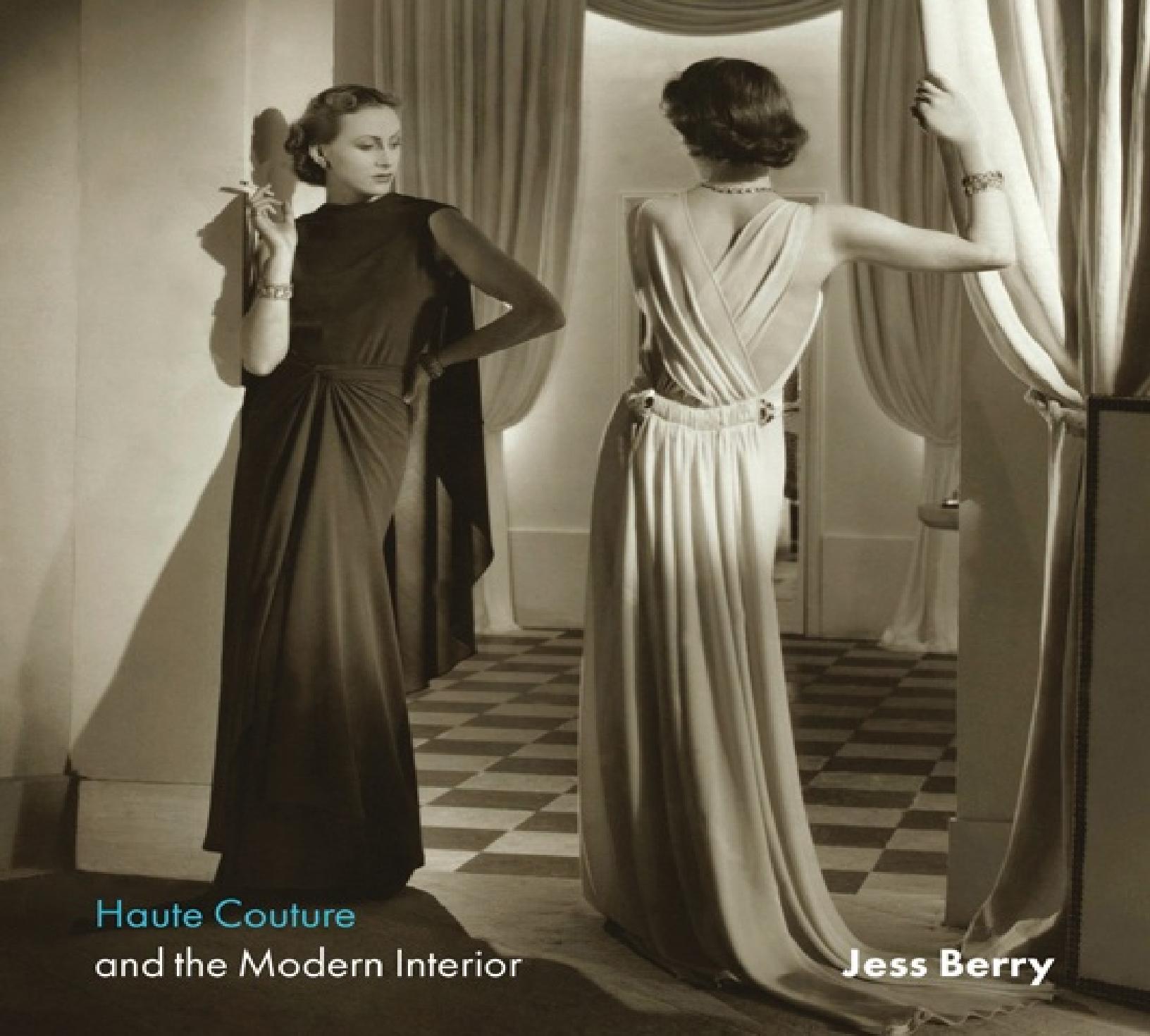


HOUSE OF FASHION

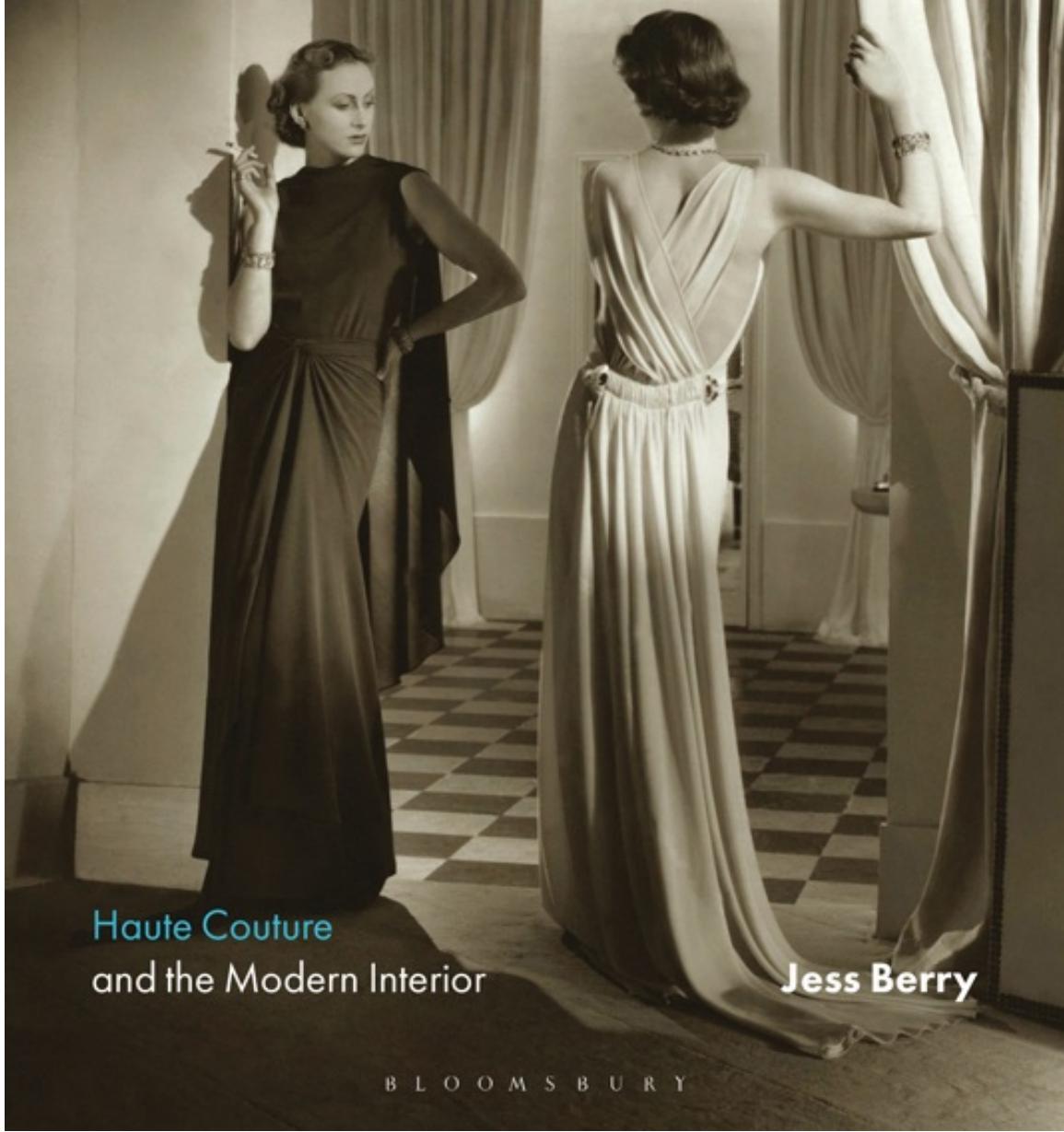


Haute Couture
and the Modern Interior

Jess Berry

BLOOMSBURY

HOUSE OF FASHION



Haute Couture
and the Modern Interior

Jess Berry

BLOOMSBURY

HOUSE OF FASHION

HOUSE OF FASHION

Haute Couture
and the Modern Interior

JESS BERRY

BLOOMSBURY VISUAL ARTS
LONDON • NEW YORK • OXFORD • NEW DELHI • SYDNEY

CONTENTS

List of Figures

List of Plates

Acknowledgments

Introduction: The House of Fashion

- 1** Fashion, Modernity, and the Interior
- 2** Setting the Stage: Salons of Seduction
- 3** Private Settings, Public Lives: Defining Artistic Identity through the Home
- 4** Architects of Dress Reform
- 5** Framing the Modern Woman: Performing Fashionable Lifestyles
- 6** Behind the Curtain: Staging Craft in the Atelier during the Golden Age of Couture
- 7** Decadent Decors: Designing Desire through Boutique Display
- 8** Beyond Modern: An Overview of the Relationship between Fashion and the Interior from the 1960s to the Present

[Notes](#)
[Bibliography](#)
[Index](#)

LIST OF FIGURES

- 1.1** Interior at the Paris Exposition by Georges de Feure, Paris France 1900. Credit: © Victoria and Albert Museum, London
- 1.2** Living room for the Martine Shop decorated by Paul Poiret. Paris, Grand Palais, International Exhibition for Modern and Industrial Decorative Arts, 1925. Credit: Roger Viollet/Contributor. Collection: Roger Viollet/Getty Images
- 1.3** Denise Poiret in the apartments, Maison Paul Poiret, 1919. Photographed by Delphi. Credit: Keystone/France/Contributor. Collection: Gamma Keystone/Getty Images
- 1.4** The Modern Woman, Gabrielle “Coco” Chanel, 1931. Credit: Bettmann Contributor. Collection: Bettman/Getty Images
- 1.5** Christian Dior selecting fabrics in the Paris atelier, 1950s. Credit: Loomis Dean/Contributor. Collection: The Life Picture Collection/Getty Images
- 2.1** Mirrored Salons at Maison Worth, published in *Createurs de la Mode*, 1910. Philadelphia Museum of Art Library and Archives
- 2.2** Salon de Vente at Maison Worth, published in *Createurs de la Mode*, 1910. Philadelphia Museum of Art Library and Archives
- 2.3** Salon de Vente at Maison Cheruit, published in *Createurs de la Mode*, 1910. Philadelphia Museum of Art Library and Archives
- 2.4** Maison Myrbor Interior by Andre Lurçat. Photographed by Thérèse Bonney, 1929. © Ministère de la Culture-Médiathèque du Patrimoine RMN-Grand Palais/Thérèse Bonney
- 2.5** Maison Myrbor Interior by Andre Lurçat. Photographed by Thérèse Bonney, 1929. © Ministère de la Culture-Médiathèque du Patrimoine

Dist. RMN-Grand Palais/Thérèse Bonney

- 2.6** Helena Rubenstein Apartment, 715 5th Avenue, New York, 1930s. Credit: Mcny/Gottsch-Schleisner/Contributor. Collection: Archive Photos/Getty Images
- 2.7** Madeleine Vionnet Salon, Georges de Feure, *Art et Decoration Cronique*, 1924
- 2.8** Mannequin descending the mirrored Staircase at Maison Chanel, 1930s. Credit: Francois Kollar (1904–1979). Copyright RMN-Gestion droit d'auteur Francois Kollar. Photo: Ministère de la Culture-Médiathèque de l'Architecture et du Patrimoine RMN Grand Palais
- 3.1** The Eastern Cabinet in Jacques Doucet's Apartment at 33 rue Saint-James, Neuilly-sur-Sien, 1930. Photo © CCI/Bridgeman Images
- 3.2** Denise Poiret at home, interior designed by Paul Poiret for Atelier Martine. Photo: Lipnitzki. Collection: Roger Viollet/Getty Images
- 3.3** Bedroom belonging to Jeanne Lanvin, designed and photographed by Armand-Albert Rateau, 1920–1925. Bibliothèque des Arts Décoratifs, Paris, France/Bridgeman Images
- 3.4** Robert Fournez and Armand-Albert Rateau, *Pavilion d'Elegance*, 1925. Ministère de la Culture-Médiathèque du Patrimoine RMN-Grand Palais/Image RMN-GP
- 3.5** Alexander Liberman, Coco Chanel in her apartment, 1951. Artstor: Alexander Liberman Photography Archive. Copyright J. Paul Getty Trust
- 3.6** Coco Chanel in her apartment at the Ritz, 1930s. Ministère de la Culture-Médiathèque du Patrimoine RMN-Grand Palais/Image RMN-GP Francois Kollar
- 3.7** Elsa Schiaparelli on her Jean Michel Frank-designed lounge in her apartment at rue Barbet-de-Jouy, 1935. Credit: Sasha/Stringer. Collection: Hulton Archive/Getty Images
- 3.8** Horst P Horst, *Vogue* 1946, Countess de Rouvre in Schiaparelli's dining room. Horst P Horst/Contributor. Collection: Conde Nast Collection via Getty Images
- 4.1** Dress designed by Henry van de Velde worn by his wife Maria Sethe, c.1902. Bridgeman Images

- 4.2** Fitting Rooms at Swestern Floge, designed by Joseph Hoffman and Kolomon Moser, 1904. Credit: Imagno Editorial. Collection: Hulton Archive/Getty Images
- 4.3** Emily Floge in the Salon Schwestern Floge, 1910. Credit: Imagno Editorial, Collection: Hulton Archive/Getty Images
- 4.4** Roger Viollet, A view of interior decoration of Paul Poiret for Atelier Martine presented at the Grand Palais, Paris 1924. Credit: Roger Viollet. Collection: Roger Viollet/Getty Image
- 4.5** Adolf Loos House Laroche-gasse 3 in Vienna, photographed by Johanna Fiegl 1912–1913. Credit: Imagno. Collection: Hulton Archive/Getty Images
- 4.6** Josephine Baker sitting on a tiger rug, Collection: Hulton Archive/Getty Images
- 4.7** Adolf Loos, model for Josephine Baker House. © Albertina Museum, Vienna
- 4.8** Le Corbusier and Pierre Jeanneret, Maison La Roche 1923–1925. Photo by Ruth Berry 2016
- 5.1** Vogue 1926, Illustration of a model wearing Chanel's little black dress. Collection: Conde Nast/Getty Images
- 5.2** American bar on the terrace of Thérèse Bonney's Apartment, Photograph Thérèse Bonney. © The Regents of the University of California, The Bancroft Library, The University of California, Berkeley/Smithsonian Institute Image License
- 5.3** Tamara de Lempicka wearing Marcel Rochas. Photographed by Madame d'Ora, 1931. Credit: Imagno Editorial. Collection: Hulton Archive/Getty Images
- 5.4** Smoking room in the maison studio of Tamara de Lempicka designed by Robert Mallet-Stevens 1930. Photograph: Thérèse Bonney. Ministere de la Culture Médiatèque du Patrimoine RMN Grand Palais/Thérèse Bonney
- 5.5** Eileen Gray, Rue de Lota Apartment, 1921. © National Museum of Ireland
- 5.6** Baron Adolph de Meyer, Madame Mathieu Levy in her Rue de Lota Apartment, seated on Eileen Gray's Pirogue Day Bed. c. 1922. © National Museum of Ireland

- 5.7** Charlotte Perriand Bar Counter, 1925. Photographed by Therese Bonney. © The Regents of the University of California, The Bancroft Library, The University of California, Berkeley/Smithsonian Institute Image License
- 6.1** Atelier de Fourrures, in *Createurs de la Mode*, 1910. Philadelphia Museum of Art Library and Archives
- 6.2** Loomis Dean, Christian Dior selecting jewelry in the atelier. Credit: Loomis Dean. LIFE Picture collection/Getty Images
- 6.3** Loomis Dean fitting a dress on a model in the atelier, 1957. Credit: Loomis Dean. LIFE Picture collection/Getty Images
- 6.4** Nina Leen, Jacques Fath adjusting the fitting of a gown in the atelier, 1950s. Credit: Nina Leen. Collection: LIFE Picture Collection/Getty Images
- 6.5** Nina Leen, Pierre Balmain in the atelier observing a mannequin, 1951. Credit: Nina Leen. Collection: LIFE Picture Collection/Getty Images
- 6.6** Jacques Fath at work in the atelier, 1950s. Credit: Keystone/France/Contributor. Collection: Hulton archive/Getty Images
- 7.1** Rue des Boutiques at the Paris Exhibition International of Decorative and Industrial Arts, 1925. Credit: Roger Viollet. Collection: Roger Viollet/Getty
- 7.2** Film still from Le P'tit Parigot, costumes by Sonia Delaunay, set design by Robert Mallet-Stevens. Credit: Ullstein Bild. Collection: Ullstein Bild/Getty Images
- 7.3** René Herbst, Salon des Artists Decorateurs, Sonia Delaunay fabric, 1928. Photographed by Thérèse Bonney. © The Regents of the University of California, The Bancroft Library, The University of California, Berkeley/Smithsonian Institute Image License
- 7.4** Saleswoman and clients in the Schiaparelli Boutique, 1950. Credit: Keystone France. Collection: Gamma Keystone/Getty Images
- 7.5** Horst P. Horst, *Vogue* 1935 Boutique at Lucien Lelong. Credit: Horst P Horst/Contributor. Collection: Conde Nast Collection via Getty Images

LIST OF PLATES

- 1 Édouard Manet, *La Parisienne* (A Parisian Lady) 1876. Oil on canvas, 192 × 125 cm, National Museum Stockholm, Sweden/ Bridgeman Images
- 2 Henri Gervex, *Cinq Heures Chez Paquin*, 1906. Oil on canvas, 172 × 172 cm, House of Worth, London/Bridgeman Images
- 3 George Lepape, Plate 2 published in *Les Choses de Paul Poiret vues par Georges Lepape*, 1911. Smithsonian Libraries
- 4 Myrbor Evening Ensemble, 1929 © The Metropolitan Museum of Art, Brooklyn Museum Costume Collection at the Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Mrs. V. D. Crisp; Photographed by Lea Christiano
- 5 George Lepape, Plate 5 published in *Les Choses de Paul Poiret vues par Georges Lepape*, 1911. Smithsonian Libraries
- 6 Josef Hoffman Sketch for music room, Palais Stoclet Brussels 1905–1911. Credit: Imagno. Collection: Hulton Archive/Getty Images
- 7 Loomis Dean, Christian Dior at a fitting in his atelier, 1950s. Collection: The LIFE picture Collection/Getty Images
- 8 The Chanel runway, Haute Couture, Autumn/Winter 2016. The Grand Palais Paris was transformed into a replica of the Maison Chanel atelier. Credit: Antonio de Moraes Barros Filho/Contributer. Collection: WireImage
- 9 Recreation of Sonia Delaunay's Simultané at the Museum of Modern Art, Paris, 2014. The original shop front was presented at the 1924 Salon d'Automne. Photograph: Chesnot/Getty Images
- 10 Comme des Garçons flagship store, Omotesando, Tokyo designed

by Future Systems. Credit: Marc Gantier. Collection: Gamma-Rapho/Getty Images

- 11** Claudio Silvestrin designed boutique for Giorgio Armani, London, 2003. Photograph: View Pictures/Universal Images Group/Getty Images
- 12** Louis Vuitton and Yayoi Kusama collaboration at Louis Vuitton Maison, Fifth Avenue, New York 2012. Photograph: Rob Kim/Film Magic/Getty Images
- 13** Michael Elmgreen and Ingar Dragset, *Prada Marfa*, 2005. Marfa, Texas. Photograph: Josh Noel/Chicago Tribune/MCT via Getty Images
- 14** Stella Tennant and Lady Amanda Harlech at the opening of the Chanel flagship boutique, New Bond Street, London, 2013. Designed by Peter Marino. The deer and writing desk in the background are replica versions of those found in Chanel's maison apartment in Paris. Photograph: Dave M. Benton/Getty Images
- 15** Loomis Dean, Christian Dior at home, 1957. Credit: Loomis Dean/the LIFE Picture Collection/Getty Images
- 16** Brand ambassador for Schiaparelli Farida Khelfa Seydoux at Schiaparelli Fall/Winter 2015 collection. The Giacometti shell sculpture was part of the original salon décor. Credit: Bertrand Rindoff Petroff. Collection: French Select/Getty Images
- 17** John Galliano for Christian Dior, Haute Couture Spring/Summer 2007. Photograph: Francois Guillot. Collection: AFP/Getty Images

ACKNOWLEDGMENTS

This book is dedicated in memory of Bonnie English. Her love of fashion and writing on the subject sparked my initial interest and continues to inspire me to think about the complexities of fashion's interdisciplinary histories. I was incredibly lucky to have her as a mentor and a friend. Two other women stand out as my mentors and encouraged me to pursue this work. I would like to thank Dr. Rosemary Hawker, a scholar of enormous integrity and quality, who also happens to have a wicked sense of humor and has shared with me great kindness and wisdom over the years. More recently I have come to know and deeply respect Professor Sue Best for her intelligence, insightful understanding, and impeccable scholarship. I owe a particular debt of gratitude to Sue for giving me the initial push in the right direction to start this book and for very generously reading the manuscript. Her thoughtful feedback has been invaluable. In addition to the unwavering support of these fantastic women, I would like to acknowledge the encouragement of my past colleagues and friends at the Queensland College of Art, Griffith University.

My new colleagues at Monash University in Melbourne have been incredibly welcoming and supportive while I was finishing off this manuscript. Professor Shane Murray, Professor Lisa Grocott, and Dr. Gene Bawden have made my transition to a new working environment an exciting and rewarding experience, and I am grateful for the opportunities they have already provided me with. The design department at Monash is an extraordinarily stimulating place to work, and I would like to thank all of my new colleagues in making it so.

Part of the research for this book involved a trip to Paris to look at the existing spaces of haute couture, old apartments no longer inhabited, and work in archives that house French fashion and interior magazines. The

trip was made possible through research funding from Griffith University. I am also indebted to all of the wonderful library staff at La Bibliothèque des Arts Décoratifs, Paris; the Victoria and Albert Museum Archive of Art and Design; and the library and archive, Palais Galliera, Musée de la Mode de la Ville de Paris. I would also like to thank all the organizations and individuals who have granted me image permissions that have made this book so visually rich. Thanks should also go to the little beachside town of Lennox Heads, where much of this writing was done surrounded by beauty.

The stimulating conversations and opportunities that have emerged from conferences that I have attended in recent years led much of my thinking with this book. I would like to acknowledge the importance of being able to talk about this research with Georgina Downey and Peter McNeil at a panel devoted to the interior at the Art Association of Australia and New Zealand annual conference; conversations with Jacque Lynn Foltyn and all the fabulous fashion people at the Interdisciplinary Fashion Conferences in Oxford; as well as the insightful interactions I had with Jennifer Craik, Pamela Church Gibson, Valerie Steele, Adam Geczy, and Vicky Karaminas at the End of Fashion, Wellington.

My deepest gratitude to my fantastic editor Frances Arnold, along with Pari Thomson and Hannah Crump, and the rest of the team at Bloomsbury for their interest and enthusiasm in my work and unwavering help throughout the publishing process. I also thank the anonymous reviewers for their helpful comments on the initial proposal and completed manuscript.

Lastly, thank-you to my friends and family for their support, encouragement, hilarity, and hijinx whenever required: my inspirational and exciting mother Ruth Berry; Dale Hinchen and Garry Johnston, who are always willing to talk about fashion and the interior over a glass of bubbles; and my very dear friends Andrea Mattiazzi and Victoria Reichelt, who are always there and always brilliant.

INTRODUCTION: THE HOUSE OF FASHION

It is striking that from its very beginnings, the idea of a “house” underlies haute couture. When history’s first credited haute couturier, Charles Frederick Worth, changed the name of his fashion business from *Worth et Boberg* to *Maison Worth* in 1870, he linguistically set himself apart from other fashion merchants with a designation that implied intimacy, privacy, and aristocratic privilege. Where previously dressmakers and tailors would visit their clients in the manner of a tradesperson, Worth devised an elaborate setting for the reception of his creations that enhanced the personalized aspects of his business and obscured the commercial and the industrial dimensions.¹ Despite vast changes to the production and consumption of fashion in the globalized luxury market, this system has continued into the twenty-first century, where the houses designated to be permanent members of the *Chambre Syndical de la Haute Couture* must continue to keep maison premises in Paris.

In revealing the *maison de couture*, or “house of fashion,” as a significant site for the design, production, promotion, and consumption of haute couture, this book foregrounds the interior as an important but often overlooked setting for the spectacle of fashion. The places and spaces of fashion, be they of everyday life, consumer culture, or production environments, inform how fashion is received as a site of adornment, display, and desire. Yet, there is, to date, no singular, scholarly book within the field of fashion or interior studies whose primary purpose is devoted to surveying the historical development of these confluences in relation to haute couture. This is despite the overwhelming presence of the interior in both images and written accounts of fashion

from the 1860s onward, as well as the significant interplay that would occur between haute couturiers and *ensembliers* (interior designers) throughout the twentieth century. This book presents the salon, the atelier, the boutique, and the home as vital spaces for investigation, positioning the haute couture maison in the celebrated realm of the café, the theater, the department store, and the street, as crucial site of urban modernity and identity formation.²

This argument seeks to remedy the situation identified by a range of feminist scholars—including Rita Felski, Penny Sparke, and Elisabeth Wilson—that both modernity and aesthetic modernism have been gendered male due to the heroic narratives of progress, rationality, and functionality that punctuate these discourses.³ The marginal position of both fashion and the interior in relation to the broader history of art, architectural, and design modernism is the result of their shared association with social, cultural, and psychological aspects of female identity. That is not to say that significant scholarship concerning the relationship between haute couture fashion and the interior does not exist.⁴ Rather, the focus of this book differs from previous histories in the larger scope and specificity of the diverse range of interior environments and collaborative approaches under examination.

