The illustrations were by our best American contemporary illustrators, Erickson, Edmundson, and Grafstrom, and the

leading contemporary photographers, Louise Dahl-Wolfe, Rawlings (Plate XXXIX), Hoyningen-Huene,196 and Cecil Beaton,197 the prominent English commercial and social photographer.

In 1931 Cecil Beaton had been drawing interesting sketches for Harper's Bazaar and Vogue as well as for the English fashion periodicals. His work at that time like many of the other illustrators had a definite French influence of Picasso,198 Modigliani,199 Laurencin,200 and Matisse.201 Today the illustrations by Beaton are all photographic.

The leading American and English periodicals still use some very fine pen and ink sketches, illustrations in transparent wash, brush and ink, tempera, and flat oil, but the proportion of this type of illustration is less and less.

---

196 Louise Dahl-Wolfe, Rawlings, Hoyningen-Huene, leading present-day commercial photographers, whose works also appear in Vogue and Harper's Bazaar.


198 Pablo Picasso, born in Spain in 1881. Twentieth century artist, extremely versatile and has been most successful in interpreting the age in which we live. Wilenski, op. cit.

199 Amedeo Modigliani, modern Italian sculptor and painter (died in 1920). Cheney, op. cit.


201 Henri Matisse, born in 1869. Fabric designer and post-impressionistic painter. His work is characterized by its decorative quality and color interest. Gardner, op. cit.
As this study is concluded in 1942, the last issue of Harper's Bazaar to be examined has for its cover page a "kodachrome" by Louise Dahl-Wolfe. The illustrations both in the advertising section and the main magazine are kodachromes and photographs in black and white. The models are either professional or are the popular and much admired movie stars. Sigrid Grafstrom has one illustration and that a sketch for an advertisement of little importance.

Although the facts concluded from this investigation are not personally pleasing and satisfying, the study of the history of feminine fashion illustration has been a fascinating backward glance into the very human story of a chapter of our civilization. The fact that "art does not progress but merely changes," dependent upon circumstances and environmental influence, has been made most vivid through this observation.

Beginning the study from 1840 it was possible to actually examine most of the important periodicals, American, English, and French. As the magazines became more numerous and common, developing in quantity with the scientific development of printing and illustration reproduction, it became increasingly difficult to examine examples of all periodicals available. For this reason periodicals of the best type were the chief source of information, though some of the lesser

202Dr. Lester D. Longman, Professor of Art, University of Iowa. Lecture, October, 1940.
magazines as Woman's Home Companion, Ladies' Home Journal, and Good Housekeeping were examined and illustrations included.

Brief homely details of activities domestic and foreign have been reviewed. These facts were not related for their historical value, but to give a picture of the people and their environment as recorded by their fashions and the recorder, the fashion illustrator.

Hundreds of periodicals have been examined. The illustrations have been noted for their design quality, technique, and methods of reproduction. The signatures of the artists have been checked and the illustrator identified if possible. This has been a tedious and often impossible task, for names appearing for as many as ten consecutive years have completely disappeared. It has been interesting to note that although the fashion illustrator records the history of the people and is in a position to improve the taste of the public, he merely expresses his public.

Many artists who have made their living by fashion illustration have preferred to keep this fact in the background and today as always the art critic speaks with derision of the "illustrator."

In summary the following facts may be enumerated:

1. The life of a people is recorded in their fashions and by their fashion chroniclers, the fashion illustrators.
2. As periodicals from 1840 to the present became more common, they were published for different group levels indicating the varied cultural, intellectual, artistic and economic status of our civilization.

3. The mechanical and scientific development and the great power of money were the dominating influences of the period studied.

4. The best illustrators until the fall of France in 1940 were French. The reason for this is the difference in fundamental training and background. The European illustrator was first an artist, trained in the fundamentals of art and with a rich cultural background. The American in characteristic manner wants to become an illustrator in short order and is more interested in money than in art. The English are too factual and unimaginative. Their illustrations are extremely accurate if perhaps a little dull.

5. The best paid illustrators were American, and the most lucrative and productive period was from the first of the twentieth century to and through the first World War.

