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Paris



O F

F A S H I O N

Baudelaire, whose work as a critic alone would have served to establish his reputation, was not insensitive to any of the manifestations of life in his time. Here is a passage on *fashion* from Baudelaire's study on Constantin Guys, «the painter of modern life»:

Fashion must be considered as a symptom of that inclination for the ideal which, like some sublime deformation of nature, or rather like a permanent and successive reformation of nature, yet survives in the human brain over all things coarse, foul and earthy, accumulated there by natural life. Accordingly, it has been judiciously observed (without our knowing why) that all fashions are charming, that is to say, comparatively charming, each one being an effort renewed, more or less successfully, in that striving to achieve beauty, an approach of some kind or other to that ideal, the desire of which constantly titillates the unsatisfied mind of man. But, if fashions are to be thoroughly appreciated, they must not be considered as inanimate objects: in that case, it would be as well to admire the cast off garments hanging in the cupboard of some ol' clo' shop, flabby and lifeless as the skin of St. Bartholomew. One must visualize them as vitalized, vivified by the beautiful women who wore them. Only thus can one comprehend their meaning and their spirit. If, therefore, you find the aphorism «*All fashions are charming*» too absolute for your taste, then say rather, and you will be certain of not making a mistake, «All were legitimately charming».

The Problems facing the Parisian Dressmakers

The upheavals caused by the war and its aftermath have changed the structure of society. Many of the formerly wealthy families are to-day obliged to cut their expenses in order to adapt them to their reduced means. The state has become impoverished. On the other hand a class of «newly-rich» has sprung up, and some of these people dispose of surprisingly large fortunes.

Very often, women nowadays want to be well-dressed not only to please themselves, but also to impress and dazzle others by a display of wealth. To gratify their own vanity, they go to a well-known dressmaker and ask him to comply with their taste — that is to say — to use glaring colours, conspicuous jewellery (genuine or false), expensive feathers and precious stones of unusual size.

Of course the dressmaker, in so far as he is an artist, cannot approve of these excesses, but, now that he has lost a large proportion of his distinguished clientele, he is obliged to admit these tendencies and to try to interpret them in order to do business. Thus he is forced to make concessions such as those we find in the new collections.

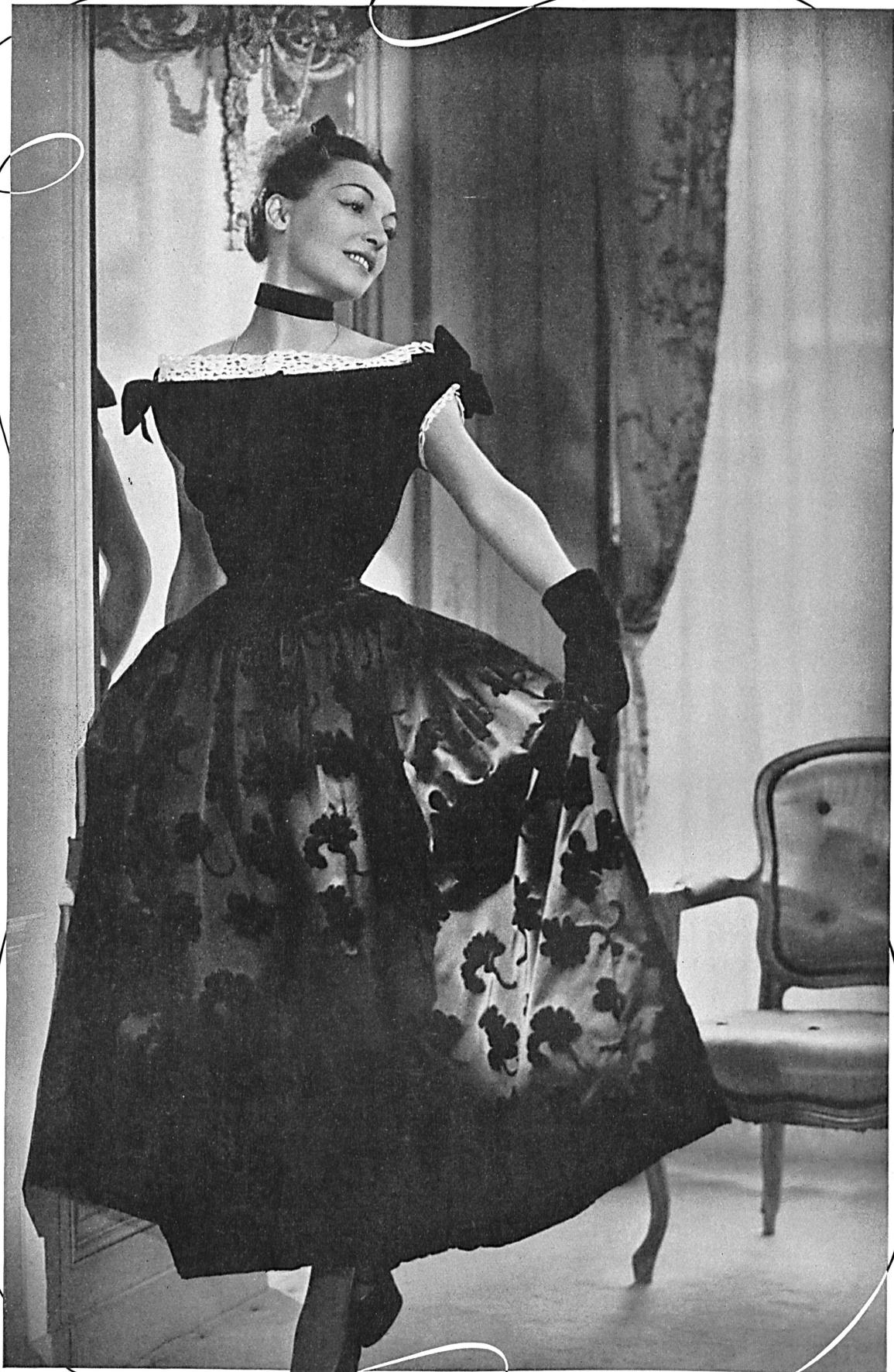




LELONG

LANVIN

BALENCIAGA



ROBERT PIGUET

Robe Arthémise: corsage en velours noir uni, jupe noire en satin broché de velours, dentelle de ST-GALL genre Venise blanche à l'encolure et aux emmanchures, ruban de velours noir autour du cou.

Photo Georges Saad, Paris.

PIERRE BALMAIN

Silhouette droite pour jour et cocktail, les hanches mises en valeur par des drapés, des broderies, des découpes. Traînes et plis Watteau pour les robes d'intérieur; beaucoup d'ampleur pour les robes et manteaux du soir, épaules nues, décolletés accentués rappelant ceux de 1920. Broderies en perles ou paillettes, pois de chenille sur des fonds de tulle, fleurs appliquées.



Jupe en velours côtelé noir, blouse de guipure blanche, très ajustée, resserrée au décolleté par un ruban de velours noir; un jupon bordé d'un volant de guipure sous la jupe.

Guipure de A. NÆF & C^{ie}, FLAWIL.

Photos Kollar, Paris.

Robe à danser en velours côtelé noir à tablier sur jupe en tulle point d'esprit noir sur blanc. Col Claudine et manchettes de guipure blanche repoussée, bordure de guipure autour du tablier.

Guipure de FORSTER WILLI & C^{ie}, ST-GALL.

LEGROUX SŒURS

Chapeaux
en matières de WOHLER



*Legroux Sœurs
Paris 1946*