This book aims to bring the separate histories of fashion and the interior together in order to reveal their confluences and examine their impact on modes of identity formation. It does not claim to be exhaustive, but rather acts as a foundation and reference for further research. Specifically, I argue that two central concerns can be discerned from the coupling of haute couture fashion and the interior. That is, firstly, how the aesthetic stylistic response to modernism within the interior could be leveraged as a mode of social and cultural capital to enhance the fashions, identity, and business practices of haute couturiers; and secondly, how women expressed and negotiated experiences of modernity through their engagement with fashion and the interior. As such, this book offers important historical insight regarding the significant role that the haute couture maison played in female cultures of modernism. It reveals a number of themes that increase our understanding of this subject including, how collaborations between couturiers and *ensembliers* promoted lifestyles of artistic connoisseurship, the significance of fashion and the interior to the

performance of women's lives, and the ways in which the separate spheres of public and private were negotiated and contested.

In this way, *House of Fashion* builds on perspectives that have focused on the salon as a spectacular theater of consumption. Nancy Troy's now seminal text *Couture Culture: A Study in Modern Art and Fashion* is one of the few monographs that recognizes the significance of the interior to the backdrop of fashion, examining the ways in which visual and performing arts enhanced the cultural position of haute couture.⁵ Using a similar theatrical framework for understanding the salon and the atelier, Caroline Evans' noteworthy book *The Mechanical Smile* also examines how structures of display enhanced and reflected fashion's modernist sensibilities in her cultural history of the mannequin.⁶ These considerations are fundamental to this book also. However, I am more closely concerned with the analysis of representations of interior spaces in order to delineate how narratives of modernism were related to haute couture garments and promoted to women. My aim here is to tease out some of the complicated relationships that the coupling of fashion and the interior reveal, where historically women's engagement with these sites of adornment have often been dismissed for their frivolity or else positioned as interests that reinforce traditional gender roles.

In privileging the visual representation of fashion and the interior as a source for analysis, this book considers how the language of modernism was integrated into women's experience through magazines including *Vogue*, *Femina*, *Art et Decoration*, and *Harper's Bazaar*. Images of haute couture salons, ateliers, and boutiques along with the private apartments and houses of couturiers and their clients provide important primary evidence of the ways in which fashion and the interior were materially, conceptually, and aesthetically aligned. In examining images of the spaces where fashion was imagined, worn, and created, I reveal how the relationship between haute couture and the modern interior was presented to women as contiguous sites for adornment and display that were interpolated to symbolically represent new modern identities and lifestyles through narratives of social, professional, and economic mobility. As such, this book contributes to a range of literature that redresses women's place within discourses of design modernism, as producers, consumers, collaborators, and commentators, extending this approach with new material and new interpretations.⁷

Throughout the book I adopt a case-study approach to analyzing the spaces of haute couture, focusing on specific rooms that represent the system of design, production, display, and consumption. As previously mentioned, the salon, the private home, the atelier, and the boutique were all important backdrops to the reception of haute couture. Many of these settings have been overlooked in histories of fashion and the interior, and in revealing the many ways they were interconnected, I aim to provide a richer understanding of the significance of the *maison de couture* to the fashion system.

While perhaps overly familiar to readers of fashion history, this book will return to prominent case studies including Charles Frederick Worth, Jacques Doucet, Madeleine Vionnet, Gabrielle Chanel, Elsa Schiaparelli, and Christian Dior, in order to present a comprehensive overview of the relevant spaces of haute couture. While undoubtedly significant examples are omitted, these couturiers remain central to our understanding of fashion history precisely because they successfully engaged with self-representational efforts of promotion and display. It is for this very reason they remain part of the cultural imagination, and in some instances, their houses continue to operate today. In recognizing these designers as celebrities of their time, who continue to be revered in ours, this book highlights the cyclical nature of the fashion system, in which the past constantly reveals itself in the present. This “phantasmagorical” condition also influences the structure of this book. It progresses in some ways chronologically through the spaces of fashion, from Worth’s first salon in 1860 in [Chapter 2](#) until the luxury flagship stores of the present day in [Chapter 8](#). However, as the very nature of fashion reminds us, the book also doubles back to the past. It revisits the case-study maisons across rooms and spaces as well as sociocultural and economic contexts in the hope of providing a multifaceted understanding of the relationship between fashion and the interior and its continual dialectics of past and present, public and private, the real and the imaginary.

The concept of modernity is essential to understanding the relationship between haute couture fashion and the interior, where capitalism, industrialization, and urbanization collide to dramatically alter social, economic, and cultural experience. By the mid-nineteenth century, the vicissitudes of modernity had simultaneously influenced the haute

couture fashion system of production and consumption, and produced a demarcation between public and private space that resulted in the concept of the modern interior. By the early twentieth century, designers in both spheres were consolidating a stylistic response to these changes that will be referred to throughout as aesthetic modernism. [Chapter 1](#) provides an historical and theoretical articulation of these circumstances to establish a framework that draws together sociology, critical theory, gender and identity politics, as well as art and design history that will be developed throughout the book. Within this context, three fundamental arguments are established regarding the relationship between haute couture and the modern interior as understood in relation to identity construction.

Firstly, in examining the writing of Charles Baudelaire and Walter Benjamin, I establish intersections between fashion and the interior, where they both can be understood to simultaneously exemplify and dismantle the conditions of modern experience.⁸ As “phantasmagorias,” both forms act as specters of the past in the present, occupy a tenuous space between the imaginary and the material, and challenge the demarcation between public and private space. Secondly, I trace the development of aesthetic modernism from Art Nouveau to Art Deco and the Modern movement. Here I draw on sociological discourses to argue that both haute couturiers and modern women consumers leveraged the social, symbolic, and cultural capital associated with images of fashion and the interior to perform modern lifestyles and enhance their professional identities through publicity.⁹ Finally, I identify that images of the fashion interior call into question prevailing ideologies of contained feminine domesticity. Rather, they suggest a form of female agency that is directly connected with modern lifestyles and modes of expression through the aesthetics of modernism.¹⁰

These dialectical conditions are developed further in [Chapter 2](#), which argues that the couture salon operated in an ambiguous space between private home, art gallery, theater, and commercial environment. Here I consider the relationship between fashion and the interior with regard to how couturiers drew on the cultural capital of art to leverage their connoisseur and artistic identities and reinforce the haute couture label’s image. I revisit the salons of the grand couturiers, including Worth, Doucet, Paquin, Poiret, Vionnet, and Chanel, to draw attention to an

aesthetic chronology of modernism's development in the interior and the ambiguities that emerge between public and private space. In addition to these aforementioned well-known couturiers, the case study of Marie Cuttoli's maison Myrbor is examined as an important intersection between modern fashion, art, and the interior. Examining this now largely forgotten couture house lends credence to my claim that the convergence between public and private space in the interior became a particularly suitable backdrop for the performance of women's professional identities.

In fact, throughout the twentieth century, the domestic spaces of haute-couture designers have been represented as important sites of artistic connoisseurship. Yet, despite the continued presence of the apartments and homes of the grand couturiers in fashion publicity, these spaces have rarely been examined in scholarly discourse. [Chapter 3](#) provides a significant overview of the influential effect that the publicity of private homes had as entrepreneurial strategies for the promotion of haute couture designer identities. Through the case studies of Worth, Doucet, Poiret, Lanvin, Chanel, and Schiaparelli, I trace the significance of the "artistic interior," and what I term the "fashion interior," to the performance of couturiers' brand identities. As such, [Chapter 3](#) sets the groundwork for understanding the ways that modern women interpreted the publicity of fashionable domestic spaces as settings that could be emulated in their own homes as a sign of their social and professional acuity.

In privileging the relationship between fashion and the interior, it is important to understand how these two fields intersect with architectural discourses. During the twentieth century both of these sites of adornment and display were conceived as stylistic decoration and disavowed by the Modern movement.¹¹ [Chapters 4](#) and [5](#) work together to provide an understanding of the ways that architectural modernism critiqued fashion and the interior as overtly feminine, and presents the counter position that women were engaging with fashion and design as a way of inhabiting and promoting modern identities and lifestyles. While these two chapters divert from the book's main focus on the maisons of haute couture, they provide important sociocultural context regarding how the integration of fashion and the interior was perceived by a wider public. Mark Wigley's *White Walls Designer Dresses* adeptly examines some of the same architectural case studies presented in [Chapter 4](#)—Henry van

de Velde, the Wiener Werkstätte, Adolf Loos, and Le Corbusier—to interrogate how ideas of fashion and dress deeply influenced the surface structure of modern architecture.¹² In revisiting and extending this analysis, I seek to further understand the complex and contradictory relationship between architecture, the interior, and haute couture. My aim here is to survey the role of architectural discourses in condemning the fashion interior and obscuring women's engagement with modernism.

Whereas [Chapter 4](#) highlights the prescribed role of heroic male architects in defining the Modern movement, [Chapter 5](#) presents an alternate understanding of the relationship between fashion and the interior. It draws attention to the significant role that professional modern women played in promoting aesthetic modernism to female consumers. Through the case studies of the influential Parisian artists, designers, and personalities including Thérèse Bonney, Tamara de Lempicka, Eileen Gray, and Charlotte Perriand, I demonstrate how modern aesthetics in fashion and the domestic interior were adopted for the purposes of enhancing public personas and challenging traditional gender roles.

Revisiting Erving Goffman's framework of "front stage" and "back stage" to understand the performance of identity, [Chapter 6](#) returns to the rooms of the maison and pulls back the curtain to reveal the workings of the atelier.¹³ Specifically, it looks to representations of couturiers Christian Dior, Jacques Fath, and Pierre Balmain in their ateliers in order to understand why a return to nostalgia and tradition was necessary in the context of post–Second World War economic conditions. This set of circumstances would also lead to the necessary expansion of boutiques in couture houses, which will be examined in [Chapter 7](#). Both chapters double back to the 1920s to trace the historical developments that influenced haute couture's production and retail systems in the 1950s and 1960s, specifically highlighting the ongoing issues of copyright and licensing and the increased popularization of ready-to-wear. In particular, the case studies of the boutique displays at Sonia Delaunay's *Simultané* and maisons Chanel, Schiaparelli, and Lucien Lelong provide important context in examining how Christian Dior and others leveraged spaces beyond the salon to enhance the reception of their designs. In describing the circumstances that led to the post–Second World War reformulation of haute couture and the knock-on effects this would have for commercial retail environments, I highlight how the aesthetics of modernism became

less significant to the couture industry. Out of step with other disciplines of design at this time, haute couture and its interiors take another “phantasmagorical” return to the past in the face of a fashion system reformulating to privilege youth culture and more democratic styles.

The concluding chapter considers the implication of these developments to the current fashion system. Luxury fashion conglomerates have increasingly leveraged art, architecture, and the interior for their cultural capital to create immaterial value for both haute couture and ready-to-wear items. Through analysis of flagship stores, associated interiors, and catwalk settings of luxury brands including Prada, Louis Vuitton, Dior, and Chanel, I argue that it is possible to glean a set of common factors apparent to luxury label boutique interiors that derive from their haute couture heritage, namely minimalist aesthetics as a continuum of modernism and continuity of brand narrative using emblematic stylistic codes. Redolent of the “phantasmagorical” nature of fashion and the interior, it is apparent that themes that are explored throughout the book—the collision of past and present, and the convergence of public and private, the real and the imaginary—are conditions that continue to underpin contemporary relationships between fashion and the interior.

My aim in this book is to provide an historical overview of the relationship between haute couture fashion, its associated interiors, as linked to the identities of both couturiers and consumers. In doing so, I highlight the important role that the previously overlooked spaces of the fashion interior played in the development of aesthetic modernism. In seeking to understand how modern fashion and the interior were presented to largely female audiences as a symbol of their social, economic, and professional mobility, this book aims to further embed women’s experiences and embodiment of modernity within the discourse of modernism. This remit is not to forget that many women were coerced through this consumer culture into thinking that they might express their individuality and personality through lifestyle branding that likely did little in real terms to improve their economic or political status in society.

Today’s fashion interiors continue to be tied to identity formation, whether it is the construction of a cohesive brand identity across international markets or how individuals interpret fantasy lifestyles derived from advertising imagery. While marketing for recent

collaborations such as Louis Vuitton and Cassina, or Hermès and Antonio Citterio may convince consumers that fashion and interior design are embarking on a new and innovative venture together, as this book will show, histories of fashion and the interior are very deeply enmeshed.

The importance of understanding the complicit relationship between fashion and the interior throughout modern history is to challenge why these two dialects of design have often been kept apart despite similar aesthetic and sociocultural traditions. It speaks to the power of modernist exclusionary discourses to disregard surface and style as frivolous and feminine. Bringing fashion and the interior together in this way is to better understand how we inhabit both body and space. How we choose to adorn them both through surface and style might be more clearly recognized as narrative, performance, and identity.

1

FASHION, MODERNITY, AND THE INTERIOR

Both fashion and the interior are inherently modern, arriving at the historic moment of nineteenth-century capitalism, industrialization, and urbanization. Their shared significance is underlined by their ability to act as a social form, intimately linked with human individuality and self-hood. To appreciate the importance of this relationship, it is necessary to understand discourses of modernity in connection to the history of haute couture and the emergence of the interior, refracted through concepts of identity—particularly for readers who may be unfamiliar with these fields of reference. My aim in this chapter is to provide an historical and theoretical overview of these convergences, and thereby, lay the foundation for the central arguments that will be addressed throughout the book. That is, how conceptions of social class distinction and cultural capital could be leveraged to enhance the identity of designers and their creations, and how the idea of modernization and its links to individual autonomy would be associated with adornment and display to become a specific mode of consumptive practice for women who contributed to their social, professional, and economic mobility.

Traces and formations of modernity in fashion and the interior of the nineteenth century

That modern forms of the fashion system and the experience of the interior converge in Paris is no small coincidence. Modern Paris

developed in the 1850s and 1860s through the urban renewal program undertaken by Georges-Eugène Haussmann under Emperor Napoleon III. This new “City of Light” represented material progress through infrastructure, buildings, and public spaces, as well as cultural primacy in art, literature, theater, and experiences of pleasure and luxury. At this point Paris became the fashion capital, and the city was personified as *La Parisienne*—an elegant high-fashion woman. Over the course of the nineteenth century, she would become a highly visible image of French fashion and national identity, promoting the desirability of both haute couture and ready-to-wear fashions as a vital part of the French economy. As Jean Phillippe Worth, of the House of Worth described, *La Parisienne* “became so renowned for her instinct for sartorial beauty, that a gown that did not come from Paris was not considered.”¹

The alluring image of the chic *Parisienne* was a frequent feature of advertising but also a cultural figure often depicted in the Impressionist paintings of Edgar Degas, Claude Monet, Pierre-August Renoir, and Édouard Manet ([Plate 1](#)). Her presence signified the spirit of modernity itself. As observed by the poet Charles Baudelaire, the *Parisienne*'s fashions embraced contemporary ideals of beauty through its transient nature and constant search for novelty, where “the gesture and the bearing of the women of today give to her dress a life and a special character which are not those of the woman of the past.”²

In fact, the rapidly evolving state of fashion that Baudelaire observes is a direct result of the transformation of the fashion system that occurs in the 1860s. During this period Charles Frederick Worth launched his haute couture business, where the designer presented complete fashion collections twice per year, so instigating the desire for constantly updated wardrobes among his elite clientele as silhouettes evolved. This, in conjunction with the ready-to-wear industry that copied haute couture garments and sold them to a lower social strata, created a milieu of emulation and rivalry in the quest for social mobility, so affecting the fashion system's overall pace and nature of change.

Crucially, Paris' position as a style leader and producer of luxury goods also provided the conditions for the emergence of the modern interior and its fashionable decoration. The restructuring of French guilds of decorators and craftsman toward professionalized associations that privileged high-quality materials and artisanal methods in a mode

analogous to couture meant that both of these industries were cornerstones of the national economy. Both appealed to the bourgeois consumption culture of France, as well as international markets. A new Paris emerged through the process of Hausmannization—modern building techniques and materials, and the commercialization of services dedicated to decorating, provided the necessary conditions for France's primacy in matters of taste and style at home.³

The bourgeois stylistic regime of the late nineteenth century underpins the modern relationship between fashion and the interior. Both of these aesthetic forms were used as part of the consolidation of class formation and social power. Female consumers were at this point largely excluded from paid labor and were tasked with adorning self and home to represent the family's social position. Bourgeois women were encouraged to express their superiority in matters of taste through dress, which required an understanding of skillful consumptive practice and spectacular display in a manner comparable to artistic expression. The sociologist Pierre Bourdieu's logic of social, cultural, and symbolic capital—signaling social distinction through taste—is important to consider here.⁴ While his writings were derived from his observations in the 1970s, they prove useful in understanding the workings of the fashion system even in the late nineteenth century. For Bourdieu, the bourgeoisie's tastes are tastes of luxury, enabled through economic capital (financial assets), as well as cultural capital—for fashion, that is, an understanding of aesthetic forms of the moment as they relate to knowledge of cultural referents. By employing these forms of capital to display taste, bourgeois women and haute couturiers alike were thus able to improve their social capital—the status they held—by being seen to be fashionable within elite social networks.

Significantly, the interior also began to play a key role in considerations of modern identity formation. French commentators and cultural mediators undertook a concerted promotion of the domestic interior as a space for women to mark out artistic identity. As the art historian Lisa Tierstan outlines in "The Chic Interior and the Feminine Modern," figures such as the stylish *La Parisienne* were adopted by writers of the popular press and advertisers to promote domestic decoration as a form of aesthetic expression in the service of the French economy. She was also represented as "a paradigm of modernism," an "ethos [where], to be

modern was to be individual.⁵ Accordingly, in representing the role of the chic *Parisienne* as an authority of taste-making and artistic practice in the home, the fashionable woman of the street was also reinstated in the interior.

A central concern for understanding the relationship between fashion, the interior, and modernity is to consider the formation of public and private spaces as historically contingent categories based in social practice. It has often been noted by feminist historians, such as Rita Felski and Elizabeth Wilson, that modernity has been gendered male. Its heroic thinkers—Karl Marx, Charles Baudelaire, and Walter Benjamin—considered the emergence of masculine identities in the public sphere; the man of the crowd, the dandy artist, the *flâneur* were associated with the modern world and the creation of the modern psyche.⁶ As Felski argues, symbols of modernity were ultimately tied to public and institutional structures governed by men that obscured the perspectives and lives of women, who were largely confined to the domestic and private sphere.⁷ However, while rationalization and the efficiencies of industrialized production were considered the domain of masculinity, as Felski contends, women's "intimate familiarity with rapidly changing fashions and lifestyles constituted an important part of the felt experience of being modern."⁸ Following from this critical repositioning of gendered modernity, I will develop the central argument that women not only embodied modernity through fashion and their engagement with the interior but, more importantly, were able to symbolically display their increasingly emancipated lifestyles through the aesthetics of modernism.

The sociologist Georg Simmel, writing in 1904, foregrounds women and their engagement with fashion as symbolic of modernity. He noticed that the rapidly growing cities of the nineteenth century created a social environment that provoked the individual to paradoxically assert personality through both uniformity and distinction in dress.⁹ He observes that fashion's social role in the metropolis involves the display of economic, social, and cultural capital on the body in spectacularly visible ways. Fashion then is a public endeavor and runs counter to women's association with the private realm. Simmel alludes to the possibility that women gain a form of agency through fashion; that is, due to her "weakened social position," she engages with fashion as "a valve through which women's craving for some measure of conspicuousness and

individual prominence finds vent, when its satisfaction is denied her in other fields.”¹⁰ As fashion’s primary consumers, women’s visibility in public and social spheres was imperative to the workings of the modern fashion system, which was dependent upon them embracing the narratives of modernity, change, and mobility.

It is important to emphasize that women’s engagement with fashion on the city street constitutes a rupture with the model of separate spheres that cast the “public” as a space for masculine engagement in political discussion, sociability, and the market economy; and the private as a space attributed to feminine worlds of intimacy, family, and the domestic. Fashion, then, exposes the dialectical tension between these two spheres that also becomes apparent in relation to women’s alignment with the interior. In fact, a whole range of divergent practices emerge from the late nineteenth century onward that mark the boundaries between public and private less fixed, where the individualism of the private realm begins to be asserted in the social collectivity of public spaces. Further, the visibility associated with the public realm is introduced in relation to private spaces, particularly through the mass media. As such, I call into question the prevailing idea that women’s relationship to the interior, particularly domestic space, was socially and culturally limiting and instead argue that the relationship between fashion and the interior allowed women to negotiate and contest the concrete structures of these separate spheres.

The way in which the interior manifested as a fashionable image in painting, photography, illustration, and advertising made it increasingly visible in the public sphere. As architectural historian Beatriz Colomina describes of this development, “Modernity, then, coincides with the publicity of the private.”¹¹ My analysis of fashion’s spaces emphasizes that overlapping systems of representation draw fashion and the interior together in the modern world. Both fashion and the interior are modes of communication, as well as material objects in and of themselves—for the most part experienced personally on, or through the body. However, they also need to be understood as images—illustrations, photographs, advertisements, and films that were bought to a mass audience and thus part of the collective imagination.

The nineteenth-century domestic interior is often considered in concert with the concept of “interiority”—the emergence of individual persona and

its relationship to the decorated room as a marker of the inhabitant's personality. The cultural critic Walter Benjamin's description of the interior as a modern phenomenon is helpful in understanding the emergence of the interior as linked to the identity of its inhabitant. He describes, "For the private citizen, for the first time the living-space became distinguished from the place of work. The former constituted itself as the interior."¹² The private interior and its illusions are in opposition to the social realities of work, and from this state

sprang the phantasmagorias of the interior. This represented the universe for the private citizen. In it he assembled the distant in space and time. His drawing room was a box in the world theatre.¹³

Here Benjamin describes the purpose of the interior as turning away from the maelstrom of modern life and the anonymity of the city by immersing oneself in a world of one's own creation. It is essentially an illusionary space experienced through reverie.

The concept of phantasmagoria is central to Benjamin's observations of both fashion and the interior. While his writings do not overtly describe the relationship between these two fields, his essay "Paris: Capital of the Nineteenth Century" argues that Paris' position as capital is prescribed by commodity fetishism. It is a city where the bourgeois class is enthralled by the dream-like spectacle of luxury goods and their display.¹⁴ His identification of the phantasmagorias of fashion and the interior links the present and the past as a site of collision, an experience that is inherently modern through the creation of illusionary states. Fashion relies on the desire for the new, while referring to semblances of the past in the form of historical styles, while the interior presents the inhabitant with objects collected from the past and arranged and experienced in the present. It is important here to note that while Benjamin links the phantasmagoria of the interior to the male inhabitant and fails to recognize women's experiences, I use the term "phantasmagoria" more broadly in association with interiors experienced by both men and women, as well as spectacles of fashion.

Benjamin's observations are suggestive of his overall concerns for modernity as a dream world of false consciousness. The implication being that both fashion and the interior are surfaces staged for the

performance of the bourgeois self before others. For Benjamin, these are contingent relationships based on conspicuous consumption and class ideology rather than the “reality” of everyday life. While Benjamin ultimately presents this image as problematic, throughout this book I draw on the concept of the phantasmagoria of fashion and the interior as a way of understanding the space where past and present meet on the cusp of illusion and reality through the convergence of these two fields. Further, I argue it is possible that due to their dialectical nature, phantasmagorias of fashion and the interior offered women, specifically, the possibility to imagine new sites of social mobility and cultural agency through understandings of aesthetic modernism.

Benjamin’s twentieth-century interpretation of the ruptures of modern life through experiences of fashion and the interior draws largely on his readings of Charles Baudelaire’s writings of the late nineteenth century. In his much revered text *The Painter of Modern Life* (1863), Baudelaire outlines the modern artist’s interest in fashion and its transitory nature as a sign of modernity. He proposes fashion as a mode of beauty that conveys societal change and reveals the double dimension of fashion as eternal in its return to the past and fugitive in its break from it.¹⁵

Baudelaire’s musings on the interior are less clearly articulated in relation to modernity. His poem “The Two Fold Room,” of 1862, explores the interior as both an imaginative space of daydream and simultaneously a physical hovel. The architectural historian Charles Rice explains that through this text we observe Baudelaire’s understanding of the modern interior as a place which evokes the reverie of its inhabitant. It is a place separate to the public world, but is also suggestive of modernity’s doubleness. Rice argues that “the Twofold Room is emblematic ... [of the] interior as both a concept and material manifestation of the nineteenth century,” a realized space and a dream image.¹⁶ Rice’s interpretation of Baudelaire’s writing supports his overall argument that the emergence of the interior in the nineteenth century indicated “a developing consciousness of and comportment to the material realities of domesticity” reliant on the interdependence between the interior as image and space.¹⁷ In other words the phantasmagorical aspect of the interior is related to its circumstance as both imagined and real.

In summary, I argue that the continuous thread that runs through

Baudelaire's and Benjamin's writings regarding intersections between fashion and the interior as manifestations of modernity is that they both act as specters of the past in the present. They are accumulations of traces and interfaces inhabited by the body physically, but also appear in dream images and the imaginary aided by their representation in paintings, illustrations, and photographs. This double condition is characteristic of modernity itself, a dialectical experience of ambiguities and contradictions. As such, I contend that both fashion and the interior exemplify and dismantle the conditions of the modern experience, by admitting women into the fabric of the social sphere and in challenging the demarcation between public and private space.