6. Some of the finest illustrating was "potboiling," and as soon as the artist could afford to give full attention to his chosen field of art, fashion illustration was dropped.

7. The development of the camera and the use of the colored photograph for fashion illustration became important in the early "twenties." Gradually the place of the fashion illustrator who sketches has become less and less secure.
until today newspaper illustrating and advertising offer the
greatest opportunity.

8. Personally it seems possible that the art trained
fashion illustrator should have been and could be of greater
influence in developing general good taste.

9. The surveying of a hundred years of fashion and fash­
on illustration makes evident the fact that in every period
there have been people of good taste and people of poor taste.
There are some who believe that the rising standard of living
brought about by mass production was to result in a greater
artistic appreciation. One wishes this were true, but if the
quality of the design of the costume illustrated by the gar­
ish photographs of professional models and movie stars that
appear in the hundreds of periodicals all over the country is
an indication, one must admit there are still people with
good taste and millions with poor taste.

10. The career of the fashion illustrator is usually
short, for few are capable of changing with the changing
period, and their style of illustration soon loses its public
appeal.

11. Few illustrators have been given recognition, and
hundreds of illustrators popular for a decade or more cannot
today be given the slightest identification. Letters of in­
quiry to publishing houses, as Conde Nast, publishers of
Vogue, and to the Ladies' Home Journal, indicated that the
illustrator was dropped from their files as soon as his
services were no longer desired.

12. The price paid to the illustrator for his illustration has never been in relation to the design quality, but in relation to its public appeal.

Today the world is at war. There are no fashions coming from Paris, the one-time center of Art and Fashion. Some of the leading designers in our own country have also closed their shops "for the duration." Regimentation is upon us. The War Production Board has already issued the first ration stamp book. Wool for civilian clothes has been curtailed. Silhouettes must conform to certain proportions and the yardage allowed is limited. The designer like the illustrator only expresses his public. Charles Armour, one of our leading designers, in presenting his collection for fall 1942, frankly commented upon the "poor taste" of his designs. "Sexquisite,"\textsuperscript{203} chaotic, and militaristic, fashion today reveals a world at war.

One dare not predict the future of fashion illustration, for one dare not predict the future of our frantic, floundering civilization. Only one thing seems certain, fashion and chronicler of fashion--today this includes first the photographer and secondly the sketcher--will portray the period in which they produce. The artistic worth of both the

\textsuperscript{203} A term currently used in \textit{Women's Wear Daily} to express the frankly alluring and seductive afternoon and evening fashions of the war period, 1942.
costume design and the illustration will always be dependent upon the taste of the people.
BIBLIOGRAPHY

Periodicals

Art Gout Beauté, Paris (Later Voci La Mode and Modes et Travaux).*

Demorest's Monthly, New York, 1874-1887.

Godey's Lady's Book, Philadelphia, 1837-1898.

Good Housekeeping, New York, 1885----.


Harper's Bazar (later Bazaar), New York, 1867----.


L' Art et la Mode, Paris, 1880.*

Les Modes Parisiennes, Paris, 1844-1898.

Le Moniteur de la Mode, Paris, 1843-1870.


Ladies' Home Journal, Philadelphia, 1883----.

Magazin des Modes, Paris, 1851-1858.


Punch, London, 1841----.

The New Monthly Belle Assemblee, London.

The Delineator (Later combined with McCall's), New York, 1879----.

Vogue, New York, 1893----.

Woman's Home Companion, Springfield, Ohio, 1873----.

*The fate of the French fashion magazines since the fall of France in 1940 cannot be ascertained.
Books


Brooke, Iris, and Laver, James, English Costume of the Nineteenth Century. London, A. C. Black (1929).

Calthrop, Dion Clayton, English Costume. London, A. C. Black (1906).


Clement and Hutton, Artists of the Nineteenth Century.

Earle, Alice Marse, Two Centuries of Costume in America. Macmillan Company (1903).


Fischel, Oskar, and Von Boehn, Max, Modes and Manners of the Nineteenth Century, Vols. 1, 2, and 3. E. P. Dutton (1909).


Lester, Katherine, Historic Costume.