The development of aesthetic modernism in fashion and the interior of the early twentieth century

Dramatically, Benjamin proclaims that “the shattering of the interior took place around the turn of the century in *art nouveau*.¹⁸ He advises that despite the aim of perfecting the interior as an expression of personality by “mobiliz[ing] all the reserve forces of interiority,” the Art Nouveau interior repressed technology through ornamentation and so “the attempt by the individual to cope with technology on the basis of his inwardness leads to his downfall.”¹⁹ Benjamin’s reservations surrounding Art Nouveau may have been in part due to their associations with the female inhabitant. As Sparke explains, through Art Nouveau, designers

sought to create a modern interior style which would cross the divide between the public and private spheres ... women were increasingly replicating the interiors they saw outside the home in their domestic settings and ... creators of interiors in exhibitions and stores were working hard to ensure women felt “at home.”²⁰

Thus, for Benjamin the integration of a style used in commercial contexts in the home, and designed by an architect-artist, undermined the individuality and personality of the domestic interior and its privacy. While the shattering of the interior was a problem for Benjamin’s

conceptualization of this space as a place of rest and recuperation for the male inhabitant, it is in contrast to the Art Nouveau interior's reported purpose. Characterized by decorative organic ornament and undulating forms, this major aesthetic style from the 1880s until the First World War was promoted to French women in particular, as the ideal of psychological interiority. It was seen as a domestic haven for imagination and relaxation, and a refuge from the city, which many French scientists, doctors, and popular commentators were claiming was the source of overstimulation, anxiety, and neurosis.²¹

The Art Nouveau interior was also integrated in fashion as a means of addressing the social anxieties that surrounded the New Woman, or *femme nouvelle*. As both a cultural figure and a sociological phenomenon, the *femme nouvelle* defied French bourgeois culture. She was typically characterized by nontraditional relationships with men and women, employment outside the home, education and economic independence, along with visibility in the public sphere. This New Woman was seen by many French commentators as a threat to bourgeois culture and society, where women's traditional roles as wives and mothers were challenged by new divorce laws, declining birth rates, and a desire for political rights.²² As design historian Debora L. Silverman summarizes of the Parisian press at the time, "doctors, politicians and scholars after 1889 rallied to defend the traditional female role and sought medical and philosophical rationales to consign women to the home."²³ In order to return women's interest in the domestic sphere, a concerted effort was made through design to revitalize the female form as a decorative mode within the interior.

The Art Nouveau interior is understood as a style that constituted bourgeois women's cultivated understanding of art and aesthetics, an extension of her inner being, but also as a space in which she herself operated as a decorative object. At its core, the Art Nouveau interior sought a sense of visual unity—the concept of a "total work of art," where architecture, the decorative arts, and the fine arts came together through integrated motifs and forms associated with the organic and the feminine. For many Art Nouveau designers, most notably Henry van de Velde, fashion would also form part of this unifying aesthetic. Women's clothes were designed as an extension of the interior in their aesthetic appeal and echoed the organizational motifs of interior designs. In this way, as

Sparke argues, Art Nouveau “confirmed the links between interior, dress and lifestyle … themes [that would] resurface continually in the modern interior’s journey through the twentieth century.”²⁴

The spectacular integration of fashion and the interior through the aesthetic forms of Art Nouveau was on display in the 1900 Paris Exhibition. Siegfried Bing’s *Pavilion de l’Art Nouveau* presented a model home of unified organic ornamentation designed by Edward Colonna, Eugène Gaillard, and Georges de Feure (Figure 1.1). The bedroom, boudoir, and salon that constituted the pavilion presented unified themes of “feminine, organic, nationalist and psychological modernism” and were praised for their voluptuous elegance, sumptuous materials, and dream-like evocations.²⁵ As Silverman notes, Bing intended these rooms to stimulate the imagination and transport its inhabitants to a space of enchanted dreams.²⁶ In this way the Art Nouveau interior can be understood fundamentally as an experience of phantasmagorical space.



Figure 1.1 Interior at the Paris Exposition by Georges de Feure, Paris France 1900. Credit: © Victoria and Albert Museum, London.

The appeal of these spaces to women crystallized the importance of female consumers to the French economy and their role in the national image of taste-making. *La Parisienne* embodied this set of ideals, and as

such, her statue marked the entry way to the Paris Exhibition. Designed by Binet and dressed by the couturier Jeanne Paquin, as a fashionable figure, *La Parisienne* epitomized the *femme nouvelle* through her visibility in the public sphere. However, as a symbol of French style, she also represented the culmination of the decorative arts with the decorative woman, where, according to Silverman, “the elegant, feminising interior of Bing’s *Pavilion de l’Art Nouveau* found a magnified image in Binet’s entry way, where woman as objet d’art ... found striking architectural expression.”²⁷ As such, Paquin’s *La Parisienne* can be understood as an icon of modernity whose association with fashion and the interior conveys some of the tensions of women’s roles in both public and private spheres.

The Art Nouveau interior exemplifies the permeability of public and private spheres, its organic, feminine, forms were part of the commercial and cultural spaces of the metropolis experienced by women, such as department stores, restaurants, and cafés, as well as appearing in her home. The integration of domestic space in commercial contexts was pursued in the haute couture salon since the time of Worth; however, it became a particular strategy of lifestyle branding for Paul Poiret. His entrepreneurial acumen for synthesizing art and design to promote his fashionable creations, perfumes, and furnishings designed by Atelier Martine offered a new model of publicity ([Figure 1.2](#)). Design historian Nancy Troy’s extensive investigations into Paul Poiret’s working practices reveal that from its beginnings, the system of haute couture sought to align with the cultural capital of art in a bid to obscure fashion’s commercial imperatives. However, Poiret extended this remit beyond his predecessors to include the decorative arts, architecture, the interior, and the theater as mutually reinforcing arenas.²⁸



Figure 1.2 Living room for the Martine Shop decorated by Paul Poiret. Paris, Grand Palais, International Exhibition for Modern and Industrial Decorative Arts, 1925. Credit: Roger Viollet/Contributor. Collection: Roger Viollet/Getty Images.

Poiret's extension of fashion's systems by drawing on fields of reference beyond the making of clothes is a prominent example of how early couturiers sought greater symbolic value for fashion in the eyes of the consumer. Bourdieu's theoretical framework for understanding the logic of distinction through taste is important here, as it provides context for the couturier's manipulation of the interior as a backdrop to fashion. He draws attention not only to how the symbolic production of fashion is reliant on the value of craftsmanship but also to how value is legitimized through surrounding discourses that consecrate it. As Bourdieu and Delsaut argue,

The references to the legitimate and noble arts, painting, sculpture, literature, which give most of its ennobling metaphors to the description of clothing and many of its themes to the evocation of the aristocratic life they are supposed to symbolise, are as many homages that the "minor arts" make to high arts ... It is the same eagerness which couturiers are keen to demonstrate on the topic of their participation in

art, or by default in the artistic world.²⁹

Here Bourdieu and Delsaut are referring to the ways in which couturiers have used “art” as a strategy to provide symbolic value to fashion but can equally be applied to how the decorative arts, the theater, architecture, and the interior have been harnessed to further its consecration in the imagination of the consumer. By the early twentieth century, couturiers were adopting a range of marketing techniques to highlight fashion’s cultural capital, a task made even more possible due to developments in the mass media throughout the twentieth century.

Poiret was one of the first couturiers to use both illustration and photography to publicize his fashions and his furnishings to a mass audience. Edward Steichen’s first fashion photographs were of Poiret’s clothes displayed against the prominent backdrop of the maison salon and were published in a 1911 issue of the French interior design magazine *Art et Decoration*. This would prove a successful model for other couturiers to promote their garments. As Sparke contends,

By the early twentieth century interiors had become an important component of a wide range of women’s magazines, including the upmarket *Vogue* ... sumptuous interiors created by interior decorators complemented the fashionable images of modern luxury evoked by couture clothing.³⁰

Poiret’s entrepreneurial approach to lifestyle marketing also included the representation of his wife Denise modeling his clothes and photographed in their home alongside *objects d’art* and Atelier Martine furnishings (Figure 1.3). Poiret promoted his private life in public through images of his personal domestic spaces. His approach marks a shift in how the interior was perceived and is indicative of what Benjamin describes as the interior’s “shattering.”³¹ For Benjamin, the domestic interior was a space for private contemplation, experienced through its embodiment and its owner’s reverie for the objects collected within. Thus, when the interior is designed in a manner appropriate to a lifestyle on display and becomes an image, it is less able to function as a retreat from modernity’s maelstrom environment. Instead the inhabitant is performing an identity that is a constructed image for the purposes of

promotion. In this way Poiret develops what I term the “fashion interior”—that is, a space conceived to be in step with the latest mode and lifestyle on display for the purposes of performing identity.



Figure 1.3 Denise Poiret in the apartments, Maison Paul Poiret, 1919. Photographed by Delphi. Credit: Keystone/France/Contributor. Collection: Gamma Keystone/Getty Images.

As Roland Barthes identifies, “the age of photography corresponds precisely to the interruption of the private into the public, or rather, to the creation of a new social value, which is the publicity of the private.”³² This increased exposure was further refined and disseminated with modernism’s glasshouses, where architects such as Le Corbusier sought integration between the inside and outside through a visual logic of transparency. As Colomina outlines in *Privacy and Publicity: Modern Architecture as Mass Media*, modernist architecture and the interior were increasingly designed with their photogenic qualities in mind. Their transmission through advertising, architectural and design publications, and other forms of ephemeral mass media allowed for the experience of

these spaces beyond their environmental sensual effects.³³ The same can be said for the fashion interior.

The relationship between fashion and the interior became further complicated in the early twentieth century in discourses that emerge through architecture, where Adolf Loos and Le Corbusier sought to distance themselves from the vagaries and novelties of style. Women's fashion was seen as both sensual and frivolous, "a crime" that represents the faults of decorative design. Modernism's radical program of rationalization and functionality as advocated by Loos, Le Corbusier, and others was underpinned by the idea of a classless society, where standardization as a process of democratization would result in the reduction of individual needs to benefit the greatest number. It was also a response to gendered ideas of taste. The modernist interior and architecture was a reaction to bourgeois aesthetics, in particular, feminine domesticity of the nineteenth century. As Sparke states, modernism's transformation of housing, furnishings, and the interior had the result of displacing "values that were linked with the symbolic role of goods in establishing women's socio-cultural and personal identities."³⁴

Discourses of modernism are characterized by stereotypically masculine values of functionality and rationalization epitomized by the "machine aesthetic" and have generally positioned women's engagement with fashion and the interior alongside the "degeneracies" of decoration.³⁵ Art Deco was often criticized as "a distinctively feminine version of the modern" in that it "defined itself in terms of the process of consumption and the role of object symbolism ... that was as much about dreams and fantasy as it was about the realities of living."³⁶ Building on this observation, I argue that while the Art Deco interior may have been denigrated by high modernists, the dream-like experiences of the phantasmagoric fashion interior provided women with spaces that allowed them to imagine new social, cultural, and professional identities aligned with modern styles.

France's promotion of the haute couture system as central to its cultural identity of taste and elegance is also important to the way that the nation adopted Art Deco as an image of modernism that could be marketed internationally. The famed *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, held in Paris in 1925, was the ultimate showcase of French mastery and innovation in luxurious and decadent

interiors. It featured pavilions by Robert Mallet-Stevens, Süe and Mare, and Atelier Martine among numerous others, positioning them alongside the fashion designs of Poiret, Jenny, and Jeanne Lanvin. This exhibition, from which the name “Art Deco” would be derived in the 1960s, was the apogee of an eclectic but modern style that underpinned French design between the wars. A particularly strong relationship between fashion and decoration developed, which shared an aesthetic of minimalist, simplified, and streamlined modernity. Couturiers and *ensembliers* collaborated throughout this period in recognition of a similar desire to promote modern lifestyles of mobility and social power to women through fashion and the interior. The modern woman, otherwise known as *la garçonne*, was the iconic visual and cultural manifestation of this identity.

Like *La Parisienne* and the *femme nouvelle* of the nineteenth century, the modern woman was an image mediated through fashion and advertising and came to represent an emancipated figure of social, sexual, political, and technological advancement. She developed out of a society of increased independence that resulted from the necessities of the First World War. The couturier Gabrielle “Coco” Chanel would epitomize the modern woman through her appropriation of masculine dress codes and the promotion of a persona aligned with sexual and social freedom ([Figure 1.4](#)). Her understanding of how the modern woman’s lifestyle could be used to enhance the social, economic, and professional mobility of herself and her clients was embodied in her fashions as well as through her salon and boutique interiors.



Figure 1.4 The Modern Woman, Gabrielle “Coco” Chanel, 1931. Credit: Bettmann Contributor. Collection: Bettman/Getty Images.

The cohesive alignment of the modern woman persona with fashion and the interior was a highly visible and spectacular performance of female identity, promoted in magazines such as *Femina*, *Vogue*, and *Harper’s Bazaar*. Here, I want to draw attention to the concept of performative identity and its relationship to fashion and the interior. Long before feminist philosopher Judith Butler underscored the importance of performativity for understanding identity, the sociologist Erving Goffman argued in *The Presentation of Self in Everyday Life* that “self” is a performance of social interaction. He develops the dramaturgical metaphor that people are “actors” who “perform” their identity through impressions portrayed to an “audience” in a “stage setting.”³⁷ His analogy distinguishes between “back stage,” where preparation for performance takes place, and “front stage,” as the performance itself. However, Goffman is not suggesting that the performance is a mask that conceals the true self but rather that the performance of identity takes place on different stages. The performance is reinforced by modes of self-presentation—that is, the visual and material elements that surround the

actor—such as clothes, grooming, and body language. As such, the figuration of fashion and the interior in relation to the performance of identity can be understood as activities of impression management, where the actor uses these elements to support the performance of self. This is relevant to our understanding of how women have been encouraged to view their domestic interiors as a theatrical stage, and to consider how they might appear within it through fashion; both have been marketed to them as a reflection of personality and individual taste.

With this in mind, I contend that the social reinforcement of women's association with fashion and the interior, then, can both limit and reinforce gender roles, while simultaneously articulating agency. As the historian Mary Louise Roberts states, "the modern woman became associated with the aesthetic of a modern consumerism ... [and] became the means by which women expressed a more liberated self."³⁸ It is worth identifying here that women's engagement with modern consumer culture is not unproblematic. The desire for constantly changing fashions commodifies the body and positions women as an object of patriarchal exchange that constrains them physically and financially. As Elisabeth Wilson aptly describes in her seminal text, *Adorned in Dreams: Fashion and Modernity*, fashion as a commodity form has a double face; it is an object of oppression, but is also a cultural, social, and aesthetic form that gives women agency in the formation of identity politics and individual expression.³⁹ As a visible symbol of self-determination and social agency, the modern woman of the interwar years in Paris engaged with the aesthetics of modern, minimalist fashion, and interiors to perform an identity of social and sexual freedom that connected images of women with new modern lifestyles.

By the 1930s, haute couture had become a highly regulated industry. It was, and remains, an exclusively Parisian business. Haute couture models (individual garments) must be designed by the head of the firm, executed in the atelier, and presented in Paris every spring/summer and autumn/winter on a date prescribed by the *Chambre Syndicale de la Couture Parisienne*. Part of these regulations also prescribed that the reception rooms be of a standard satisfactory to the organization of fashion shows for the international press. This stipulation, as art historian Anne Zazzo describes, meant that "the elegant, select addresses of the fashion houses provided more than just a publicity advantage—they

became a definition of their very identity.⁴⁰ Those couturiers who wished to appeal to fashionable society of their time adopted the Art Deco aesthetic in some form or another. Jean-Michel Frank's minimal, sophisticated decors of mirrored surfaces, parchment walls, and leather seats epitomized the couture houses of Schiaparelli, Lucien Lelong, and Piguet and formed the backdrop to a multitude of fashion photographs by George Hoyningen-Huene, Horst P. Horst, and Cecil Beaton. Other couturiers engaged Robert Mallet-Stevens, Eileen Gray, and Andre Lurçat to create visually austere yet luxurious and theatrical decors that characterized both couturiers and their clients as modern. This was in opposition to the bourgeois decorative opulence of the past.

In summary, I argue that the relationship between fashion and the interior traced through the aesthetic styles of Art Nouveau, Art Deco, and modernism reveals women's increasing control over interior spaces that were emblematic of lifestyles that challenged the demarcation between public and private spheres, emphasizing independence as well as social and economic mobility. This progressive image of fashion and the interior, however, would not survive the occupation. In the post–Second World War era ornamental fashions and decorative interiors would return, and with them the reintegration of women into domestic roles within the home. Just as fashion moved toward a fundamentally feminine image of the aristocratic and elegant *Parisienne*, fashion and interior magazines placed renewed emphasis on regulatory behavior and the importance of homemaking.

Reconsidering mid-century modern—“New Looks” and stylistic returns

Much has been written of the stylistic return to traditional femininity that occurred after the Second World War in the couture creations of Christian Dior and his contemporaries. The “New Look,” coined by *Harper’s Bazaar*’s Carmel Snow, of Dior’s 1947 Corella Line ushered in the excesses and impracticalities of hyperfemininity through its idealized hourglass silhouette achieved by controlling undergarments, full-skirts, and padded hips. Fashion historians such as Margaret Maynard, Peter McNeil, and others have argued that the New Look coincided with

postwar ideologies that sought to return women to the home after engaging in war-time work opportunities and symbolically refocused attention toward women's sexual and reproductive capacities.⁴¹

The return to an imagery of late-eighteenth-century France through Dior's vision of femininity also had national connotations. Through the excessive use of fabric and application of craftsmanship, Dior is given credit for reinvigorating haute couture and its associated luxurious textile industries postwar, reinstating Paris as the world's fashion capital. In addition, as fashion historian Alexandra Palmer argues, Dior's nostalgic fashions returned to a previous era of French glory and helped to eradicate the trauma of the occupation.⁴² While silhouettes varied between designers—Dior, Fath, Balmain, and Balenciaga—the couturiers associated with what would come to be known as the "Golden Age of Couture" each created highly tailored and structured designs. Collectively they sought to return to what Dior described as the tradition of "grand luxe," where haute couture should be "very small, very closed, with few ateliers" a "genuine artisanal laboratory."⁴³ I argue that it is for these reasons that the interior workings of the atelier became increasingly exposed to the public eye in the 1950s. This space was positioned as an equivalent to the artist's studio, so highlighting the unique, hand-crafted, and luxurious nature of couture. The image of the atelier reinforced the important role of the artist's hand in making the garment and enhanced their creations' symbolic capital ([Figure 1.5](#)).



Figure 1.5 Christian Dior selecting fabrics in the Paris atelier, 1950s. Credit: Loomis Dean/Contributor. Collection: The Life Picture Collection/Getty Images.

Just as silhouettes returned to *ancien régime* ideals, so too did the interiors of the salons. The houses of Dior, Fath, and Balmain were decorated with satins and crystals resounding with the aesthetics and color schemes of Louis XVI aristocratic style. Ornate interiors were frequent photographic frames for the resurgence of luxury in the postwar era, its tactile excesses viewed as an antidote to the extreme rationality of modernism. The stylistic return of the haute couture interior to eighteenth-century modes was out of step with directions in contemporary art and design of the era that emphasized abstraction and organic modernism. This nostalgic turn recalls the phantasmagoric aspect of both fashion and the interior, where traces of the past resurface in the present. However, in this case, I contend that the imaginary worlds promoted to women sought to re-enforce traditional gender roles rather than new opportunities for social agency.

Bourdieu and Delsaut call attention to the way that haute couture

houses consecrated in tradition adopted neo-classical aesthetics as a means of sanctifying their heritage.⁴⁴ For example, Balmain's salon is described as a "veritable museum," where the couturier had assembled rare and precious objects including tapestries and Chinese statuettes. This is compared to the more modern salon of Cardin, which replicated a winter garden and included white plastic chairs that were fashionable in the 1960s. These divergent approaches are explained by Bourdieu and Delsaut in relation to the shifting terrain of fashion. That is, the old establishment couture houses were the domain of the grand bourgeoisie, while the newly established designers of the left bank appealed to the avant-garde and youthful clientele.⁴⁵ This division reflected radical changes that occurred in fashion of the late 1960s where prêt-à-porter would eventually come to dominate the fashion system. This was a reflection of the socio-cultural shifts that emphasized youth and street fashions over the previously reigning tastes of the bourgeoisie and required the development of new business practices.

The eventual dominance of the youth market and popular fashions in the 1960s had its origins in the rebirth of Parisian couture during its Golden Age. For Dior in particular, the licensing of his designs as copies that could be created by department stores in America and London was a lucrative way of outwitting the counterfeit market, while simultaneously maintaining exclusivity for his original designs. This practice ensured that Parisian haute couture continued to set fashions which other clothing markets adapted. By the 1950s Dior, Fath, and Balenciaga all had first-floor boutiques catering for a popular market that desired the glamour of haute couture through lower-priced goods such as perfumes, stockings, and scarves. While boutiques and their products had been part of the couture system since the 1920s, this postwar shift to the increased sale of subsidiary items reflects the changing fashion system, which would progressively cater to the youth market and their desire for fast, ready-to-wear fashions. By the 1960s the fashion boutique had become a favored consumption model for the youthful avant-garde and the market for haute couture steadily declined. The shift from the catwalks of Paris as the world's fashion capital to the streets of swinging London marks the transformation of the fashion system, which would privilege ready-to-wear high-street fashions for the next two decades. This shift would also mark the increased significance of the retail environment for fashion's

interiors.

Beyond modern

In her critical book *Fashion at the Edge*, Caroline Evans draws on historical and philosophical discourses of modernity to understand avant-garde forms of contemporary fashion of the 1990s.⁴⁶ She argues that in order to analyze the present conditions of postindustrial modernity on fashion—its anxieties and representations of decay and decline—a return to understanding fashion through modernity is warranted. Specifically, Evans uses Benjamin's metaphor of the “tiger’s leap”—fashion’s ability to leap from the contemporary to the ancient and back—to explain how the past resonates in the present. While contemporary fashion is no longer aligned so acutely with aesthetic modernism, it continues to operate within the conditions of modernity. This argument can also be used to understand contemporary relationships between fashion and the interior. The expressions of modernity outlined here—spectacle and phantasmagoria, the image of fashion and the interior as mechanisms to aid the performance of identity, the use of cultural capital and symbolic economy to promote luxury brands, and the convergence between public and private—all remain highly relevant frameworks.

Fashion, architecture, and the interior are now perhaps more closely aligned than ever before. Flagship stores and boutiques are spaces vital to the representation of luxury brand identities. Since the takeover of prestigious fashion houses by global retail conglomerates that occurred in the 1990s, the industry has recognized with acute awareness the role of architecture in rarefying the designer’s aura and producing a cohesive identity across locations in international fashion cities. Unlike their modernist predecessors, such as Loos and Le Corbusier, so-called “starchitects” Rem Koolhaas and Frank Gehry are constantly engaged with fashion and are seen as ultra-modern visionaries for their innovative and spectacular retail spaces. The flagship store has become a hybrid commerce and entertainment environment employing the cultural capital of art, architecture, and museum frameworks to create increasingly fantastical and immersive spaces for fashion consumption.

In considering how the relationship between fashion and the interior has developed beyond the modern, an obvious theoretical framework to educe is Jean Baudrillard’s postmodern thinking on the hyper-real and

simulacra, where he argues that consumer culture is a strategy of appearances, a world of surface and illusion empty of significance. Indeed, the seduction of surface is still very much a part of luxury branding's repertoire. However, this is enhanced by the evocation of heritage stories and myths to provide meaning and unique personalized experience for the consumer. The spaces of fashion are essential to this narrative. At a time when online shopping has overtaken traditional bricks-and-mortar retail, luxury brands are augmenting onsite shopping experiences through the immaterial value of art, architecture, and design. Gilles Lipovetsky and Jean Serroy have described this development as "artistic capitalism"—the exploitation of "the realm of aesthetics, the imagination and the emotions to make profit and conquer global markets."⁴⁷ For Lipovetsky and Serroy the aestheticization of consumption has permeated all aspects of daily life from coffee to architecture, underpinned by the search for hedonism, pleasure, and individual expression. This condition moves beyond Guy Debord's *Society of the Spectacle*, which argued that image culture was a means to escape everyday life and thus led to social alienation. Rather, Lipovetsky and Serroy contend that artistic capitalism has developed an "economy of experience" that produces emotions, new feelings, and narratives.⁴⁸ Thus, the contemporary fashion flagship store, its interior and architecture, is the material expression of artistic capitalism par excellence. They provide a set of circumstances where the concept of fashion is expanded beyond the garment, to present dream-like spaces that contribute to new luxury identities and lifestyles through associations with cultural capital. As this book will show in the following chapters, these developments are a continuation of a system that has been in place since haute couture's beginnings.

2

SETTING THE STAGE: SALONS OF SEDUCTION

This chapter examines the strategies used by late-nineteenth and early-twentieth-century designers to promote and display their fashions. In particular, it emphasizes the role of the interior design of the salon to produce an enhanced viewing environment and luxury experience for the couture patron. Through a series of case studies of notable couturiers, including Charles Frederick Worth, Jacques Doucet, Jeanne Paquin, Paul Poiret, Marie Cuttoli, Madeleine Vionnet, and Gabriele Chanel, this chapter will examine how the salon interior was manipulated to embrace the theatrical, the exotic, the artistic, and the modern as forms of visual seduction. In tracing the development of the salon interior, from the traditional French aesthetics of Louis XVI grand-luxe through Art Nouveau and Art Deco, I demonstrate that the relationship between haute couture fashion and the interior became increasingly interlinked as the twentieth century progressed, resulting in a cohesive image for the couturier's brand identity. I term this new type of space the "fashion interior"—that is, the alignment of the interior's aesthetic and stylistic image with fashion for the purpose of symbolic identity construction. Further, through these examples I contend that the haute-couture salon operated in an ambiguous space between private home, art gallery, theater, and commercial environment, thereby challenging the demarcation between public and private spheres and women's role within them.

Fleurance grandeur and forbidden fruit: Salons

L'ÉGALITÉ, GRANDEUR, AND EXCLUSIVITÉ HAUTE COUTURE at Worth, Doucet, and Paquin

The dressmaker as artist was a myth first conceived by Charles Fredrick Worth in 1858, when he established his fashion house with Gustav Bobergh. By the 1860s he had broken with the prevailing system of filling a customer's orders for particular styles, and instead imposed his taste and individual creations on the buyer through seasonal collections. Worth's central business strategy in differentiating these emerging haute couture designs from *confection* (ready-to-wear) models was to align his image with the arts, through both his public persona and collecting practices.¹ After the Franco-Prussian war, and Bobergh's subsequent retirement, the house reemerged as Maison Worth in 1870. At this point the proprietor began to cultivate a romanticized image of an artist through his personal style. Art historian Anne Hollander makes the acute observation that Worth's affected appearance was styled on Rembrandt, complete with jaunty beret, velvet smock, and cravat.²

Worth further went about distinguishing the role of the couturier from the dressmaking profession by developing practices that enhanced his artistic persona.³ For example, by employing his name as the label's signature (*la griffe*), he anointed his garments with the mark of the consecrated painter. In doing so, he established a system in fashion, as in art, where the designer's name became a symbol of rarity. Through the association with artistic genius, he endowed the fashion object with attributes of authenticity and unique innovation, creating a symbolic economy of desire for his garments.⁴

While much has been made in fashion history of the importance of *la griffe* to the mythology of Worth's artistic license in the development of haute couture, little has been said about the fact that the address of the maison at 7, rue de la Paix, Paris, was also identified on the label. This detail suggests that from its very origins, the location of the fashion house was also an important marker of the label's authenticity and exclusivity. As Léon de Seilhac observed in his 1897 study, *L'Industrie de la Couture et de la Confection à Paris*,

With its two and a half million inhabitants Paris is already a unique market. To this established customer base, we must add a wealthy

international clientele who view Paris as the city of pleasure, luxury and good taste ... So it is to Paris that wealthy foreigners flock to sample the newest styles; it is in Paris they must be dressed. No other place in the entire world can dethrone the couture houses of the rue de la Paix.⁵

The premises of Worth, Doucet, and Paquin on rue de la Paix consolidated the street's reputation as the most fashionable and expensive of shopping destinations in Paris in the late nineteenth century. The salons of these grand-couture maisons were the spectacular inner sanctums of a city devoted to sartorial displays of excess.

The seductive salon at Maison Worth surely enhanced the appearance of the couturier's fashions to glamorous and lavish effect, but also sought to sanctify them in the eyes of the consumer. My analysis of this space reveals how the origins of the fashion interior privileged French heritage and tradition as a way of further symbolically aligning garments with unique works of art. Worth's interiors, like his fashions that referenced the styles of Marie-Antoinette, are testament to the idea that the integration of past and present in a phantasmagorical mode underpinned the relationship between fashion and the interior from its beginnings.

In order to view Worth's garments in the salon, the couture client first mounted the crimson-carpeted stairs to the first floor. Here, they would pass through a series of showrooms displaying fabrics; one dedicated to black and white silks, another to colorful silks, a third of velvets and pluses, and then finally a chamber of woolens, before entering a larger room with a wall of mirrors and garments displayed on wooden mannequins.⁶ This progressive reveal suggests that Worth purposely engineered the spectacular climax of the mirrored salon at the culmination of the couture patron's journey to enhance the viewing and buying experience. Photographs of the salon attest that these spaces were brightly illuminated and recall something of the Hall of Mirrors at the Palace of Versailles ([Figure 2.1](#)). Of course, Worth's mirrored salons were not nearly as opulent as Louis XIV's powerful display of extravagance at a court that privileged vanity and excessive consumption. However, the emulation of spaces appropriate to nobility and aristocracy likely had the desired effect of reflecting envy and desire

to Worth's clientele. In addition to approximating palatial luxury, the mirrors also served a practical purpose for photographing garments that were sent to international buyers, particularly in America. They also enhanced the couturier's vision; as Worth archive curator Valerie Mendes states, they were "essential to the art of the couturier; during fittings clients would be set in front of such a mirror, so the master could consider his creation all round."⁷



Figure 2.1 Mirrored Salons at Maison Worth, published in *Createurs de la Mode*, 1910. Philadelphia Museum of Art Library and Archives.

Many of the showrooms featured gold and glass curio-cabinets housing Worth's collection of snuff boxes and ornamental fans, where rugs in imitation gray and black tiger skin adorned the floor.⁸ The overall ambience of Maison Worth was described by one of his patrons at the time as exuding "some atmosphere of degraded aristocracy, some heady fragrance of elegance, wealth and forbidden fruit."⁹ This observation suggests that Worth created an image of tradition and heritage for his

privileged client's comfort and familiarity, undoubtedly so that she might more easily imagine the effect of her purchases in the context of her own home. The allusion to glamour and desire a reference to the demi-monde actresses who also frequented couture houses of the period in the pursuit of style.

Maison Worth carried on with this traditional aristocratic model of decoration well after its founder's death in 1895, when the house came under the stewardship of Worth's sons Jean-Philippe and Gaston-Lucien. The Worth interior was characterised by white paneling, gilded mirrors, crystal chandeliers and velvet upholstered chairs in the Louis XVI style. Typical of wealthy domestic interiors of the time, it was described by fashion reporter "La Parisienne" of *Femina* magazine as sombre and majestic, "a thoroughly French house of good taste."¹⁰ The fashion guide *Créateurs de la Mode*, published in 1910, includes photographs of Maison Worth's *salon de vente* (salesroom), where *vendeuses* (saleswomen) present garments to clients. A carved wooden fireplace and light-fittings in the Art Nouveau style suggest an updated décor appropriate to the period, while the white-washed *boiserie* (ornate wood panel walls) and a replica painting of *Marie-Antoinette à la rose* by Louise Elisabeth Vigée-Lebrun contribute to the atmosphere of French tradition, nobility and heritage.¹¹ This painting may well have served as an inspiration to the couturier, as the house produced many costumes based on those worn by the eighteenth-century French queen, the first of which was created for the Empress Eugénie in 1866.¹²

Worth's dress designs and the salon interior during the period 1858–1910 both conveyed dramatic opulence. Lustrous and luxurious fabrics featured in the garments themselves, as well as in the soft furnishings of the salon and showrooms. The decorative excesses of the nineteenth-century home exemplified by Worth's salon reinforces my claim that the couture house was conceived as an intimate space, closer to the domestic environment than the newly emergent public shopping spaces of the department store and exhibition halls. As the art historian Freyja Hartzell contends, at this time, Paris "crystallized into a cold, resistant matrix of iron, glass and paving stones under the process of ... Haussmannization." In contrast, "the private bourgeois interior was transformed into a plush oasis where tactile desires, denied or repressed in public, could be gratified."¹³

With this in mind, I argue that in establishing the salon as a space that replicated the decorations of the domestic interior, Maison Worth was an environment that sat between this private realm and the commercial. The familiar surroundings of the bourgeois interior made it possible for women to display their desires in a more public environment. Further, by inviting the couture client into a domain that encouraged touch and intimate engagement with the fabrics that would become their clothing, a set of shopping practices emerged between *vendeuse* and client that was closer to a “tête-à-tête” than a sales transaction (Figure 2.2). The salon, as a social setting for engagement with literature and the arts, was well established in Parisian society at this point, and the couture salon environment followed this model, making fashion as art the topic of conversation in this new commercial context.



Figure 2.2 Salon de Vente at Maison Worth, published in *Createurs de la Mode*, 1910. Philadelphia Museum of Art Library and Archives.

While Worth has often been cited as fashion history's first couturier, a number of other dressmakers of the fin-de-siècle also adopted the mantle of haute couture and engaged with similar business practices. The couturier as artist and connoisseur of taste coupled with an understanding of the importance of staging an interior of seamless aristocratic and bourgeois decorating ideals became a common strategy for many grand couturiers of the late nineteenth century. This was particularly true of the couturier Jacques Doucet, whose identity as an art collector enhanced the reception of his garments. The significance of this strategy will be explored further in [Chapter 3](#), in relation to the publicity of couturiers' private homes.

The House of Doucet (1875–1928) rose to prominence in the 1890s under the stewardship of Jacques Doucet, who headed an establishment built by generations of luxury lingerie merchants and shirt-makers, beginning with his grandfather in 1822. The firm of Doucet operated as a couturier at 21 rue de la Paix from 1875, but it was not until Jacques Doucet's innovative tailored suits became revered by the American market that the house would be considered among notable couture businesses. Similar to Worth, Doucet's classical tastes and vast collection of Louis XVI furniture were put to effect in the decoration of the couture salon where the lavish interior would prove to be a fitting backdrop for many of his designs. Images and descriptions of the salons at Callot Sœurs, Doeillet, Cheruit, Redfern, Béchoff David, and Paquin suggest that the Louis XVI decorating style—consisting of furnishings upholstered in pastel colors, ornamental floor coverings, paintings, and ornate chandeliers—was common to the major fashion houses of the period ([Figure 2.3](#)). Lofty rooms of gray and gold spoke to the couture patron of a shared heritage of French luxury and tradition between the various houses. Magazines such as *Vogue* often described in detail the effect of these grand palaces of fashion. For example, an article titled "The Dwelling Place of Madame la Mode," accompanied by numerous images of various Parisian couture salons, suggests the similarities of their interiors and notes a typical decorative scheme where

Paintings adorn the walls above glass *vitrines* filled with rare old porcelains, and other *vitrines* shelter dainty, lace-trimmed things. The carpets, perfect copies of the period, are lovely in their delicate tints

and charming designs, and gold chairs and sofas which decorate the salons are covered with old-rose coloured brocade.¹⁴

In observing images and accounts of the salon, it is clear that between them, early grand couturiers had established a language of the interior that spoke of aristocratic privilege and artistic connoisseurship that enhanced the reception of their garments as unique works of art. In adapting the mise-en-scène of a luxurious private residence, early couturiers created a system for the consumption of high fashion that underlined its exclusivity, where the couture patron was an invited guest to the house. In this sense, the salon in the context of the couture maison can be understood both as a social space within the home and a public space where art went on display in the form of unique and extravagant dresses.



Figure 2.3 Salon de Vente at Maison Cheruit, published in *Createurs de la Mode*, 1910. Philadelphia Museum of Art Library and Archives.

Couture salons were not only considered to be galleries where fashion

as art form was on display; they could also provide the subject matter for painting. For example, the elegant façades of Maison Doucet and Paquin are prominent in Jean Béraud's *La Devanture du Couturier Doucet* (c.1900) and *Rue de la Paix* (1907) respectively. The interior is exposed in Henri Gervex's *Cinq Heures Chez Paquin* (1906), which portrays an intimate view into the private world of the couture salon. It is a lively scene, depicting several groupings of elegant women dressed in highly decorative lace and satin gowns in pastel tones. In the center stands Jeanne Paquin, serious and more soberly dressed ([Plate 2](#)). As the couturière on display in her salon, she stands apart from her aristocratic clientele of fashionable *Parisian*s and the mannequins who pose before her. The empire-line silhouette of her dress, a look which she began experimenting with in 1905, suggests she is modern and forward thinking. The salon surroundings are in the typical style of the period; soft-gray-painted *boiserie*, chandeliers, and Louis XVI oval backed chairs complete the scene. Interestingly, while Paquin maintained a traditional French aesthetic for her couture house at 3, rue de la Paix, her fur shop in New York, was decorated by Robert Mallet-Stevens in 1912. Its black-and-white check tiles and geometric furnishings complied with emerging ideals of modern design simplicity, presaging developments that would be adopted in other Parisian haute couture salons of the 1920s.

By the early twentieth century, designers were aware of the symbolic power associated with a sumptuous and well-designed interior and began to sell soft furnishings, rugs, tapestries, and art alongside their couture creations. At this point, the fashion system embraced the interior as a new mode. Among couturiers, Paul Poiret was the principal instigator of this trend, where his unique approach to lifestyle branding continues to be followed to the present day. In contrast to the salons at Worth, Doucet, and Paquin that sought to emulate aristocratic homes, Poiret's aesthetic project of a "total work of art" marks a shift toward a new age of the couture salon. He adopted semblances of the theater and the art gallery with a greater emphasis on a cohesive image between fashion and its backdrop. I contend that with Poiret the "fashion interior" emerges as a space that reflected the designer's stylistic sensibilities, making him the first couturier to fully recognize the economic advantage of simultaneously marketing fashion and the interior to women as modes of modern transformation.

Carpets, cushions, and the choosing of a dress: The salons at Maison Paul Poiret and Maison Myrbor

Trained in the ateliers of Doucet (1898–1900) and Maison Worth (1901–1903), Paul Poiret learned the importance of establishing artistic credibility for his label through a persona of connoisseurship. As Poiret claimed of his couture house, “you will not feel that you are in a shop, but in the studio of an artist, who intends to make of your dresses a portrait and likeness of yourself.”¹⁵ In addition to collecting the work of modernist avant-garde painters and sculptors including Constantin Brancusi, Robert Delaunay, Henri Matisse, Francis Picabia, and Pablo Picasso, he also rented out premises to an art dealer and painted in his spare time. Advertisements in *Vogue* from 1927 emphasized this association: Poiret is illustrated standing in front of an easel in a smock, painting models for his winter collection.¹⁶

The intersection between fashion, art, the theater, and the interior became the cornerstone of Poiret’s business practices, elements that he would continually exploit in the promotion of his fashion label, along with his Rosine perfumes and the interior design studio Atelier Martin. Both Troy and Evans provide detailed accounts of Poiret’s engagement with the theater as costume designer, and in the staging of fashion parades in the salon, where a small proscenium stage was installed for the presentation of catwalk shows.¹⁷ This was a relatively recent phenomenon in France, adopted from the American department stores, where the fashion magazine *Femina* described in 1911:

Most of the Parisian grand couturiers have installed in their hôtels a veritable theatre on which models, dressed in the latest styles, can turn at ease to show off the thousand and one details of the dress being launched. Artistically placed lights flood the stage and play in the mirrors that adorn the salon.¹⁸

Paul Poiret opened his first Maison in 1903 at 5 rue Auber; in 1906 he moved to 37 rue Pasquier, then in 1909 to 9 avenue d’Antin. Two years later the perfumery Rosine (the first perfume and cosmetics firm founded

by a couturier) and the design studio Atelier Martin opened at the adjoining 107 Rue du Faubourg Saint-Honoré, making Poiret the first couturier to create a lifestyle brand.¹⁹ His final establishment on the Rond-Point des Champs-Élysées housed the business from 1925 until 1929, when his company collapsed. This analysis will primarily focus on the salon in the eighteenth-century Hôtel du Gouverneur des Pages on avenue d'Antin, renovated by the *ensemblier* Louis Süe in 1909. I contend that this collaboration presages haute couture's general aesthetic integration of fashion and the interior as mutually reinforcing symbolic indicators that appealed to women's desire for adornments that reflected her artistic sensibilities over the appearance of bourgeois lifestyle.

According to design historian Jared Goss, Süe's renovations drew heavily on ideals and aesthetics developed by the Weiner Werkstätte, in particular Josef Hoffmann's Palais Stoclet (1905–1911). The trip that Süe and Poiret took in 1910 to view Weiner Werkstätte creations in Brussels and Vienna would have a lasting effect on both designers' practices. This influence will be examined further in [Chapter 4](#) in the context of architecture's confluence with fashion. However, it is worth drawing attention here to the Viennese design movement's philosophy of creating visual unity in the domestic environment, which also included clothing that harmonized with the interior. This proved to be a successful business model for Poiret, impacting both the settings for his couture collections and the establishment of Atelier Martine.²⁰ This understanding was also adopted by Louis Süe when he formed a partnership with André Mare in 1920. Their interior design firm, Compagnie des Arts Français, undertook a wide range of architectural and interior commissions in the early 1920s. They implemented a version of the Art Deco style in the homes of the couturiers Jean Patou and Jeanne Paquin, presumably so their fashions might be better received therein.

Maison Paul Poiret served as both business and home for the designer and his family. The public rooms of the couture house, including reception room, fitting-rooms, and salon, were decorated in a neoclassical style with modern design features. A description of the salons printed in the magazine *Le Miroir des Modes*, dating from 1912, identifies how French tradition was complemented by a color palate that was designed to enhance the presentation of Poiret's fashions to visiting

clients:

The walls [of the salon], decorated with panels of Nile green, are enriched with frames threaded with dark green and antiqued gold. On the floor, a raspberry-coloured carpet, on the windows, taffeta curtains in the same tone. The very clear opposition of these two colours, the one neutral the other hot, produces a bizarre atmosphere, at once soft and vibrant, and which must harmonise happily with the fresh buoyant colours from which Poiret likes to take his effects.

The furniture belongs to the delicious Directoire period that recalls the scarcely vanished graces of the Louis XVI era, and does not yet do more than presage the severe correction of the Empire. The chairs, covered in strawberry and green striped velvet, correspond to the general tonality, while here and there oriental embroideries and marqueteries play and change lustre.²¹

The traditional couture house aesthetic of white walls and dove-gray accents was transformed by Poiret's Orientalist fantasy of lustrous colors and sensuous surfaces. In establishing a direct link between the colors and fabrics of his clothes and the setting in which they were seen, Poiret established the couture salon as a "fashion interior"—a space reflecting the artistic vision of the designer in order to enhance the reception of his collections. In discarding the conservative heritage of the couture salon in favor of a new exotic aesthetic, Poiret manipulated the desires of the *femme nouvelle*. The appeal of Poiret's harem pants and corsetless dresses was indicative of the New Woman's challenge to traditional roles of femininity. Now the spaces she inhabited could also seemingly convey a lifestyle of sensual freedom.

The illustrator Georges Lepape portrayed Paul Poiret's designs in the context of this new interior in the pochoir prints he created for *Les Choses de Paul Poiret vues par Georges Lepape* (1911) ([Plate 3](#)).²² For example, the second plate of the album depicts a woman wearing a burgundy-colored empire-line gown, sparsely, yet exotically decorated with teal bows and ruffles. Its hue can be seen replicated in the striped wallpaper glimpsed through a windowed doorway in the background and is complementarily contrasted by the teal accents of the *boiserie*. A bright-green chaise-longue accessorized with teal soft furnishings

exemplifies the Directoire period, and oriental embroideries reflect *Le Miroir des Modes*' observations of the salon. Lepape's illustrations of the maison salons were conceived as works of art that conveyed how Poiret's clothes and furnishings could transform his clients into artisans of modern taste in their own homes. As Poiret describes of his *jupes-culottes* (harem-pants),

My personal pleasure leads me to dress only women who have attained a degree of erudition and grace sufficient to wear my outfits in the context of their aristocratic homes. There are residencies of such an artistic cachet, so individual, so far above the crowd, that my clothes seem to complete the harmony in them. Because this milieu represent the elite of the art, it is to them one should orient oneself.²³

With this statement Poiret reiterates that as a couturier he is an artist of dress, catering to an elite society with the cultural cachet to recognize the artistic and aesthetic sensibilities of his designs. By highlighting the aristocratic domestic environment as suitable for his designs, Poiret proposed the harmonious integration of dress and the interior as a singular and exclusive work of art. This philosophy influenced the promotion of the Atelier Martin, as well as his couture house, and is observed by *Vogue* in 1912:

Certainly couturiers have never before insisted that chairs, curtains, rugs and wall coverings should be considered in the choosing of a dress, or rather that the style of a dress should influence the interior decorations of the home.²⁴

This link is also explored in a feature article "The Art of Dress" for *Art et Decoration*, April 1911, in which the writer Paul Cornu notes that Poiret's clothes were best appreciated "against a modern décor, where the design of the furniture and the colouring of the fabrics all reflect the same aesthetic tendencies."²⁵ This claim is aptly illustrated with Lepape illustrations and a series of thirteen fashion photographs that were Edward Steichen's first. Of specific note are two color photographs that present the flowing lines of Poiret's revival Directoire silhouettes against the backdrop of the same interior featured in Lepape's *Les Choses de*

Paul Poiret. These images evidence that Lepape's illustrations are truthful to the actual color scheme of the salon, as well as the couturier's quest for the aesthetic integration of fashion and the interior. More significantly they attest that the interior of the salon was an important photogenic subject matter for consumers of modern fashion as well as those dedicated to decoration, where both should be transformed according to the consumer's personal style and identity.

Poiret's combination of fashion and the interior as a promotional strategy for his label would continue to be taken up by numerous couturiers over the course of the twentieth century. While few others would sell rugs, tapestries, or cushions, Poiret's aesthetic integration of his dress designs and the furnishings in his Maison provided a model of cohesion that would be increasingly linked through the aesthetics of Art Deco.

Following from Poiret's approach to holistic lifestyle branding, Marie Cuttoli opened her Maison Myrbor at 17, rue Vignon in 1922 with a view to sell fashion and interior *objects d'art*. While it is unclear as to whether Cuttoli designed any of the garments herself, her exotic collaborations with the Ballet Russes' costume and set designers Natalia Gontcharova and Sarah Lipska meant that in its beginnings her couture house provided garments comparable with Paul Poiret's Scheherazade-inspired fashions.²⁶ It is worth noting here that Lipska also cultivated a business that integrated fashion and the interior outside of her garments for Myrbor. As Thérèse and Louise Bonney explain in their 1929 book, *A Shopping Guide to Paris*,

Lipska's salons on the Champs-Elysées are outstanding, modern to the limit. Copper, aluminium, tin—no metal is too ordinary or difficult for her active mind to play with ... Lipska, not content with the creation of backgrounds, specializes also in clothes, stunning ones, a female Poiret with even more radical leanings.²⁷

Similarly, Gontcharova was commissioned to decorate private residences in Paris for Serge Koussevitzky and Mary Hoyt Wiborg.²⁸ The sensation of Sergei Diaghilev's ballet greatly influenced Parisian art and design throughout the 1920s. Given the pair's background in costume and set design, it is unsurprising that they would combine these skills beyond the

stage for commercial purposes.

By 1925 Maison Myrbor was being celebrated by *Vogue* for dresses consisting of simple silhouettes in “multi-coloured cubist designs” ([Plate 4](#)).²⁹ Alongside embroidered dresses, coats, and blouses created by Gontcharova, the house sold abstract modernist tapestries and carpets based on the paintings of Ferdinand Léger and Pablo Picasso, as well as paintings by Hans Arp, Giorgio de Chirico, Georges Braque, Raoul Duffy, Max Ernst, Jean Lurçat, and Joan Miro. Maison Myrbor’s combination of Cubism and Art Deco aesthetics in home-decorating articles and worn apparel were simultaneously conceived as art forms and commodities directed toward adornment that would convey women’s modernity. As a Myrbor advertisement describes of this imperative in 1926,

Why doesn’t fashion follow step by step, the discoveries and suggestions of our modern artists? Couldn’t the interior [reflect] all the concerns and anxieties of our age? Offering evening coats in the “newest spirit” alongside paintings and sculptures and furniture, Myrbor, in its new salons will help you.³⁰

Myrbor’s unique modern approach to fashion and the interior was further recognized in 1925, when Marie Cuttoli presented an evening coat and a dress alongside tapestries at the *Pavilion de L’Elegance* at the *Exposition Internationale des Arts Décoratifs*. The exhibition was presided over by Jeanne Lanvin. Her choice of represented couturiers—herself, Worth, Jenny, and Myrbor—harmonized with the interior decoration created by Armand-Albert Rateau. As will be discussed further in [Chapter 3](#), through her collaborations with Rateau, Lanvin was well versed in how the integration of fashion and the interior produced artistic cohesion to dramatic effect.³¹ In the context of the *Pavilion de L’Elegance*, fashion, art, and the Art Deco interior were bought together to embed France’s supremacy in modern taste and aesthetics in the public imagination.

Cuttoli’s models presented at the exhibition included a dress of black satin, with brightly colored applique abstract designs and a cape of white crepe-de-chin with black embroidery. The Jean Lurçat tapestry *Le Jardin* (1925) manufactured by Myrbor was also on display. Interestingly, the couturier Jacques Doucet, after seeing it at the exhibition, acquired it for

the entry of his studio at Neuilly, positioned alongside paintings by Francis Picabia and Joan Miró.³² This modernist tapestry was one of the first created by the maison; it was handwoven in Sétif, Algeria (Cuttoli's second home with her then husband, Algerian politician Paul Cuttoli). Cuttoli had set up a workshop there of local women weavers dedicated to producing the designs of the Parisian artistic avant-garde that would supply Maison Myrbor until the 1930s.³³

The positive reception of Myrbor-created tapestries and garments in the Art Deco interior of the pavilion may well have been the catalyst to create a similar ambiance in the decoration of her couture salon. Cuttoli's collaboration with André Lurçat in the architectural refurbishment of her maison highlights the geometric Art Deco interior as a spectacular setting for the display of these luxuries. This alliance brought publicity to the couture house for its innovation and modern ideals (Figure 2.4).



Figure 2.4 Maison Myrbor Interior by André Lurçat. Photographed by Thérèse Bonney, 1929. © Ministère de la Culture-Médiathèque du Patrimoine RMN-Grand Palais/Thérèse Bonney.

A 1927 article published in *Art et Decoration* highlights the virtues of Lurçat's holistic approach to design, whereby the various salons of the

couture house are praised for their “modern spirit.”³⁴ Jean Gallotti pays attention to the harmonious use of cream, gray, beige, and taupe, to offset the abstract tapestries and carpets that were sold alongside Myrbor’s distinct fashions. The furniture, which is described as simple, complements the overall geometric emphasis of the interior décor. The author praises Lurçat’s display cases for their innovative use of backlit, frosted-glass screens, and the way that lighting is hidden behind lintels so that the walls and ceilings are free from fixtures. His description of these spaces and the images that accompany the article is suggestive of a modern art gallery combined with details familiar to an Art Deco apartment of the period. They are indicative of the ambiguous space between public and private that couture salons often operated within.

Photographs of the Myrbor interiors highlight this ambiguity: display cabinets are presented as in a boutique, paintings are hung in replication of the gallery, and furniture is arranged as if in use in the domestic sphere. As Thérèse and Louise Bonney advise, the interior of the salon “is a successful setting in which you not only see the individual gowns of the house, but also rugs and decorative accessories, and continuously changing exhibit of modern paintings”; these are reflected in the gowns due to “the actual contribution of artists who design the embroideries … If you like to see a Léger or a Luçat or a Picasso on your walls, you will like to wear Myrbor clothes.”³⁵ Marie Cuttoli’s combination of couture fashion and modern art in the same maison reinforced the couture system’s function of rarity established by Worth, but also sought to convey this attribute to the furnishings and *objects d’art* that she sold. The Bonney’s claim that “collectors buy a Léger rug as they would a Léger picture” lends weight to this proposition and highlights how fashion, art, and decorative objects might be perceived within the same frame in the context of Myrbor’s art gallery salon environment ([Figure 2.5](#)).³⁶



Figure 2.5 Maison Myrbor Interior by Andre Lurçat. Photographed by Thérèse Bonney, 1929. © Ministère de la Culture-Médiathèque du Patrimoine Dist. RMN-Grand Palais/Thérèse Bonney.

Cuttoli was a significant figure in the revival of France's tapestry industries due to her promotion of these carpets and rugs as a form of avant-garde art. Helen Appleton Read described the uptake of Cubism in the decorative arts through designs made by Myrbor to *Vogue* readers in 1928. She states, "the acceptance of modern painting presages the inevitable acceptance of the modern note in interior decoration," where "much of the vitality and diversity of the modern movement is due to the cooperation of artists and sculptors with industry" and that "fine and decorative art move in the same circles of style and are governed by the same psychological and material conditions."³⁷ As the design historian Isabelle Anscombe argues, it was "primarily through textile design that current ideas of abstract art were bought to a wider public."³⁸ Here it can be extrapolated, then, that through the promotion of Myrbor fashions and interior accoutrements in magazines such as *Vogue*, modern women consumers acquired the artistic style of Cubism and its celebrated artists through the decoration of their homes and bodies.

Marie Cuttoli's combination of couture fashion and modern art in the

same maison encouraged women to embrace modern aesthetics as an accompaniment or extension of couture clothing. In this way fashion and the interior were mechanisms that could be promoted to enhance reputations among professional and social circles. This argument will be developed further in [Chapter 5](#), through a series of case studies that emphasize the significance of modern design aesthetics to women's social and cultural agency. At this point, however, it is important to foreground that the Art Deco style adopted by Cuttoli in Maison Myrbor was largely dismissed as a distinctively feminine version of the modern by high modernists such as Le Corbusier. The conflict between modernist architectural ideas prescribed by Loos and Le Corbusier and their disavowal of fashionable styles in the interior can be understood to obscure women's engagement with aesthetic modernism and will be discussed further in [Chapter 4](#). In response to this I draw attention to the influence that Maison Myrbor's combination of fashion, modern interiors, and avant-garde art would have on beauty entrepreneur Helena Rubenstein's salons as exemplars of hybrid art gallery, domestic, and commercial environments. I argue, as with other examples presented throughout this book, that Art Deco aesthetics in fashion and the interior were a visual and symbolic style that conveyed ideas of social and economic mobility for modern women of the time.

Helena Rubenstein—who started her vast international beauty empire as an émigré in Melbourne, Australia in 1903—opened her first salons in London in 1908, Paris in 1912, and New York in 1915. From the company's beginnings Rubenstein promoted her own image as central to her business, which appealed to modern professional and independent women. Dressed by Paul Poiret, and later, Schiaparelli and Chanel, Rubenstein cut a fashionable figure. Like other business women of the time, the modernist style of her beauty salons and her apartments were frequently represented in *Vogue* and both epitomized her fashionability and modernity. Rubenstein conceived her beauty salons as intimate spaces. The décor of her reception rooms and waiting rooms were not dissimilar to the living rooms in her private apartments. While her early salons often incorporated elements of modern art and design from her collection, it wasn't until 1928 that she commissioned interior designs by prominent Art Deco *ensembliers*, including Louis Sue and Paul Frankl, for both her public and private spaces. Paintings by Leger, Picasso, and de

Chirico adorned the walls, and furniture by Jean-Michel Frank, African sculptures, and Myrbor rugs complemented spaces that resembled a modern art gallery. The overall effect was similar to that of Maison Myrbor's interiors. A notable inclusion to her empire was a building at 715 Fifth Avenue, New York, renovated in 1937 by Art Deco architect Harold Sterner as a beauty salon ([Figure 2.6](#)). As design historian Mary J Clifford describes, Rubenstein's "salon and all it contained became a marketable entity, packaged for consumption on a number of levels—as a fashion outlet, alluring consumer spectacle, and gallery like showcase of her own collection."³⁹



Figure 2.6 Helena Rubenstein Apartment, 715 5th Avenue, New York, 1930s. Credit: Mcny/Gottschoschleisner/Contributor. Collection: Archive Photos/Getty Images.

Wearing haute couture, living and working in fashion interiors designed to represent her modern woman image, Helena Rubenstein personified a vision that Marie Cuttoli helped to create. She characterized a new idea of beauty, where aesthetic modernism could be used as the backdrop to professional and independent women's lives, subverting the traditional association of the private home with feminine domesticity. As Clifford argues Rubenstein,

stroved to redefine standards of taste and fashionable femininity by using select examples of modernism, in terms of both interior decoration and art ... [helping] to cultivate a public for certain types of new styles.⁴⁰

The same can certainly be said of Cuttoli and Maison Myrbor. I contend that both of these women can be understood as key figures in the dissemination of modernist design aesthetics to a mass public. Through their promotion of fashion, interiors, and their connection to avant-garde art, these women conveyed the aesthetics of modernism as a vital component to women's modern lifestyles. Their influence has largely been underestimated due to their engagement with the types of modern forms and aesthetics that were collectively characterized as "feminine" and decorative.

By 1930 the success of the interior decorating aspects of the business overtook the production of fashion, and Maison Myrbor became Galerie Vignon, focusing entirely on the sale of tapestries and avant-garde painting. Feature articles continued to be disseminated in magazines such as *Vogue*, emphasizing how the modern house—"cube of cement and steel ... plain walls painted in light and gay colours and sparingly relieved by a few striking paintings—a Picasso, a Derain, a Matisse"—could be enhanced by an abstract rug by Myrbor as "an element of first importance in the successful achievement of a well arranged modern interior."⁴¹ While Marie Cuttoli no longer displayed fashion in the context of the Art Deco salon environment, other couturiers, including Madeleine Vionnet and Coco Chanel, were similarly recognizing the importance of these settings for the performance of modern women's identities. The modernization of haute-couture salons, I would suggest, is commensurate with women's increased visibility in the public sphere.

The “Temple of Fashion” and the “Mirrored Staircase”: Art Deco interiors at Vionnet and Chanel

The fashion journalist André Beucler described the Madeleine Vionnet salon in the 1930s as "a new kind of music hall, sometimes an elegant

ocean liner, a museum, the lobby of a luxury hotel."⁴² His observations highlight the transformation of the couture salon from the aristocratic ambience of the drawing room in a private home to a space that adapts to the mobility of the modern woman's glamorous lifestyle in the public sphere. The aesthetics of Art Deco epitomized this style, which dominated the aforementioned spaces of leisure, as well as cinemas, restaurants, beauty salons, and boutiques. Design historian Michael Windover describes Art Deco as a decorative response to modernity, providing "the stage and fashion" for modern women. He argues that the style was promoted to the modern woman as a form of consumer culture that symbolized modernity and emancipation but "which only served to re-inscribe her within pre-existing social hierarchies."⁴³ However, in relation to the haute couture salon, I contend that these changes were not merely a superficial façade to entice consumption but reflected women's aesthetic contribution to modern culture.

The Temple of Fashion

Madeleine Vionnet opened her first couture house in 1912 at number 222, rue de Rivoli after designing for Doucet between 1907 and 1911. Even before her move to the more prestigious and well-located luxury town house at number 50, Avenue Montaigne in 1922, Vionnet leveraged the experience of attending her maison as an important authentication of haute couture. As fashion historian Betty Kirke explains, Vionnet was acutely concerned with the unauthorized copying of her garments. In an effort to curtail counterfeit practices, she made a statement in *Women's Wear Daily*, August 1921, to her clients:

Madeleine Vionnet kindly requests American Ladies to inform their friends ... and to spread the truth abroad that Madeleine Vionnet creations are only to be obtained in Paris, 222 rue de Rivoli.⁴⁴

This announcement underlines how the establishment of the couture house in Paris endowed her garments with authenticity as well as an aura of luxury, originality, and exclusivity. The maison's sanctifying qualities provided Vionnet with the scaffolding to entice Théophile Bader, the cofounder of the Parisian department store Galeries Lafayette, to invest in her business. He bought and leased the Avenue Montaigne residence to Vionnet in order to expand her production possibilities, while simultaneously associating the department store with couture and its elite clientele.⁴⁵ The premise's reconfiguration into a "Temple of Fashion" further attests to Bader's influence on the appearance of Maison Vionnet. The Galeries Lafayette was contracted to undertake the redecoration of the interior and employed the department store's architect Ferdinand Chanut and interior decorator and artist Georges de Feure to refurbish the building.

Georges de Feure had featured prominently in Siegfried Bing's seminal Art Nouveau project at the 1900 *Exposition Universelle*, Paris, for which the interior designer created an intimate boudoir typical of the organic, curvilinear decorative style (Figure 1.1). His interior decoration for Maison Vionnet, however, was in a mode more typical of the emerging Art Deco style of the 1920s. Vionnet's salon interior was one of the few to engage with modern design aesthetics at this time, whereas many couture

houses continued to present their collections amid the luxury of Louis XVI stylizations.

The Avenue Montaigne salon was characterized by pearl-gray walls accented with simple geometric furniture, consisting of ivory-colored lacquered chairs upholstered in gray velvet. The Rene Lalique rose-window glass ceiling and three arched doorways of pressed glass provided dazzling, light refracting possibilities to enhance the dramatic display of the couture collections. Elevated walkways contributed to the overall effect of a theatrical stage set, designed to “respond to the desires and tastes of a clientele whose notion of beauty called for luxury.”⁴⁶ Vionnet’s classical designs in the painted frescoes that adorned the upper panels of the room were suggestive of Ancient Grecian tunic-clad goddesses of antiquity. Through these frescoes de Feure exposed an underlying relationship between Vionnet’s flowing gowns and the innumerable Diana figurines and draped women who feature in Art Deco ornaments and decorative arts of the period ([Figure 2.7](#)).



Hôtel de Mme Madeleine Vionnet : Grand Salon

DE FEURE



Hôtel de Mme Madeleine Vionnet : Grand Salon

DE FEURE

Figure 2.7 Madeleine Vionnet Salon, Georges de Feure, *Art et Decoration Cronique*, 1924.

Madeleine Vionnet's design vocabulary, while employing an overall aesthetic reminiscent of Grecian classical dress, was modernist in its methodology. Her unique construction process, which when worn would drape fluidly on the body, hinged on geometric configurations. Limiting

herself to patterns made from squares, circles, and triangles, her designs used simple shapes to construct complex forms. Ornamentation such as pin tucks or saw-tooth seams developed in unison with the construction process so eschewing overt decoration over elegant form. The relationship between classicism and modernity, while antithetical in approach, was integrated in many Art Deco designs of the period. Extremes of the historical continuum were combined—machine-age, streamlined forms accentuated by the classical aesthetics of harmony and balance positioned the style as a phantasmagorical image where past and future collide. As Richard Striner explains of Art Deco architecture,

The impulse to synthesis, to bridge antagonistic realms—past and future, conservative and radical—was a defining quality of art deco ... by the 1930s, the synthesising tendency produced a wealth of buildings and objects in which classical composition, modernist simplification of form, streamlining and Parisian-inspired ornamentation were combined.⁴⁷

Vionnet's modernist aesthetic of classicism was also replicated overtly through the salon's wall murals as well as other interior features such as the linear wall moldings and the geometric furniture. It is clear that Maison Vionnet strived to present a unified image to enhance the couture client's buying experience. A 1924 supplementary article in the journal *Art et Decoration* espouses the Maison Vionnet salon as a definitive example of interior design sensitive to the buyer's expectation of being seduced by the pleasure of the mannequin parade. The harmonious atmosphere of the interior is described as providing discrete luster to the fabrics of the garments on display.⁴⁸ In his unpublished history of Maison Vionnet, Beucler describes the salon as the "theatre of elegance. The famous grotto, the majestic mannequins stepping out like peacocks, the mahogany tints, where even the tiniest details were designed to make women more desirable."⁴⁹ His observations made in the 1930s imply that the salon was a phantasmagorical dream world, a heady and multisensory spectacle where women performed the seductions of fashion and imagined how it might transform their lives.

Acclaim for the salon was also promoted to the American market by

the photographer Adolph de Meyer in his October 1924 *Harper's Bazaar* column. He observes the mutual aesthetics of simplicity between Vionnet designs and the background interior:

The house itself is remarkable for its new feeling and modern design ... Madeleine Vionnet prefers modern interiors to the old French taste. The establishment that forms a background for the immensely modern and youthful clothes is not reminiscent of other days.⁵⁰

The unified success of the grand salon was replicated in smaller, secluded rooms that annexed the central parade space. Designated for fur and lingerie, they similarly featured Lalique glasswork, display cabinets of citrus wood, and red-lacquer furniture. This intimate atmosphere was carried over to the fitting rooms, where, according to the journal *Art et Décoration*, each had a distinctive visual approach "severe, pleasant or humorous" captured in drawings, stain-glass windows, and inscriptions, "taking into account the varied tastes of the clientele."⁵¹

The Art Deco interior of the Vionnet salon came to be symbolically associated with the image of the modern woman. As design historian Benjamin Loyaute argues, "crossing the threshold into the salon lends a symbolic importance to the fashion shows akin to the right of passage celebrating the new emancipated woman," who eschewed corsets in favor of Vionnet's fluid designs, which allowed freedom of movement.⁵² Vionnet did not promote her fashion persona in the same mode as Chanel. However, articles and photographs as well as editorials in magazines such as *La Renaissance de l'art français et des industries de luxe* (June 1924), *Mobilier et Décoration d'intérieur* (September 1923), and *Art et Décoration* (April 1924) demonstrate how images of the salon were a significant promotional tool for the Vionnet label, enhancing the designer's reputation as both modern and innovative in her approach. As with her contemporaries, Myrbor and Chanel, Vionnet recognized that modern women not only wanted to dress for her new lifestyle of mobility but also sought spaces fitting for her transformation.

Mirrored modernity

The salon at Chanel further evidences the alignment of Art Deco interior aesthetics with fashions of the 1920s and 1930s. The building at 31 Rue Cambon, the House of Chanel, was the famed designer's premises at the time of her death and continues to be the label's iconic Parisian location to the present day. Her previous boutiques in Deauville (1913), Biarritz (1916), and Chanel Modes, Paris (1917), had been bought for her by her lovers Etienne Balsan and Arthur "Boy" Capel.⁵³ The House of Chanel, established in 1921, was built on her success from these previous enterprises and as such symbolized her independence.

The refurbished Art Deco salon was completed in 1928 and conveyed an aesthetic of austere luxury—a vast open space, framed by mirrored walls and accented by domed, basin-like chandeliers. While many sources affirm that the interior of the salon was the work of an anonymous designer, there is some suggestion that it was conceived by Jean-Michel Frank.⁵⁴ This is a plausible supposition, as Frank was part of Chanel's social circle and he designed the glass and chrome furniture for the Chanel boutique housed on the ground floor of the maison. A similarly mirrored dressing room he created for Claire Artaud's apartment in 1936 lends additional weight to this idea.⁵⁵ Further, Chanel's description of Frank's paired back interior designs as "poverty for millionaires, ruinous simplicity" suggests an acknowledgment of their similar modernist aesthetic.⁵⁶ Chanel's modern use of materials and streamlined silhouettes was analogous with the sleek, smooth surfaces of the Art Deco interior. In contrast, she described the haute bourgeois as women in brocade who "look like old armchairs when they sit down."⁵⁷ Questions of authorship aside, the *style moderne* of the maison's salon complemented the Chanel image and further unified the straight silhouette of the modern body with the minimalism of modern décor.

The mirrored effect of the salon was a piece of stagecraft that not only reflected light and made the room appear larger but, as Evans observes, also created "a human kaleidoscope as the mannequins came down the circular staircase ... which splintered and refracted their image like a futurist painting in motion."⁵⁸ The implied reference here to Marcel Duchamp's *Nude Descending a Staircase, No. 2* (1912)—which depicts a

highly fragmented figure in perpetual movement, accentuated by a black background—is worth noting, for it imagines the modernist female body as active, abstract, and reproduced in multiplicity. Fashions of the era attempted to materialize these modernist fascinations, as cultural historian Rhonda Garelick argues of Chanel's design aesthetic:

By casting off the complicated frills of women's clothing and replacing them with solid colours, simple stripes and straight lines, Chanel added great visual "speed" to the female form, while granting increased actual speed to women, who could now move more easily than ever before.⁵⁹

The mirrored staircase, positioned between the couture salon on the first floor and her second-floor apartment, has since become an iconic image associated with the Chanel myth (Figure 2.8). Seated at the top of the stairs, Chanel had the perfect panoptic view to assess the reception of her collections without being seen by her audience. This performance appears to be a means of creating intrigue around her persona. While she was not present at her collection showings and was rarely seen in the salon itself, there are many publicity photographs of the designer—multiplied and refracted through mirrored panels—as the omniscient observer of her empire.

The image of the couturier, dressed in her own creations and represented in repetition across the mirrored surface of the interior, converges with her vision for the little black dress, an infinitely reproducible garment worn by house maids and movie actresses alike. This ubiquitous garment, which *Vogue* described as "The Chanel Ford—the frock that all the world will wear," underpinned Chanel's philosophy of creating a uniform and lifestyle which women could copy en masse.⁶⁰ Unlike Madeleine Vionnet, whose business strategy was directed toward maintaining the exclusivity of her garments through copyright protection, Chanel authorized copies and reproductions of her designs in a concerted effort to promote her style. As Garelick argues, for Chanel, "seeing copies of her clothes multiplied across the social spectrum and the world bought only pleasure."⁶¹

In addition to proving the Chanel myth with a symbolic image of reproducible modernism that reflected the designer's business philosophy, the mirrored staircase featured in a range of fashion

illustrations and photographs, promoting Chanel's collections in the 1930s. Fantasy narratives of luxury and glamour are multiplied as the mannequin assumes the posture of a grand entrance. The dissemination of the mirrored staircase as an iconic backdrop to both Chanel's celebrity persona and her designs in advertising and fashion photography represents the Chanel myth as a symbol of modernist design aesthetics that contributed to the label's fashionability.

For both Chanel and Vionnet, the Art Deco interior represented modernity. Its stylistic theatricality emphasized the performance of fashion. Compared with previous decorative design movements, it reflected a paired back simplified aesthetic of clean lines and geometric forms that were replicated in the fluid linear silhouettes of the garments that were on display in active motion. In this way Art Deco fashion and the interior presented a unified image appropriate to the couturier's brand identity and persona, which would also be adopted by modern women as a symbol of her developing social mobility.



Figure 2.8 Mannequin descending the mirrored Staircase at Maison Chanel, 1930s. Credit: Francois Kollar (1904–1979). Copyright RMN-Gestion droit d'auteur Francois Kollar. Photo: Ministere de la Culture-Mediatheque de l'Architecture et du Patrimoine RMN Grand Palais.

As this chapter has shown, the interior design of the haute couture salon was a vital component to the performance of fashion throughout the early twentieth century. Operating in a liminal space between private home, art gallery, theater, and commercial environment, the haute couture salon challenged the demarcation between public and private spheres. While early couturiers Worth and Doucet created interiors that emulated aristocratic mansions to make their clientele feel at home, Poiret recognized that the background settings of the couture house could be more closely aligned with fashion design so as to create a “total work of art.” This development not only helped to promote Poiret’s fashions and his interior design firm; it also instigated a new set of ideals that encouraged early-twentieth-century designers to present a “total

look” for their collections in the context of the couture salon. Following Poiret, the maisons Myrbor, Vionnet, and Chanel each adopted hallmarks of modernist simplicity in their fashions and interior furnishings. In particular, the Art Deco style came to represent a fashionable form of modernism for the haute couture salon and was disseminated to women through magazines, making the aesthetics of modernism accessible to a wider public. Through images and experiences of these new modern spaces, coupled with new fashions that emphasized a fluid and streamlined body, women came to understand and embody aesthetic modernism through their increasing physical, social, and economic mobility. Female couturiers of the 1920s and 1930s were professional business women who leveraged their own images along with modern art and the interior to promote their fashions and suggest how women consumers might develop modern identities through these avenues. As will be developed further in [Chapter 3](#), couturiers also challenged the demarcation of public and private in using their homes for promotional purposes. This would in turn impact modern women’s lifestyles, allowing them access to private worlds and inner sanctums that they could emulate as markers of identity construction.

3

PRIVATE SETTINGS, PUBLIC LIVES: DEFINING ARTISTIC IDENTITY THROUGH THE HOME

Given the public enthusiasm for the circulation of texts and images of the private interior in nineteenth-century France, it is perhaps unsurprising that early couturiers publicized their homes as locations for self-expression and artistic creativity.¹ Yet, this aspect of the couturier's self-promotional strategizing has largely gone unrecognized. This chapter will examine how couturiers used the private settings of their homes to perform their public personas of artistic acumen and further consecrate the cultural and symbolic capital of their creations. Here I will trace the collecting practices of Charles Worth and Jacques Doucet as examples of how private connoisseurship contributed to haute couture's association with art. Their initial use of the interior for publicity purposes was further developed by Paul Poiret and Jeanne Lanvin to promote lifestyle brands through their respective design firms, Atelier Martin and Lanvin Décoration. I argue that the collaborations with *ensembliers* that these two designers cultivated set a precedent for haute couturiers to enhance their personas and advertise their businesses through domestic design pursuits. Both Gabrielle Chanel and Elsa Schiaparelli engaged with this form of publicity even further, allowing fashion journalists and photographers into their private residences—providing the public with visual access to these spaces. In tracing the trajectory from the “artistic interior” to the “fashion interior,” this chapter will argue that couturiers

extended the remit of fashion beyond the salon to include the private spaces of their homes in order to develop lifestyle brands that could be marketed to women as symbolic of their modernity.

The collectors: Worth and Doucet

As described in [Chapter 2](#), early grand couturiers promoted their identities as artists and taste makers through the interior decoration of the maison salon in historic styles reminiscent of French nobility. The salon was established as an extension of private space and so it is consistent that couturier's homes were also publicized to cultivate intimate connections between themselves and their clients. Through their collections of furnishings, paintings, and sculptures, both Worth's and Doucet's homes were symbolically representative of the inhabitant's interior life. In this way they can be understood as examples of Benjamin's phantasmagorical private fantasy world of the bourgeois home. I contend that Worth and Doucet engaged with the concept of the "artistic interior"—made popular by the writer Edmond de Goncourt—in order to align haute couture with their private aesthetic endeavors.

The ostentatious display of artistic identity through collecting proclivities was typical of bourgeois and aristocratic lifestyles of the nineteenth century. It was generally thought that the home should express the personality and character of its occupant and should be decorated accordingly. In this context Goncourt wrote *La Maison d'un Artiste* (The House of an Artist) published in 1881, a two-volume account of the Goncourt brother's "nest crammed with more eighteenth-century objects than any other in Paris."² In an effort to make the interior "agreeable, pleasant and amusing to the eye," a place of refuge from the maelstrom of modern life, Edmond and Jules de Goncourt accumulated a vast array of *objects d'art*.³ Edmond de Goncourt described the collection in great detail, for example:

The different golds of the lacquers, the iridescence, the bright reflections from the vitrified materials, the jades, the coloured glass, the shimmering silk of the foukousas and the Persian rugs ...⁴

Goncourt's poetic musings on nearly every item in his home from

Watteau paintings to Chinese porcelain, Japanese prints, bronze animals, and glass vases drew a corollary between collecting, decorating the home, and artistic sensibility. These so-called “artistic interiors” were seen as the equivalent to a self-portrait, and throughout the late nineteenth century, these lifestyles on display became exposed to a wider public through popular art, fashion, and design magazines.

When Charles Frederick Worth invited Goncourt to his villa at Suresnes in 1882, it was surely for the purpose of receiving anointment for his “artistic interior” by the celebrated interior aesthete. Given Goncourt’s tastes for excess, his description of Worth’s home as “a monstrous fairyland palace” seems a particularly scathing assessment of the couturier’s aesthetic judgment.⁵ As Troy describes, Goncourt was overcome by the masses of plates on display, “a delirium of bits of porcelain,” and drops of crystal everywhere, “resembling the interior of a kaleidoscope.”⁶ Their mutual friend Princess von Metternich was equally circumspect: “Whilst Worth had taste in everything which concerns the toilette, he lacked it, in my opinion, for everything else.”⁷ While these assessments seem to discredit Worth’s artistic pretensions, other couturiers were similarly developing a language of the “artistic interior” around their private domestic spaces in an effort to promote their personal mythologies of style. This strategy coincides with a popular interest in images of celebrity home interiors to assuage the public’s curiosity for a true “portrait” of the prominent cultural luminaries of the time.⁸

While Worth’s collection of excessive luxury was criticized by his contemporaries, Jacques Doucet was considered a connoisseur of impeccable taste and understanding. The first of his collections was housed in his eighteenth-century style mansion on rue Spontini, decorated by Georges Hoentschel. It included major Rococo paintings by François Boucher, Jean-Honoré Fragonard, Élisabeth Vigée-Lebrun, and Jean Antoine Watteau; sculptures by Clodion; along with furniture from the Louis XV and Louis XVI eras. These eighteenth-century investment pieces would eventually be sold in 1912, and the fourteen million francs it earned him was converted into a second modernist avant-garde collection of works. Doucet’s apartment at 46, avenue du Bois, exhibited a new aesthetic phase for the couturier’s collecting habits, and was considered one of the most outstanding examples of the Art Deco

modern interior of the 1920s, attesting that he was keen to present an image that put him at the forefront of artistic acumen.

While Troy argues that Doucet was careful to keep his collecting separate from his business as a couturier, I have found that he did in fact promote his shifting aesthetic habits in fashion magazines.⁹ For example, an article published in *Vogue*, 1913, outlines how his interest in Impressionist painting led to his enthusiasm for modern art and change in aesthetic taste. Doucet's proclamation that "antiques when they have no special association for the owners should be placed in museums" underlines a language of modernist reform promoted to *Vogue* readers. Home decorators are encouraged to emulate Doucet and "emphasise structural lines," use ornamentation sparingly, and incorporate vivid color, where "the marvellous colour of the stage settings of Ronsin and Baskt, and the colour theories of all the modernists in art have a strong influence on this new movement in house decoration."¹⁰ An article in *Femina* from 1925 similarly portrayed numerous photographs of Doucet's apartment, where his collection is described as a "temple of modernism."¹¹ The images of the apartment housing masterpieces of decorative art including, Marcel Coard's *Canape Gondole* day bed and a Lalique glass fish sculpture, were presented to the largely female readership as evidence of Doucet's superior taste. By visually inviting fashion magazine readers into the inner sanctum of his home, Doucet exposes women to his broader narrative of modernity and style, which they might also achieve through the decoration of their own interiors.

In amassing his collection, Doucet employed the poet André Breton and artist Paul Iribe as advisers, ensuring that the objects he bought were among the most representative examples of aesthetic modernism. His collection was pioneering and included many unconventional examples that were radically different to his antique collection. In addition to Picasso's groundbreaking *Les Demoiselles d'Avignon* (1907), he bought paintings by Matisse, Miro, de Chirico, Rousseau, and Modigliani as well as Duchamp's motorized sculpture *Rotative Demisphere* (1924).¹² The final house for his collection was the first-floor studio of his Villa St James at Neuilly, which he acquired in 1926. It was decorated with René Lalique glass doors, as well as cabinets, chairs, and occasional tables by Pierre Legrain, and a range of commissioned Eileen Gray lacquer works. Cubist rugs bought from Maison Myrbor covered the

floor in many of the rooms including those dedicated to his “Oriental,” African, and Oceanic art collections. Photographs of the apartment published in *L’Illustration*, 1930 (after the couturier’s death in 1929), show that furniture, art objects, and decorative art were displayed in groupings of color and form, highlighting associations between Cubism, Art Deco, and the so-called “Primitive” and “Oriental” art (Figure 3.1).¹³



Figure 3.1 The Eastern Cabinet in Jacques Doucet’s Apartment at 33 rue Saint-James, Neuilly-sur-Sien, 1930. Photo © CCI/Bridgeman Images.

As observed in these images, Doucet’s curatorial approach to the display of his collections demonstrates an understanding that modernist artists and designers were adapting the “exotic” otherness of non-Western art for both avant-garde and aesthetic purposes. These ideas could be incorporated into the home to convey their owner’s modern sensibility. These aesthetic tendencies were also incorporated in Maison Doucet’s fashions through geometric patterns and beaded embellishments. By this point Doucet’s garments were no longer as popular as they had been during the *belle époque* and the grand couturier played a lesser role in the actual design process. Nevertheless,

during the 1920s the fashion house was instrumental in creating clothes inspired by Cubism and avant-garde art. For example, a dark-red dress and cape ensemble with asymmetrical hem, overlapping triangle details and pleating makes visual reference to Cubist forms and underlines the ways that Doucet sought the integration of fine art, the applied arts and fashion.

Clearly, Doucet's understanding of the connections between modern fashion and interior design was indicative of the need for couturiers to create a distinctive identity for their maisons based on the symbolic economy of artistic creativity and self-mythologizing that continues to the present day. Paul Poiret and Jeanne Lanvin developed this relationship even further through their interior design firms that inextricably linked their brand identities with their personal identities and lifestyles made public. Through this alignment, I argue that the “fashion interior” became a new promotional tool for couturiers.

The decorators: Paul Poiret and Jeanne Lanvin

As a student of Doucet, from the outset of his couture business, Paul Poiret integrated his image as an artist with his role as a couturier. Here I will focus specifically on the way that Poiret positioned his home as an integral element of the fashion house and his conflation of public and private space as a promotional tool for both his fashions and his interior décor business—Atelier Martine. Through this avenue he was the first couturier to create a lifestyle brand, and as I will argue, it was through the display of his wife’s body in their home that the image of the haute couture “fashion interior” was primarily achieved.

Martine, housed in the premises at avenue d’Antine, consisted of École Martine—an art school for underprivileged girls, and Atelier Martine—the design studio, furniture, and decorating service. La Maison Martine—the shop front for the design studio’s products—was located in the couture house at 107, rue du Faubourg Saint-Honoré, and consisted of a suite of elaborately decorated rooms. A 1913 *Vogue* feature on this “unique Paris shop” outlines the “Byzantine modernised and Frenchified themes” of the Martine dining room, bedroom, and bathroom, praising Poiret’s unique color schemes and striking interior decorating ideas.¹⁴ In emphasizing Martine’s “Eastern inspired” aesthetics, readers are reminded of the

couturier's Orientalist costume creations and the relationship between fashion and the interior as sites of transformation, where the *femme nouvelle* could live out her exotic desires.

The foundation of Martine was inspired by Poiret's visit to the Wiener Werkstätte in 1911, and it will be discussed further in [Chapter 4](#). It is worth noting here the international success of the brand that sold its wallpapers, cushions, rugs, glassware, and furnishings in its own shops throughout France, London, and Vienna as well as in American department stores. During the height of its success, the design firm decorated a beauty salon for Helena Rubenstein, set designs for theater and film, and luxury suites on the ocean liner *II-de-France*.¹⁵ One of the atelier's final projects was the interior design of three barges named *Amours*, *Délices*, and *Orgues* for the *Exposition des Arts Décoratifs* in 1925. An article in *Femina* described each of the barges in glowing terms, where *Amours* "is a model of modern decoration with its elegant interior" where nothing has been omitted "from the point of view of art and comfort." *Délices* is a "temple of gastronomy," a restaurant "to incite the appetite," and *Orgues* is "an auditorium and dance hall to delight even the most difficult patron."¹⁶ By the close of 1925, Martine was no longer making a profit, interior design had moved toward aesthetic modernism, and the decorative nature of Martine furnishings were not as fashionable as they had been during the interwar years. However, during its most successful period, Poiret established a lifestyle brand, through the marketing of the domestic environment that began in the context of his own home.

Denise Poiret, the couturier's wife, muse, and mannequin, was Poiret's best advertisement, modeling his clothes at parties, social events, and promotional tours of the United States. As Parkins argues, she was a woman who "he could literally fashion to increase his social and cultural capital."¹⁷ Her image, presented in a series of photographs, demonstrates the synthesis of work and life that underpinned Poiret's promotional strategy. Dressed in her husband's creations, posed in the private apartments of the maison, and surrounded by Martine furnishings, she represented Poiret's aesthetic vision, where a 1913 illustrated article in *Vogue* claimed, "He is a prophet honoured in his own home, for his wife expresses his convictions on dress."¹⁸

Throughout the 1910s and early 1920s, photographs, advertisements,

and short descriptions of Atelier Martine furnishings featured in the magazine *Femina*, as the height of modern living.¹⁹ In the context of a Parisian avant garde who had been deeply inspired by the novelties of the Ballet Russes' *Scheherezade* (1910) and its magnificent costumes and sets, Poiret had been a vital proponent for the promotion of "Oriental" aesthetics in his clothing designs in 1911 and later in his furnishings for Martine. At this time, "modern" interiors were often seen to be inspired by Chinoise and Japonisme exoticism, along with Persian and Moroccan influences. It is therefore fitting, given Poiret's Orientalist fantasies, that when his wife Denise was used to model his clothes and his furnishings, she was posed in the mode of an odalisque. This Orientalist style of painting, generally of a female nude set in a harem, was made popular in France by Jean Auguste Dominique Ingres and others in the nineteenth century. The odalesque conveyed fantasy erotic themes often within the context of highly patterned and lush surfaces, imagined as Oriental interiors. Languishing in the bedroom of the private apartment in the couture maison, Denise Poiret is surrounded by plush tasseled cushions and exotically patterned materials designed for Martine. While she is not nude in the odalisque manner, the Kees van Dongen painting behind her is suggestive of erotic possibilities. Dressed in her husband's lavishly embellished designs, she conveys the ideal model of luxury and decadence (Figure 3.2). The relationship between Poiret's corsetless dresses, Martine's sensuous Oriental interiors, and their associations with the *femme nouvelle*'s increasingly sexually emancipated identity was probably not lost on the couturier's clientele.



Figure 3.2 Denise Poiret at home, interior designed by Paul Poiret for Atelier Martine. Photo: Lipnitzki. Collection: Roger Viollet/Getty Images.

In addition to the exoticism of Orientalism, Martine furnishings also consisted of naïvely drawn flower patterns for the surfaces of wallpaper and carpets, conceived by the young women who worked at the atelier. A 1919 photograph of Denise in the maison, standing next to a Brâncusi sculpture, against the backdrop of floral/striped Martine wallpaper, again presents her as a living advertisement for Poiret's creations (Figure 1.3). Dressed in the *Mythe* feathered dress, wearing a hairstyle not dissimilar to a magnificent crest, like Brâncusi's *Bird* (1923), she is presented as a work of art. In these two photographic examples, a connection can be made between Denise Poiret's body and the art on display.

As such, these images reveal an implicit tension regarding women's representation in the domestic interior. Denise, dressed in Poiret's revolutionary fashions, at home in the bedroom, conveys a sartorial allusion to the overt sexuality of the *femme nouvelle*. Alternately, as Poiret's creation and art object, she becomes a decorative motif in the vein of Art Nouveau's feminizing interior. This tension can be understood in relation to the gendering of domestic space, highlighting Poiret's position as a male couturier and the power relationships inherent therein.

However, as will be argued in relation to Chanel and Schiaparelli, female couturiers would also exploit the domestic space in ways that would distinctly promote their modern woman identities. In either case, clearly, Poiret used the private spaces of his home to forge bonds of intimacy with his clients. Through a range of publicly consumed images, he promoted both his haute couture business and the fashion interiors of Atelier Martine.

In addition to marketing his fashion and interior designs through photographs of his wife at home, Poiret also advertised his products through the art form of the *pochoir* print. As well as circulating in folios, *pochoir* prints were published in French fashion and interior magazines including *Art et Décoration*, *Gazette du bon ton*, and *Fémina*. As identified in [Chapter 2](#), these brightly colored illustrations were a means for Poiret to demonstrate his patronage of the arts while simultaneously advertising his designs to full effect.

For example, plate five of *Les Choses des Paul Poiret vues par Georges Lepape* (1911) features an image of a woman dressed in a white Directoire silhouette dress seductively posed atop an array of pink, green, and blue embroidered cushions, evoking Poiret's style of Orientalism ([Plate 5](#)). Following fashion's lead, many of the twentieth-century *ensembliers* discussed in this book, including René Herbst, Robert Mallet-Stevens, and Charlotte Perriand, also used *pochoir* prints in conjunction with photography to promote their interior designs to French consumers and inspire patronage for their new styles. In this way Poiret encouraged interior designers to consider their work within the fashion system, and in equating the two, he encouraged consumers to decorate their homes as they would their bodies. Further, by publicizing his own home as the theatrical backdrop for his fashions, Poiret developed a new space for couturiers to develop their artistic identities, pioneering the lifestyle brand through a salable fashion interior. This approach would be similarly adopted by the haute couturier Jeanne Lanvin.

Lanvin (1867–1946) began her career as a milliner in 1880, before creating clothes for children, followed by women's dresses. She founded her couture house Maison Lanvin at 33, rue du Faubourg Saint-Honoré in 1909. While Lanvin's romantic designs were renowned for their intricate beading and embroidery popular at the time, her true success lay in her

lifestyle brand marketing of perfumes, accessories, sportswear, and home furnishings. Her collaborations with the *ensemblier* Armand-Albert Rateau were integral to this success. He designed the interiors for her Maison salon, sportswear and fur boutiques, the bottle for her *Arpège* perfume, and objects for their joint interior design firm Lanvin Décoration. This cohesive brand identity was also adopted in Lanvin's private home, which the couturière commissioned Rateau to undertake between 1921 and 1924.²⁰

In 1921 *Arts & Decoration* reviewed the newly opened Lanvin Décoration situated across the road from Maison Lanvin. Leo Randole describes the unique collaboration between Lanvin and Rateau: whereas the couturière Lanvin brings to the partnership "good taste, creative imagination and the breath of modernity," Rateau the architect-decorator brings a "return to the ancient"—a reconstitution of the spirit of a prior age.²¹ The aim was to create objects of irreproachable quality for their elite clientele, including furniture, carpets, mirrors, objects d'art, textile wall coverings, and molded *boiserie*. The style of their designs was a combination between classical antiquity, Louis XVI French classicism, Art Nouveau details, and motifs from nature—envisioned as the ideal backdrop to Lanvin fashions. In addition to private commissions, Lanvin Décoration designed the interior for the Théâtre Daunou, Paris (1921–1922). Its spectacular features include a proscenium arch bordered by gilt panels depicting fruiting vines, peacocks, monkeys, and squirrels. The walls, drapes, and upholstery in velvet *Lanvin Blue*—the trademark color of Maison Lanvin—ensured that the theater-going public perceived the connection between the fashion designer and her new interior design firm.

One of the most significant collaborations that Lanvin and Rateau undertook was the refurbishment of Lanvin's *hôtel particulier* at 16, rue Barbet-de-Jouy. Rateau designed the reception room, library, gallery, and dining room on the first floor and bathroom, bedroom, and boudoir in her private apartments on the second floor. The rooms on the first floor were largely characterized by Rateau's classical moldings both in plaster and wood, depicting scenes from nature. In the dining room, large lacquer screens in the Japonisme mode were illustrated with a stylized forest scene of deer, rabbits, and foxes. These flanked a majestic black marble table and simple wooden chairs. Overall the style of the first floor

was reminiscent of French *ancient-régime* made modern through Rateau's individual interpretation of Art Deco aesthetic motifs.²²

The reception room located on the first floor was adorned with Lanvin's impressive collection of Impressionist paintings, including examples by Pierre August Renoir, Edgar Degas, Camille Pissaro, and Édouard Vuillard—whom she commissioned to paint her portrait in her maison study in 1911. These works also overlooked the carved wooden staircase that led up to Lanvin's private apartments. It featured stylized animal motifs in a manner evocative of ancient Egyptian ornament. Similar decorative details were replicated in a bas-relief niche of white marble that adorned Lanvin's Art Deco bathroom, befitting of Cleopatra. The boudoir featured Louis XVI furnishings and pale-gray *boiserie* with gold accents, also redolent of ancient Egypt. Here a cabinet of curiosity was housed, with Lanvin's collection of perfume bottles and decorative fans on display. Lanvin's bedroom was perhaps the most striking of her private apartments (Figure 3.3). The walls were covered in startling cornflower Lanvin blue fabric embroidered with white daisy decorative accents. These wall fabrics were created in the atelier at Lanvin Décoration, where similar designs were sold to the public.²³



Figure 3.3 Bedroom belonging to Jeanne Lanvin, designed and photographed by Armand-Albert Rateau, 1920–1925. Biblioteque des Arts Decoratifs, Paris, France/Bridgeman Images.

Lanvin and Rateau's successful interior designs led to their final significant collaboration on the *Pavilion de L'Elegance* and related displays at the *Exposition Internationale des Arts Decoratifs*, 1925 (Figure 3.4). Presided over by Jeanne Lanvin, the exhibit featured her own garments as well as models designed by Paul Poiret, Lucien Lelong, Jean Patou, Worth, Jenny, and Maison Myrbor. Integrating haute couture fashion and the interior, the pavilion was a showcase of French mastery in elegance. Rateau's interiors followed many of the design accents he had created for Lanvin's *hôtel particulier*, essentially putting her private apartments on display as the backdrop to the collections presented by the grand couturiers. For example, a display mannequin wearing a Paul Poiret dress was seated on a garden chair that Rateau had designed for Lanvin's patio and positioned in front of a marble bas-relief forest scene that strongly resembled the one that adorned Lanvin's bathroom. For a stand dedicated to Lanvin's designs, Rateau replicated bronze lamps that featured in her boudoir, a dressing table and chairs designed for her bedroom, and curtains inspired by the cornflower blue walls; the overall mise-en-scène echoed Lanvin's dressing room.²⁴



Figure 3.4 Robert Fournez and Armand-Albert Rateau, *Pavillon d'Elegance*, 1925. Ministère de la Culture-Médiathèque du Patrimoine RMN-Grand Palais/Image RMN-GP.

In using Lanvin's apartment as the inspiration behind much of the décor at the *Pavillon de L'Elegance*, Rateau and Lanvin showcased both Lanvin Décoration and Maison Lanvin at the forefront of style. Their collaboration was a prima facie example of the fashion interior as a harmonious backdrop to haute couture that could be adopted by female consumers in the context of their own home. As a 1925 review of the pavilion in *L'Illustration* proclaimed to visitors, "this is not a fantasy designed to seduce the eye"; rather instruction for those who wish to realize it in their own home, where the relationship between personal style and a beautiful home is never in conflict.²⁵

By the end of 1925 Lanvin Décoration was no longer taking on commissions. However, the publicity the haute couturier received from these projects through photographs in interior magazines dedicated to the successes of the *Exposition Internationale des Arts Décoratifs* enhanced the products of her fashion business, which continued to

expand into sportswear and menswear at this time.²⁶ While the Lanvin label has often been neglected within fashion history, her ingenious lifestyle business model and clever marketing surely influenced greater known couturiers such as Chanel and Schiaparelli to adopt the domestic interior as part of their self-representation to the public. Through the representation of their private homes in fashion magazines, both Chanel and Schiaparelli hoped to intimately engage with their audience by drawing on the understanding that interior decoration was a reflection of true artistic identity integral to haute couture.

The stylists: Chanel and Schiaparelli

Throughout her career, Chanel cultivated a cohesive image that epitomized her modern woman persona and celebrity designer status. Boris Lipitzki, Cecil Beaton, Man Ray, Horst. P Horst, Roger Schall, Richard Avedon, Robert Doisneau, Alexander Liberman, Douglas Kirkland, and Mark Shaw are among the many photographers who would produce commercial portraits that captured Chanel as both woman and brand for the pages of *Vogue*, *Harper's Bazaar*, and *LIFE* from the 1930s through 1960s. There is constancy in these portraits, which together create an iconic image of Chanel, typified by her simplified, black-and-white dress—accessorized with pearls and a cigarette. The designer's instantly recognizable style was not the only component important to her brand identity. Her lifestyle, epitomized by the seamless conflation of creative work and luxurious leisure, enhanced her "modern" persona.

An integral part of Chanel's self-staging and performance of professional identity was her visible engagement with the private spaces of her rue Cambon Maison and apartment at the Hotel Ritz. In merging her public and private life, Chanel connected her products with glamour and wealth, but also female independence and emancipation. Thus, she marketed "Chanel" not only as a brand but as a way of living—her couture garments and public persona, as well as the interiors of her apartment all became a marketable entity.

Surprisingly, Chanel's private spaces—the apartment at 31, rue Cambon, and her suite at the Ritz—display an aesthetic contradictory to the pared-back simplicity that the designer cultivated as central to her public image. Instead, these spaces are more akin to what Rice

describes as nineteenth-century bourgeois manifestations of the interior as a practice of self-representation.²⁷ Her tastes for Baroque sculptures, gilded wood, lacquered Coromandel screens, chandeliers, and marble surfaces are in direct contrast to the rigorous geometric modernism and impersonality of the more commercial spaces of the salon and the atelier. Further, I would suggest, this demonstrates her desire to decorate her home in a way that reflected her personal history rather than in a mode compatible with her brand identity.

As described in [Chapter 2](#), other Parisian couturiers of the 1920s and 1930s established maison salons reminiscent of aristocratic Louis XVI interiors so it would not have been unusual for Chanel to carry her personal tastes for the decorative interior into the business domain. Clearly, the choice of modernist décor for the public areas of 31, rue Cambon, was a purposeful device in building the Chanel brand. As Catherine Driscoll contends, the success of the Chanel image was that it “emphasized a ‘total look’. The Chanel woman was seen to coordinate every element of her attire and lifestyle.”²⁸ That Chanel’s modernist aesthetic does not carry over into her private sphere, despite her willingness to display these spaces publicly as part of her self-staging, is an evident inconsistency that is intriguing.

Instead of a cohesive approach to her identity across the apartment and the atelier, Chanel adopted a Baroque domestic interior style diametrically opposed to her modernist fashion. While this attitude toward the interior might at first appear antithetical, I argue that Chanel uses the historicism of her apartment’s style as a stage to reinforce her modernity, a backdrop to her persona that simultaneously elides the public with private and work with leisure ([Figure 3.5](#)).



Figure 3.5 Alexander Liberman, Coco Chanel in her apartment, 1951. Artstor: Alexander Liberman Photography Archive. Copyright J. Paul Getty Trust.

According to Chanel biographer Isabelle Fierneyer, the decorative features of the designer's apartment were "lavish and filled with subtle correspondences, iconoclastic, jostling different genres together."²⁹ Some of the souvenir reminders of Chanel's friends and family that decorated her rue Cambon apartment included bronze wheat sheaves, representative of her father; a Virgin-and-child statue that harkened back to her childhood at an orphanage; a Japanese Buddha statue that she associated with her lover Arthur Capel; and Venetian figures acquired on her travels with Misia Sert. As Chanel's niece Gabrielle Palasse-Labrunie describes of her decorative approach,

Boy Capel had taught her to love white flowers, Coromandel screens, chinoiserie objects and furniture ... she enriched it with the influence of the Serts. With them she discovered the museums of Venice, black and gold, the baroque and the Byzantine.³⁰

These sentimental objects were outward signs of the designer's personal history, where Chanel considered the interior as an "extension of the spirit ... symbols were everywhere and were constant companions throughout her life."³¹

In this way, Chanel's relationship with artifacts from her past demonstrate Benjamin's reflections on the interior outlined in the *Arcades Project*, where he identifies the domestic interior's decorations, upholsteries, and textiles as a reaction to the alienating effects of the modernization of the city and practices of commerce.³² Benjamin describes the experience of personal traces in the interior in the following way: "Happiness of the collector, happiness of the solitary: tête-à-tête with things."³³ The phantasmagoria of the interior can be understood as a site for the public display of private dreams and the reverie of the subject experienced within private space.

Just as Goncourt positioned the artistic interior as a place of refuge from the modern city, full of objects that "refresh and renew him, and allow him to forget himself in the satiation of art ... a personal creation ... where work could be performed in an enchanted place;"³⁴ Chanel's recherché interior offered her an escape and freedom. Her apartment was a place of imagination and daydream, where Chanel herself stated, "I make all my best trips on this couch."³⁵

Benjamin conceptualizes the "phantasmagorical" experience of the interior around the male inhabitant and his relationship with spaces that mediate with the outside world. In particular he identifies the study and the library as such spaces—as opposed to the feminine domestic sphere of the boudoir or the dining room. That these same male-gendered spaces are the backdrop to Chanel's performance as an independent modern woman does not appear coincidental, but rather suggests that Chanel as an artist in her private space is engaged in the same "independent male sphere" that has been associated with the way she dressed.

Photographs of Chanel in the private sphere, such as those by Roger Schall and Jean Moral in the late 1930s, are almost always concerned with her undertaking an activity; when lying on her couch, she is not passive like the inert odalisque, but rather reading, framed by the books in her library, or alternatively sitting at her desk engaged in some important task. Thus, to the viewer these images do not reveal anything

of Chanel as woman at home, but rather present a space that is a nexus between public and private spheres. She is not at leisure, nor is she at work; she is engaged in reverie of a world of her own making, and so associates herself with the intellectual criticism of the artist rather than of a woman engaged in the tasks of domesticity. While Chanel uses the sumptuous décor of the apartment to convey that the viewer is privy to her private world, it is a world where she is master. She is not a kept woman, but a woman with the ability to make her own way, and so, she conveys her status as modern.

Chanel, as photographed as the face of her No.5 perfume in her suite at the Ritz, chooses what appears to be a more antiquated mise-en-scène ([Figure 3.6](#)). The classical fireplace and Chinese lacquer screen are at odds with the symbols of modernity that generally convey Chanel's style. Rather, Chanel's enactment of the persona of the modern woman is seen through her bodily action and engagement with her personal space. She poses in an authoritarian manner with her arm draped across the mantel of the fireplace, surveying her apartment. Despite the femininity conveyed through her long black gown and lace overshirt, her masculine stance dominates the image and suggests Chanel's understanding that power could be achieved by adopting a mannish style. The designer is master of her domain, independent and self-determining within the interior space.



Figure 3.6 Coco Chanel in her apartment at the Ritz, 1930s. Ministere de la Culture-Mediatheque du Patrimoine RMN-Grand Palais/Image RMN-GP Francois Kollar.

Chanel orchestrates a similarly dominant and masculine pose in Alexander Liberman's 1951 photograph of her Maison apartment, in which she casually leans on a chair, with hand in pocket. The luxury lifestyle made possible by her success is displayed through her surrounds—her solitary presence reminding the viewer that she alone was the creator of her empire. Like many early-twentieth-century couturiers, Chanel recognized that the interior could provide a theatrical backdrop to her staging of professional identity. As will be discussed further in [Chapter 8](#), Chanel's apartment continues to play a significant role in the myth of the couturier and her brand.

Chanel's greatest rival, Elsa Schiaparelli, offers a further example as to how the interior was used by couturiers as a myth-making device that could be harnessed to align their fashions with modern lifestyles and personas. Like Chanel, Schiaparelli engaged with a range of publicity tropes to promote her celebrity status and enhance her label's profitability

for she was equally her own best advertisement. By wearing her own fashions coupled with an enigmatic persona, she portrayed a cohesive identity for her brand. As Guillaume Garnier notes, “she knew how to gauge, and even manage the right proportion of eccentricity attached to her public image.”³⁶ Thus, as Parkins argues, Schiaparelli

[b]ecame a living flagship of the brand … Her own dress choices would tend to be understood as reflections of her very self by a modern public that believed in the consonance of dress and inner personality.³⁷

Parkins identifies that this continuity between dress and public persona also applied to her home, which shared the same stylized aesthetic as her couture salons and boutiques.³⁸ However, Parkins’ claim that the couturier’s corporate image was a masquerade, at odds with her self-understanding, makes an analysis of Schiaparelli’s engagement with the interior and her subsequent promotion of her lifestyle image a complex undertaking. As such, drawing on Goffman’s model of front and back described in [Chapter 1](#), I argue that the very nature of domestic space as private suggests that Schiaparelli performs an unmasking by exposing these spaces to the public through her autobiography and in publicity photographs.

Through carefully staged portraits of her homes, published in magazines such as the *American Arts & Decoration* and *Vogue*, Schiaparelli promoted her aesthetic connoisseurship outside of couture and further emphasized her creative and innovative approach to fashion through interior spaces that reflected these same ideas. As Tom Treadway argues, of the integration between the couturier’s fashion designs, domestic interiors, and boutique spaces, Schiaparelli “used her interiors, an important arena of aesthetic discrimination, as part of a larger persona presented to the public … of a modern woman leading an artistic and intellectual life.”³⁹

While Chanel often denigrated the idea of dressmaker as artist, Schiaparelli consciously elided herself with this persona. From her first collection of sportswear that she released in 1927, the Italian designer viewed herself as an artist whose medium was fashion. Schiaparelli was closely associated with the Surrealists, particularly Salvador Dalí, and apart from her well-known collaborations with him—the *Tear Dress*

(1938), the *Lobster Dress* (1937), the *Shoe Hat* (1933), and the *Skeleton Dress* (1938)—she also worked with Jean Cocteau and Man Ray. While the designer is most often recognized for these Surrealist garments, her collections were highly varied over the twenty-seven years her house was in business. Trompe l'oeil effects were a constant feature of her designs, from her initial bow-tie knit sweaters of 1927 to buttons that looked like beetles in her Pagan collection of 1938. The visual jokes that her clothing played resonate with the Dada artist Marcel Duchamp's visual and linguistic puns, so suggesting Schiaparelli's collections were engaged with the subversive techniques and discourses of the art of her time.

Like Poiret and Doucet, a significant aspect of Schiaparelli's artistic identity was represented through her art collection, which included works by Dalí, Picasso, Man Ray, and Giacometti. Picasso's *Birds in a Cage* (1937) was particularly meaningful for the couturier, which she writes of in her autobiography, as a portrait of herself, representing personal freedom against the constraints of societal restrictions.⁴⁰ This theme underscored her identity as a modern woman, and a single, independent, working mother. Schiaparelli was an important member of the artistic avant garde in her own right, and her collection of art further embedded her credentials as a patron and collaborator in these circles. The prominent arrangement of significant artworks in her domestic spaces played a supportive role in the creation of her artistic image. Her collecting practices marked her as a contemporary modern woman in the same field of patronage as prominent Parisians such as Misia Sert, and her client the aristocrat, Vicomtesse de Noailles—both of whom financed the work of a range of French avant-garde artists, filmmakers, and writers. By the 1920s, couturiers had begun to move in the same social circles as their clients. Schiaparelli not only attended costume balls, for which she designed garments for her prestigious friends, but also hosted parties at her home, where her art collection, and thus her cultural and social capital, was on display.⁴¹ As Treadway argues, Schiaparelli's collection "indicated her direct participation in contemporary aesthetic debates and the importance of collaboration in her own artistic process, reinforcing the fluidity of the boundaries between art, fashion, interior design and commerce."⁴²

Collaboration not only was important to Schiaparelli's artistic choices

but also played a significant role in the continuity of her lifestyle image across her domestic interiors, the couture salon, and her boutique. The *ensemblier* Jean-Michel Frank consistently provided the backdrop to Schiaparelli's fashions, whether displayed by mannequins or on her own body, including her initial apartment and couture salon at 4, rue de la Paix; the apartment in Boulevard Saint Germain and the grander fashion house at 21 Place Vendôme; her residence at rue Barbet-de Jouy; and finally 22, rue de Berri (Figure 3.7).



Figure 3.7 Elsa Schiaparelli on her Jean Michel Frank-designed lounge in her apartment at rue Barbet-de-Jouy, 1935. Credit: Sasha/Stringer. Collection: Hulton archive/Getty Images.

At the beginning of her career as a couturier, Schiaparelli's rue de la Paix garret served as a living space for the designer, where painted screens hid her bed, kitchen, and bath from her socialite, film-star, and aristocratic customers. While the space itself had flourishes of the Art Nouveau period, early vestiges of Schiaparelli's modernism can be seen in Jean-Michel Frank-designed lamps that sat on simple side tables. Personal photographs of the dual apartment and showroom reveal

handbags displayed in bookshelves and scarves draped over furniture as if simply part of Schiaparelli's daily life.⁴³ As such, these spaces are indicative of the integration of the personal and commercial that was displayed to her customers from the very early stages of her business. Shopping at *Schiaparelli* was less a transaction than an invitation into the designer's personal world.

As her success grew, the couturier opened a showroom on the first floor of 4, rue de la Paix, that was decorated like a boat with the help of Frank. Schiaparelli describes the space as being appointed with "shining black patent-leather curtains, black wooden furniture and a map of the Basque coast painted on a white wall with vivid blues and greens."⁴⁴ Her description of the new salon is startlingly similar to that of her newly refurbished apartment on the Boulevard Saint Germain in 1931, also designed by Frank—where his creation of "an enormous couch in orange and two low armchairs in green," white walls and black tables are parallel with the couture-house's aesthetic.⁴⁵ In fact, these same dramatic contrasts of black and white, with surprising pops of color, were indicative of Schiaparelli's modern designs of the 1920s and 1930s that further underline the aesthetic coalescence that occurred between her fashion and her domestic and commercial spaces. The Frank and Schiaparelli collaborative approach to space illustrates the zeitgeist of fashion at this time, where an April 1932 article by *Harper's Bazaar* explains that the couturier "gives her clothes the essence of modern architecture, modern thought and modern movement."⁴⁶

Surrealist synergies between the pair are further revealed in the much-cited episode of the white rubber chair-covers, designed by Frank for the Boulevard Saint Germain apartment. Schiaparelli's autobiography reveals Frank's modernist chairs as the focus of a dinner party, at which they made Chanel shudder "as if she was passing a cemetery"; and also rubbed off on "the dresses of the women and the trousers of the men ... [so that they] looked like strange caricatures of the sweaters that had paid for their meal."⁴⁷ Schiaparelli's ability to shock the fashion maven of modernity through Frank's novel furniture designs and the resultant image of her formally dressed guests' clothes transformed into a rendition of her famous trompe l'oeil sweaters reveals Schiaparelli's desire to dramatize the anecdotes of her life to serve her personal mythology. Her rivalry with Chanel, her social mobility, and her success as a modern

designer are thus disclosed through her furniture choices.

Schiaparelli's move to her residence at the rue Barbet-de Jouy coincided with the relocation of her business in 1935, from 4, rue de la Paix, to 21, Place Vendôme, a seventeenth-century Mansart house built for Louis XVI's library. Schiaparelli describes this move as a "new era", in which the Boutique at Place Vendôme became "one of the sights of Paris," where visitors would come not only to buy ready-to-wear garments but also to view the fantastical interior of the shop and its gilded cage designed by Jean-Michel Frank and the exotic windows dressed by Bettina Jones.⁴⁸ A more detailed account of the boutique is explored in Chapter 8; however, here it is significant to note that unlike Chanel, Schiaparelli coalesces her business environment with her home by engaging Frank to decorate both of these spaces.

As the Place Vendôme couture house was heritage listed, the Louis XV decorative wall paneling of the salons and showrooms had to be retained, so providing Frank with the conundrum as to how to anchor the interiors in the twentieth century. François Kollar's photographs of the salons from 1935 illustrate how by incorporating white plaster shell-shaped floor lamps, vases, and spiral-based standing ashtrays by Giacometti, along with simple white upholstered chairs, and white piqué curtains, Frank imbued these spaces with a dream-like quality suitable to Schiaparelli's Surrealist ideals.⁴⁹ These additions, however, did little to overcome the *ancien-régime* aesthetic of the building with its Louis XV gold-painted moldings and mounted cartouches of courtship scenes. Yet, by employing Frank to undertake the refurbishment, Schiaparelli was still able to mark this interior as modern. By this point Frank's reputation as the "last word in modern" among Parisian elite society was well established, having completed spare and simple redecorations for the Vicomtesse de Noailles and Madame Errazuriz using rare and expensive materials such as snakeskin and parchment. As the architectural historian Joanna Merwood-Salisbury argues, Frank initiated a new form of modern luxury that consisted of empty rooms that focused on the opulent materiality of surface.⁵⁰ Frank's "unfurnishing" was a subversive strategy in the realm of Chanel's luxury of poverty and marked his work as fashionable among his wealthy clients.

In a mode similar to Chanel, Schiaparelli's rue Babet-de-Jouy apartment marks a shift toward a more personalized space. Here

Schiaparelli's love for Tunisian rugs and Chinese bronzes was coupled with Frank-designed quilted white satin upholstered armchairs. In the bedroom, lavender-blue, blistered rayon fabric used in her dress designs was also upholstery for chair-covers, a bedspread, and curtains.⁵¹ This apartment featured in a *Vogue* 1934 article on the couturier, noting her innovative and casual approach to the space.⁵² It was similarly described by the American magazine *Art and Decoration* as "highly personal, feminine, unorthodox."⁵³ Through these two articles, Schiaparelli further promoted her unconventional design aesthetic—which her customers would be familiar with through her dress designs—so reinforcing the lifestyle image of her brand. Schiaparelli further unmasks her private spaces at the rue de Berri apartment in publicity photographs for *Vogue* in 1946 ([Figure 3.8](#)). Here she reiterates her connoisseur persona to the public, with the emphasis on Louis XVI furniture, plush carpeting, and the prominent birdcage—a symbol consistently related to her brand identity. The model, the aristocrat and socialite Countess de Rouvre, represents a shift in the décor of Schiaparelli's home and the image that her fashion brand portrayed.



Figure 3.8 Horst P Horst, *Vogue* 1946, Countess de Rouvre in Schiaparelli's dining room. Horst P Horst/Contributor. Collection: Conde Nast Collection via Getty Images.

Schiaparelli moved to the town house in 1937, and this time it was decorated by the firm Jansen as well as Jean-Michele Frank. This eighteenth-century house, which had once belonged to the niece of Napoleon Bonaparte, Princess Mathilde, would be Schiaparelli's home until her death, and of all her residences, it revealed an aesthetic closer to her aristocratic upbringing. Far from the modernist simplicity of her previous houses, it was filled with a cornucopia of antique treasures; Chinese Tang figurines, Venetian life-size figures—"Mr and Mrs Satan," and wax flowers encased in a glass dome, were among her many finds that would provide a *mise-en-scène* of eclectic exoticism. Of particular note were some Boucher Chinoiserie tapestries and screens painted for her by Bébé Bérard conveying images of the Virgin Mary in the style of Italian frescoes. The overall effect as Schiaparelli describes was a house that "sings with a feeling of abandon, throws its arms around you, hugs you, and whoever comes to it as a guest never wants to leave it."⁵⁴ The

house was indeed a site for many social occasions, to which Schiaparelli would invite her client friends, often hosting casual parties in the cellar that had been converted into a bar and dining room.⁵⁵ In the footsteps of Poiret, the magical atmosphere of the rue de Berri garden was also used for parties and the staging of her collections. For example, the 1952 "Grasshopper" collection was launched in a glass marquee covered with shocking pink fabric, with Schiaparelli's life-size collection of Chinese animals incorporated into the fairy-tale scene.⁵⁶ This fete was another example of the ways in which the couturier's commercial image of fantasy and eccentric extravagance coalesced with her home environment.

In fact, domestic interior spaces and their accoutrements are revealed in Schiaparelli's autobiography to have a much greater significance to the couturier and her imaginative world than has been previously emphasized. In the same way that I argue Chanel's apartment operated as a "phantasmagoria of the interior," Schiaparelli gives the reader insight to her experience of interiority and its relationship to her life events and personality. For example, exotic fabrics from Egypt, along with oriental objects from China and Persia, were part of the household that Schiaparelli grew up in. As a child they provided her with an escape from reality and a space to fantasize, as she describes:

Beautiful materials and wondrous exotic things that bought dreams to my severe surroundings ... the love for eastern things I have retained throughout my life ... nobody guessed what a deep impression they made on the little girl's wild imagination.⁵⁷

Schiaparelli's musings on the psychological reprieve from reality that she could achieve by surrounding herself with the interior objects of reverie of her own private world are later reiterated in her description of the salon at her rue de Berri residence:

This room has given Schiap more joy than any she has ever lived in. She sometimes makes an appointment with herself to spend the evening alone and do absolutely nothing. She rests with friends who look out smilingly from photograph frames placed on the grand piano, and she is surrounded by beloved paintings put anywhere, on the floor,

on chairs, against Chinese bronzes. Then there are books, books, books ...⁵⁸

As with Chanel's interior, which I argue displays Benjamin's reflections of the relationship that a person has with their private interiors as an intimate conversation, Schiaparelli invites the reader to publicly observe her within a space that reveals her psychological engagement with it. This revelation is further represented in Etianne Drian's painting of Schiaparelli in her salon, illustrated in *Shocking Life*. The painting allows us to view the very scene Schiaparelli describes, where she lounges on a double divan, a beloved piece of furniture made by Frank:

She has dreamed of this divan and had it executed after her own dream. It has a shape of a piano and is upholstered in red, and two people can lie on it facing each other.⁵⁹

She appears in the painting as if in conversation with herself and the objects that surround her, the swirling colors of the floral carpet beneath her suggestive of the imaginative wanderings of her mind.

Both Chanel and Schiaparelli were professional women who used the publicity of their private spaces to help promote their modern lifestyles and fashion businesses. Through these spaces, they built celebrity personas that were marketed as images of the ideal modern women. Rather than a space of female confinement, I argue that the domestic interior coupled with fashion became a space for couturières to display and perform their identities as modern women. Through the publication of these images in fashion and design magazines, the home as a space of female agency was disseminated to a wider audience. As will be developed further in [Chapter 5](#), I argue that the symbolic association between the modern woman and the home as a site for the performance of professional identity became increasingly visible through the aesthetics of modernism in both fashion and the interior. In order to understand how the aesthetics of modernism were appropriated by women as a form of female agency, it is firstly important to outline gendered positions that developed in relation to fashion and the interior through discourses of modernist architecture, and this will be the focus of [Chapter 4](#).

4

ARCHITECTS OF DRESS REFORM

Much of the rhetoric that underpins architectural ideas around fashion in the early twentieth century differentiates between men's dress and women's fashion. The austere and uniform-like male suit—a symbol of functionality relieved of superfluous ornament—complied with modern ideals of rationality. On the other hand, “fashion” was a folly of femininity—in constant flux, and at odds with emerging ideas around the need for simplified style.¹ The dialogue that emerges in the writing of Gottfried Semper, Henry van de Velde, members of the Wiener Werkstätte, Adolf Loos, and Le Corbusier addressing the relationship between fashion and architecture is a virulent critique of women’s dress for its decorative impulse. From this appraisal, an impetus developed for modernism to distance itself from any perceived associations with surface and fashion.² This chapter is concerned with how ideals promoted by architectural reform movements re-envisioned the modern interior and diverged from the “fashion interior” associated with haute couture. The gendered positions associated with the interior’s aesthetic transformation in the early twentieth century are key to understanding this divergence and reveal complex and contradictory considerations as to how fashion influenced modernist architectural reform.

In revisiting the relationship between architecture and fashion, I argue that two central ideas emerge through this discourse: firstly, that fashion was a mechanism that could be used to correlate women’s appearance with the interior, and secondly, that discourses of architecture attempted

to suppress the presence of fashion and its vagaries in the form of “style” in relation to architecture’s superior claim to modernist rationality. Both of these positions contributed to the denigration of the fashion interior, which in turn obscured women’s engagement with aesthetic modernism.

Reforming dress through architectural ideals: From Van de Velde to the Wiener Werkstätte

The development of modern architecture and its disavowal of decoration centers around debates that emerged from the writing of the German architect Gottfried Semper in the mid-nineteenth century. His ideas underpinned later responses by Henry van de Velde, Adolf Loos, and Le Corbusier. In short, Semper’s influential “Principles of Dressing” (*Bekleidungsprinzip*), written in 1864, argues that hanging textiles were the equivalent to walls in early domestic housing, producing space through the demarcation of the interior. For Semper the origins of architecture lay in primitive built structures, such as tents, made of woven grasses placed over a type of scaffolding.³ This tendency toward adornment of structure was carried through the centuries, where Semper identifies that a building’s cultural, social, and symbolic significance continues to reside in its decorative surface.⁴ Interestingly, Semper draws attention to the metaphorical equation between dressing and architectural cladding, where both mask what lies beneath—that is, the body and structure respectively. Thus, he argues, they are at the center of man’s civilization, for these surfaces obscure naked primitive forms and create new symbolic and cultural meanings.

Despite recognizing the correlation between architecture and dress in terms of surface, structure, and space, Semper is careful to separate his idea of architectural adornment as a moral imperative of civilization from his pejorative view of fashion’s superficiality and alignment with rapid change. As the architectural historian Mary Mcleod argues, “for Semper, this constant change was a particularly French problem, encouraged by the fickleness and effeminacy of Parisian taste.”⁵ This position probably derives from the fact that French couturiers dictated the fashion market throughout Europe at this time. This circumstance underpinned nationalist approaches to dress design and the interior undertaken by

early-twentieth-century architects in Belgium, Germany, and Austria. However, I observe that it also speaks of modern architecture's contradictory and complicated relationship with fashion that is characterized by both a fascination with its frameworks and fear of its transitory style, underpinned by a rejection of its perceived feminine forms.

The Belgian Art Nouveau architect and interior designer Henry van de Velde was particularly scathing about Parisian haute couture and its dictatorial stranglehold on women's fashions. It was the designer's hope that women would

[r]ecognise the contemptuous and unscrupulous way in which the sovereign masters of haute couture exploit their weak nature, fully realising that as soon as she is confronted with finery, she loses her head and submits herself to the most foolish accoutrements.⁶

In 1900 van de Velde published a book dedicated to "the artistic improvement of women's dress," in which he sets out his opposition to fashion: "the great enemy, who is the cause of ruination of all the ornamental and industrial arts, and even led so-called high art to degeneracy."⁷ In his critique of fashion—in particular haute couture—van de Velde sets out the path to reform, employing architectural principles and eschewing the extravagances of fashion's silhouettes and decorations in favor of rational dress.

Inspired by the English Pre-Raphaelites and Arts and Crafts movement designers who initiated artistic dress reform in the mid-nineteenth century, van de Velde created dresses adapted to the surrounding conditions of the home. Characterized by an empire-line silhouette and restrained embellishment, reform dresses were perceived to be healthful in their abolition of the corset, and practical in their rejection of excessive flounces, ribbons, and bows. In the context of fashion history, this approach might be interpreted as a liberating force. However, van de Velde's writings reveal that his motivation is not to enhance freedom of movement as much as he is concerned with the morality of constrictive silhouettes. He states, "Fashion sins ... and is immoral when it demands the exposure ... of the breasts, and then other parts of the body."⁸ Instead, he argues for a "naturalized" fashion that drapes over the

contours of the body, echoing the organic forms he developed in the interior.

The central concept that underlies van de Velde's approach to fashion and the interior was the idea that ornament should play a structural role in design and that all elements of architecture and the interior, along with the fashions worn within, should be aesthetically linked. These ideals would come together in van de Velde's *Blomenverf* villa (1895–1896) near Brussels. This building was an ambitious attempt to incorporate the philosophies of the Arts and Crafts movement in the design of his home. Here, every aspect of the interior, from furniture, to wallpaper, to cutlery, would express a total work of art. Treating his wife like any other object of the house, he also dressed Maria Sèthe in his creations ([Figure 4.1](#)). Thus, the unity of the house and its objects was ultimately tied together through reoccurring motifs that would feature throughout the house as well as on the body of his wife. In effect van de Velde uses dress to mask the female body so it might seamlessly meld with the aesthetic of the interior. The designer's proclamation that "in décor like that of the *Blomenverf*, the presence of a woman dressed by some haute couture firm would have been an insult" underlines his philosophy of the interior as a total work of art, and women's place within it as a decorative continuation of his harmonious aesthetic vision.⁹ His view that haute couture fashion was immoral further inscribes his wife's body as a vital component of his architectural morality.



Figure 4.1 Dress designed by Henry van de Velde worn by his wife Maria Sethe, c.1902.
Bridgeman Images.

Van de Velde's purpose was to display women as an extension of the interior, performing the role of the art object in their decorative appeal, and in so doing forgo fashion's directions in favor of the aesthetic vision of the architect-artist. While van de Velde promoted his fashion reform as a way for women to display their personality in the home, he also equates his dress with the morality of naturalism, and in opposition to the tyranny of fashion's change and its exposure of women's bodies. Yet, van de Velde's ideal of facilitating women's personality projected through dress is, in many ways, as dictatorial as he perceives haute couturiers to be. Even more so when he argues that women's personality should be confined to the interior of the home, where "in the street, she should rein in the expression of her personality since the streets are public and her clothes should therefore blend in."¹⁰

This statement reveals that women's bodies were expected to "blend in" whether they were situated in the home or on the street. Viewed in

this way, it confirms that when Walter Benjamin presents the interior as an expression of the personality, it is not that of any female inhabitant. Benjamin's view that "with van de Velde there appeared the house as an expression of the personality. Ornament was to such a house what the signature is to painting" is relevant to consider here.¹¹ It is likely that Benjamin is referring to the idea that the designed interior, while presented to the client as a display of his or her personality, was in fact a total vision conceived by the architect-artist. As discussed in [Chapter 1](#), for Benjamin, the Art Nouveau interior was not so much a place of private contemplation but a constructed image of its owner on display for public expression to bourgeois society. As such, I argue that van de Velde's dress reform can be understood as another element in his architectural ensemble. Rather than expressing women's identity through her dress, what is presented, instead, is the architect-artist's idealization of her personality and moral virtue linked to the interior through aesthetic form. As described in [Chapter 1](#), van de Velde's ideas concerning the morality of fashion comply with the broader social concerns of Art Nouveau, to reintegrate women's interest in the home at a time when traditional gender roles were being challenged by the *femme nouvelle* and her desire for greater political, social, sexual, and financial freedom.

As well as designing garments for his wife, van de Velde produced dresses for his clients so they might also be integrated into their home interiors through uniform patterns and motifs. As Karl Ernst Osthaus, a patron of van de Velde's *Hoehnhoef* house, quipped in 1906, "woe to the lady who would enter such a room in a dress that was not artistically suitable."¹² Later, as architectural historian Mark Wigley outlines, the Austrian architect Adolf Loos would be particularly scathing of this aspect of van de Velde's design philosophy, suggesting that one would have to change clothes to change rooms in his interiors and equating his architectural work to "the design of women's dresses."¹³ Compared to the rationalist desires of Loos' modernism, van de Velde's Art Nouveau architecture, interiors, and dresses were ornamental and thus degenerate and fashionable in their compromise of utilitarian form.

In an effort to promote his idiosyncratic approach to dress reform, in 1900 van de Velde organized an exhibition in Germany of "Modern Ladies Clothes Designed by Artists," including himself, Alfred Mohrbutter, Else Oppler, and Peter Behrens.¹⁴ The success of this exhibition would

lead him to a lecture tour of Vienna, where his thoughts would influence the Secessionist artists and the Wiener Werkstätte. The painter Gustav Klimt of the Secessionist movement, along with the fashion designer Emilie Flöge, and designers Josef Hoffmann and Koloman Moser, who founded the Wiener Werkstätte in 1903, were all part of the Viennese avant garde who felt compelled toward visual and aesthetic unity in all aspects of daily life. These designers further developed the artistic dress movement in Vienna. Determined to challenge the dictates of fashion, like van de Velde, the design philosophy of *Gesamtkunstwerk*, or “total work of art,” underpinned their attitudes to women’s dress, architecture, and the interior. As Hoffmann and Moser describe,

So long as our cities, our houses, our rooms, our furniture, our effects, our clothes, and our jewellery, so long as our language and our feelings fail to reflect the spirit of our times in a plain, simple and beautiful way, we shall lag infinitely behind our ancestors.¹⁵

The Secessionists’ interest in clothes reflected their aim of asserting an aesthetic appropriate to the modern world but rejecting the mass-produced industrialization of modernity. As with van de Velde’s creations, the Viennese artistic dress reform movement sought a more healthful dress that could be worn without a corset, promoting women’s mobility. These long, loose, straight dresses allowed women to move more freely. In some ways they were similar to a tea-dress of the time, worn when entertaining friends at home. Essentially, the artistic dress was a form of “private” attire that was adapted so that it might be worn on social occasions. As art historian Rebecca Houze argues,

The artistic dress movement in Vienna may be viewed as an attempt to come to terms with modernity by bridging the separate realms of domesticity and social life through clothing, specifically by working *with*, rather than against the idea of fashion.¹⁶

This summation is reflective of debates that develop throughout the late nineteenth and early twentieth century, where the relationship between fashion and the interior as indicative of a woman’s personality positioned her in a complex and contradictory role in relation to public and private space.

The architect Josef Hoffmann's interest in fashion is explored in his 1898 article "The Individual Dress." Here he describes fashion's failure to accord with character and the circumstances of life, where the wearer is subject to the tyranny of the tailor rather than expressing his or her unique individuality.¹⁷ Hoffmann condemns the mask of fashion, instead desiring that the personality of the wearer be on display. Wigley notes that Hoffmann is arguing for the integration of the modern interior, modern fashion, and modern life when he raised the question: "How does it happen that people who make an effort to be dressed according to the latest pattern, act at home as if they were living in the 15th or 16th century?"¹⁸ This philosophy underpinned the garments that he designed for his wife Ditha between 1905 and 1906, where the black-and-white stripe and checkerboard textiles of his dresses are replicated in wallpaper patterns and furniture. While Hoffmann shares a desire for dress reform that would converge with the motifs and patterns of the interior in the same way as van de Velde, Hoffmann's friendship with the couturier Paul Poiret, along with his criticisms of mass-produced clothing, suggests that his view of haute couture was not as scathing as van de Velde's moralistic proclamations. Further, the desire for women to wear reform dress in public on social occasions marks a point of departure from van de Velde's views that women should not display their personalities outside the home.

Developing from Hoffmann's initial reform dresses, the fashion division of the Wiener Werkstätte opened in 1911, eight years after the workshop was founded. It was the most successful of the collective's commercial ventures, producing fabric designs for clothing specializing in patterned sheath-like dresses "appropriate for women living in Wiener Werkstätte designed dwellings."¹⁹ Hoffmann, Moser, Eduard Wimmer-Wisgrill, and a number of women designers—including Mathilde Flögl and Maria Likarz-Strauss—produced textiles, dresses, shoes, leather goods, bags, and accessories catering to an exclusive market of wealthy Viennese patrons. The commercial success of Viennese avant-garde artistic fashions is evidenced by their availability at Emilie Flöge's salon Schwestern Flöge, which sold her own designs as well as those by Klimt and the Werkstätte. This affiliation was further amplified through the interior of the salon that was also designed by Hoffmann and Moser. Photographs of the fitting rooms published in the German edition of *Art and Decoration* in 1905

depict a striking interior of black geometric moldings framing white walls and simplified white geometric furniture ([Figures 4.2](#) and [4.3](#)).²⁰ The overall effect was further verification of the modern and fashionable status of the garments being sold.



Figure 4.2 Fitting Rooms at Swestern Flöge, designed by Joseph Hoffmann and Kolomon Moser, 1904. Credit: Imagno Editorial. Collection: Hulton Archive/Getty Images.



Figure 4.3 Emily Floge in the Salon Schwestern Flöge, 1910. Credit: Imago Editorial. Collection: Hulton Archive/Getty Images.

While a nationalist approach to design was important to the Werkstätte philosophy, by 1915 the workshop had moved away from extreme dress reform ideals and adopted styles similar to the Parisian couture houses—in particular Poiret's Directoire silhouette. Sessionist and Werkstätte dresses were no longer seen as “reform dress” but rather chic and elegant modern fashion. Viennese avant-garde garments and textiles were promoted in fashion magazines of the era, including *Vogue*, and the Werkstätte opened stores in Zurich, New York, and Berlin. Eduard Wimmer-Wisgrill, the director of the fashion department, was titled the “Poiret of Vienna” and his designs were identified as a vital means for women’s artistic self-expression.²¹

The relationship between the Wiener Werkstätte and Paul Poiret proved to be particularly significant. It not only influenced the styles of Viennese fashion but had a lasting effect on the Parisian couture house. Poiret’s visit to Hoffmann’s Palais Stoclet near Brussels in 1910 was the

design impetus for the remodeling of his couture house to undertake the renovations in the Werkstätte style he observed there. As Troy outlines, the music room designed by Hoffmann for the Palais Stoclet provided the inspiration for the Louis Süe imagined theater for staging fashion shows in Poiret's "Salle Fraîche" ([Plate 6](#)).²² Poiret also requested that Hoffmann build a house for him, a plan that was eventually taken up by Robert Mallet-Stevens, who was similarly inspired by the Werkstätte's designs.

More importantly, this visit transformed Poiret's thinking regarding how the link between fashion and the interior could benefit his entrepreneurial empire. He states thus in his autobiography:

In Berlin and Vienna I went to all the exhibitions of the decorative arts. It was then that I made the acquaintance of ... Hoffman, Muthesius, Wimmer, Bruno Paul and Klimpt [sic] ... I met a whole swarm of architects who were seeking for the New and sometimes found it ... I spent whole days in visiting modern interiors, built and arranged with such a wealth of new ideas that I had seen nothing like it at home ... I dreamed of creating in France a movement of ideas that should be capable of propagating a new fashion in decoration and furnishing.²³

Poiret's observations of the Viennese workshop provided the model for École Martine and Atelier Martine, his design school and workshop that sold textiles based on the drawings of young female students who were encouraged to produce brightly colored, naïve, floral patterns. As described in [Chapter 3](#), Poiret adopted the *Gesamtkunstwerk* approach as a way of conceiving the relationship between fashion and the interior to create a total "lifestyle" for his customers. However, he also conveyed views startlingly similar to those of Adolf Loos, who critiqued Hoffmann's ideal that all elements of the interior from furnishing to floor coverings should be the remit of the architect-designer. Poiret states that "this substitution of the taste of the architect for the personality of the proprietors has always seems to me a sort of slavery—a subjection that makes me smile." Poiret, however, was more concerned with maximizing opportunities for sales than adhering to any philosophical underpinning.²⁴ The diverse range of patterned wallpapers, cushions, rugs, and furniture produced by Atelier Martine further suggests that stylistic cohesion was

not a primary concern for the design house ([Figure 4.4](#)). Instead it produced highly personalized interiors for patrons as diverse as the American dancer Isadora Duncan, the French aviator Baron de Précourt, and the French actress Andrée Spinelli—who features in Poiret's Rosine perfume advertisement in her Martine-designed apartment.²⁵



Figure 4.4 Roger Viollet, A view of interior decoration of Paul Poiret for Atelier Martine presented at the Grand Palais, Paris 1924. Credit: Roger Viollet. Collection: Roger Viollet/Getty Image.

Poiret's recognition of the Werkstätte as a potential commercial model for his haute couture business highlights how the group developed their ideas about fashion from antifashion ideas of aesthetic dress reform to engagement with the fashion system. As Houze argues, the success of the Werkstätte's enterprise was based on the complementary marketing of artistic interiors, fashion, and architecture. The emphasis on decorative surface pattern appealed to women as an expression of their personalities through a cohesive "modern style," not least because the vast majority of the Werkstätte's designers were women.²⁶

It is partly for this reason that the Austrian architect Adolf Loos was scathingly critical of the Vienna Secessionist movement. In a 1927 public lecture he condemned their work as “feministic eclectic rubbish arts and crafts” created by “*Fraulines*, who regard handcrafts as something whereby one may earn pin-money or while away ones spare time until one can walk up the aisle.”²⁷ Loos believed that ornamentation was a degenerative feminine trait, an idea that he links directly to fashion and the idea of “style” as anathema to truly modern architecture. Despite his declarations against the Werkstätte’s “fashionable” design, ideas of dress constantly informed Loos’ writing on architecture. Gottfried Semper’s theories concerning hanging textiles and the principles of cladding are the basis for Loos’ thoughts regarding architecture’s task “to provide a warm and livable space” for the interior while producing a masked exterior.²⁸

Reconsidering architecture through fashion: Adolf Loos and Le Corbusier

Adolf Loos’ discourse on fashion has provided numerous design historians including Colomina, Wigley, and Janet Stewart with ample material to dissect his philosophy of architecture and interior designs. Here, I revisit these readings with the purpose of highlighting how architects such as Loos manipulated social understandings of fashion and the interior and its relationship to the feminine to radically recast the aesthetics of modern design.

The distinction between the purpose and surface of men’s dress and women’s fashion, in many ways, lies at the heart of Loos’ approach to architecture and the interior. The austere English gentleman’s suit, in its simplicity and rationality, as Loos sees it, is a metaphor for “the modern [which] is characterised by a desire for the disguise of difference.”²⁹ For Loos the modern man is masked through the uniform nature of his clothing, protecting his inner difference and individuality from the social sphere, where

[t]he person who runs around in a velvet suit is no artist but a buffoon or merely a decorator ... Primitive men had to differentiate themselves

by the use of colours, modern man needs his clothes as a mask. His individuality is so strong that he cannot express it any longer through his clothing. The lack of ornament is a sign of intellectual power.³⁰

Loos draws a connection between his architectural purpose of concealing the intimate world of the interior from the public façade of the exterior, and uses men's fashion as a metaphor to describe his approach. He states,

When I was given the task of building a house, I said to myself: in its external appearance, a house can only have changed as much as a dinner jacket. Not a lot therefore ... I had to become significantly simpler. I had to substitute gold buttons with black ones ... The house does not have to tell anything to the exterior; instead, all its richness must be manifest in the interior.³¹

Here, as Colomina convincingly argues, Loos marks the exterior as a mask, a seamless façade that gives nothing away, to protect the inhabitant's identity from the outside world ([Figure 4.5](#)). In its rationality and lack of ornament the exterior echoes the male suit, which through its inconspicuous form hides its wearer's individuality and allows him to perform social roles. In this way Loos identifies a polarity between exterior/interior, public/private, and the social/inner life of individuals that his architecture seeks to maintain.³²



Figure 4.5 Adolf Loos House Laroche-Gasse 3 in Vienna, photographed by Johanna Fiegl 1912–1913. Credit: Imagno. Collection: Hulton Archive/Getty Images.

Conversely, women's fashion and its frivolities were primitive for their decorative elements. Loos exclaims,

Ladies fashion! You disgraceful chapter in the history of civilisation! You tell of mankind's secret desires. Whenever we peruse your pages, our souls shudder at the frightful aberrations.³³

This sentiment has parallels with van de Veld's moralistic lambast of haute couture and its accentuation of women's bodies; however, it goes one step further and identifies ornament and its associations with sensuality as a degenerative form of self-expression. As Wigley explains, Loos felt that women use decorative fashion as a way to entice men, and as such ornamental dress is a sexual crime of immoral seduction—an idea that Loos also uses to condemn architectural styles that apply fashionable façades to clothe their surfaces.³⁴ In other words, Loos sees both women's fashion and ornament in architecture as equally deceptive in their purpose of attracting attention through frivolous display and in

their shared interest in representing social distinction through surface design.

For the most part, Loos' architecture follows a formula in which strict gender divisions are imposed between public and private. Women belonged to the private realm, and even in the domestic sphere, within Loos' interiors sensuous surfaces were relegated to highly intimate spaces. As opposed to the "feminized" Jugendstil ornamental interior, typical of the Wiener Werkstätte, Loos reformed the home to fit with his vision of modernism that freed architecture from superficial surface decoration in favor of the authority of "masculinized" geometric style.

As numerous architectural historians have noted, Loos' pragmatic approach to fashion, architecture, and the interior was at times contradictory, most obviously in his imagining of a Paris home for the performer Josephine Baker ([Figure 4.6](#)).³⁵ Never realized, the Baker House Project of 1928 has been described as a "love letter" to Baker after he encountered her dancing in Paris ([Figure 4.7](#)).³⁶ Planned as a three-story rectangular building, flanked by a cylindrical tower, the striking façade of horizontal black-and-white marble stripes is the antithesis to Loos' ideal of the unadorned and unassuming façade. It has been interpreted habitually as an instance of colonial ideology, a marker of racial difference, the "untamed" surface of the primitive, and, more benignly, as a striped swimsuit.³⁷ Whatever Loos' intention, it runs counter to his overall architectural aims regarding the exterior as mask—instead, I argue, he presents a project that constitutes fashion and its associations with an erotic and sexualized surface. Through the dramatic striped exterior, he represents the display of Baker's public persona, the African American dancer renowned for her overtly sexual performances, dressed in glamorous haute couture, conveying to a European audience both her modernity and her representation of the primitive Other.

The interior of the Baker House project similarly diverges from Loos' general designation of the interior as a private and intimate space. According to architectural historian Elana Shapira, the house was designed to highlight the demarcation between public and private areas, where the public areas were exaggerated for spectacular effect as a theatrical stage for the performer. In particular, the centrally located swimming pool with its surrounding windows was designed as a forum for Baker's exhibition.³⁸ Colomina draws attention to Loos' close collaborator

Kurt Ungers' description of the project, which highlights the role of spectatorship and the gaze and the differentiation between public and private that characterized the house. Ungers outlines how the rooms were arranged around the pool to

[i]ndicate that this was not for private use but as a miniature entertainment centre. On the first floor, low passages surround the pool. They are lit by the wide windows visible on the outside, and from them, thick, transparent windows are let into the side of the pool, so that it was possible to watch swimming and diving in crystal-clear water, flooded with light from above: an underwater revue, so to speak.³⁹



Figure 4.6 Josephine Baker sitting on a tiger rug. Collection: Hulton Archive/Getty Images.

From this description, it is clear Loos imagined the swimming pool as a stage to observe the erotic body of its star performer. Rather than a private space where Baker might relinquish her artistic persona, the

spectacular swimming pool encourages Baker to continue to perform her public image in the private realm to a voyeuristic audience. The “public” intention for the interior, coupled with the façade’s dramatic exterior, suggests that Loos saw the Baker house as an exotic surface to form the backdrop to Baker’s erotic performances.⁴⁰ The project was an imaginative space for Loos to fantasize about Baker, rather than complying with any of her architectural desires. Her fifteenth-century château “Les Milandes,” which she acquired in 1947, is a vastly different proposition to Loos’ modernism. As Alice Friedman argues,

For Loos the ornamental stripes on the exterior of the house and the dream of Baker’s dark body in the shimmering water were paired images in a fantasy of racial and sexual superiority; the house and her body were one—and they were his because he could indulge his desire to look and take pleasure in them.⁴¹

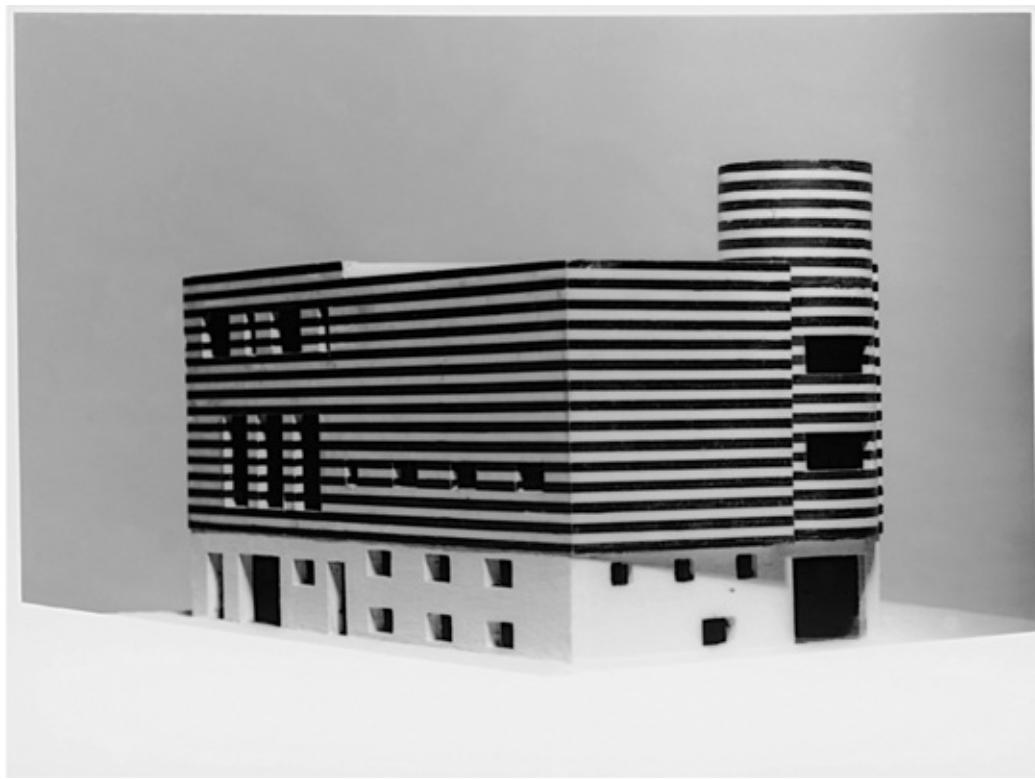


Figure 4.7 Adolf Loos, model for Josephine Baker House. © Albertina Museum, Vienna.

From these readings, I argue that Loos’ Baker house can also be understood as a form of fashion, a highly individualized haute couture

dress imagined for Baker to live in based on his interpretation of her public persona. The house represents all that he condemns of ornament and fashion; while its horizontal black-and-white stripes are aesthetically modern, they are in the realm of the cubist geometric fashions of Sonia Delaunay or *Maison Myrbor*. By the time Loos imagined Josephine Baker House, the performer had transformed herself from an exotic dancer in banana skirt into a sophisticated modern woman dressed by Poiret and Madeleine Vionnet. Just as Baker used the surface of fashion to enhance her audacious image, Loos appears to adopt the striped exterior of the building as striking aesthetic bravura. It is an aberration from the architect's polemic views regarding the degeneracy of feminization and sensual surface in their bid for attention—as Colomina adeptly surmises, "the house is all surface; it does not simply have an interior."⁴²

The unrealized Baker house exterior is an anomaly within Loos' oeuvre of neutral white façades that epitomized Larochgasse and the Moller, and Müller houses. As Wigley has argued in his revision of architecture based on dress reform, the white wall, initially an antifashion statement against the excesses of ornament, in turn became a sign of fashionable modernism. Indeed, as Wigley outlines, uniform white walls were considered an iconic sign of Le Corbusier's architecture and were continuously perpetuated by his disciples long after he had discarded them.⁴³ While the white wall was an antifashion statement for the uniform appearance of modern architecture, what many architects failed to recognize was that it had its fashion equivalent in the form of Chanel's little black dress.

In 1929, nearly ten years after women had started to adopt the *La garçonne* look as a fashionable image of emancipation, Le Corbusier turns to the modern woman's sleek silhouette as a model to emulate in architecture. He states,

Women have preceded us. They have carried out the reform of their clothing. They found themselves at a dead end: to follow fashion was to give up on the advantages of modern techniques, of modern life ... So women cut off their hair and their skirts and their sleeves ... And they are beautiful: they lure us with the charm of their graces of which the designers have accepted taking advantage. The courage, the liveliness, the spirit of invention with which women have operated the

revolution of modern clothing are a miracle of modern times.⁴⁴

In fact, as I argue in relation to the couture salon and the couturier's homes, modern women were engaging with modern architecture and interior design years before Le Corbusier seemed to notice their existence. In 1926, French *Vogue* published a feature article on Pierre Jeanneret and Le Corbusier's *Maison La Roche*, accompanied by a number of photographs that illustrated the building's "entirely Modern" façade and interiors. Built between 1923 and 1925 for the Swiss bank merchant Raoul La Roche, with the express purpose of displaying his Cubist art collection, the villa helped to establish Le Corbusier as a modern architect and is considered as the first implementation of his "Five Points towards a New Architecture" (which he would develop in 1927). In highlighting the future thinking and modern vision of the architects, the fashion magazine proclaims that the *Maison La Roche* is a new type of architecture adapted to the age, inspired by mechanical simplification. Urging its readers to adopt this style of living that manifests in the interior as "simple, hygienic and devoid of useless bric-a-brac," *Vogue* engages with the language of modernism that is familiar to fashion.⁴⁵ I will return to the relationship between modern women and aesthetic modernism in [Chapter 5](#) through a series of case studies that highlight how the integration of fashion and the interior represented women's professional identities and modern lifestyles. What is significant to take into account here is that Le Corbusier's architecture displays a fashionable image to women despite all of his proclamations to the contrary.

While for the most part Le Corbusier's writing follows Loos in his critique of fashion and ornament and its influence on architecture, it is important to note that in his early career as an interior decorator, Le Corbusier—who between 1912 and 1917 was Charles-Edouard Jeanneret—was influenced by fashion. Poiret, and the artists and designers he was affiliated with including Sue and Mare, and Mallet-Stevens, all followed in the footsteps of the Wiener Werkstätte and were key figures of the Parisian art scene that Le Corbusier engaged with.⁴⁶ As Wigley argues, Le Corbusier moved in fashionable circles and so his "overt dismissal of fashion that punctuates [his] writing must therefore be analysed in terms of his ongoing engagement with it."⁴⁷

Perhaps the most obvious way that Le Corbusier employed fashion was through photography. Unlike Loos, who said “it is my greatest pride that the interiors which I have created are totally ineffective in photographs,” Le Corbusier’s architecture was frequently published in magazines as iconic representations of the modern movement.⁴⁸ Loos argues that the publicity of architecture places it in the sphere of fashion rather than function when he states that “there are designers who make interiors not so people can live well in them, but so they look good in photographs.”⁴⁹ From these statements it can be extrapolated that Loos’ non-photogenic interior is another method to distance his work from fashion, with its tendency toward spectacular image making and the imperatives of desire. This sets him apart from Le Corbusier, who, as Colomina observes, constructs an image for his architecture that is similar to advertising.⁵⁰

Colomina argues that unlike Loos’ architecture, which turns in on itself, the exterior and interior divided, Le Corbusier’s buildings reveal the interior to the exterior and vice versa, through the open window ([Figure 4.8](#)).⁵¹ Where Loos sees the exterior as mask, hiding the inner world of the inhabitant from view, Le Corbusier’s interior is open to the scrutiny of the viewer’s gaze. In other words, Loos maintains a division between public and private through architecture and the interior, while Le Corbusier exposes the interior, and both are made public. I argue that this observation places Le Corbusier’s architecture in the same realm as the couturier’s private interior used for publicity purposes. In revealing the interior to the gaze of the public through the publicity of architecture as image, Le Corbusier draws on his understanding of advertising, garnered through his work on his avant-garde journal *L’Esprit Nouveau*.



Figure 4.8 Le Corbusier and Pierre Jeanneret, *Maison La Roche* 1923–1925. Photo by Ruth Berry 2016.

Colomina identifies that Le Corbusier enhanced photographs of his architecture by masking backgrounds and tracing lines to enhance their purity. However, she doesn't comment on the way this process can be seen to glamorize architecture. I contend that through careful editing and styling, Le Corbusier performs the tasks of a fashion photographer, producing an idealized background in the studio to enhance the forms of the fashion object. In representing architecture as a carefully chosen, constructed image, Le Corbusier engages directly with the fashion system by transforming it into an object of consumption. The possibility for Le Corbusier's architecture as a consumer object is evidenced not only by its presence in *Vogue* but also in a 1927 Mercedes Benz advertisement that equated the Weisenhoff buildings to fashion featuring the double-house as a backdrop to the car and a fashionably dressed modern woman.

The marketing of Le Corbusier's architecture, such as *Maison La Roche* or the Weisenhoff buildings, to women as images of fashionability is indicative of the ambivalent relationship that emerges in the 1920s

between modern women, architecture, and the interior. These ideas will be explored further in [Chapter 5](#); however, it is worth identifying here Alice T. Friedman's research, which reveals that it was often emancipated women who were rethinking ideas of domesticity that commissioned innovative design and architecture in the home.⁵² This is the case for Le Corbusier's Villa Stein-De Monzie (1926–1928), commissioned by Madame de Monzie, Sarah Stein, and her husband Michael, that redefined domestic space to suit their unconventional living arrangements. As Friedman argues, women who saw themselves as modern identified with architecture that was considered avant garde, "implementing change and involving themselves in a creative process."⁵³

Certainly, the popularity of modernist architecture and the interior as represented in magazines such as *Femina* and *Vogue* attests that modern women were interested in innovations of modern design and were compelled to integrate these images into the realities of their daily lives. However, modern movement advocates like Le Corbusier often saw modern women's engagement with the interior as problematic. Although he worked with the furniture designer Charlotte Perriand for ten years and admired Eileen Gray's metal furniture and house E.1027, Le Corbusier's ultimate desecration of E.1027 with sexual and garish murals has been much discussed by architectural historians as an act of violence and criticism against the female architect.⁵⁴ His complex and often contradictory position regarding the relationship between fashion and the interior is highlighted by an act that ultimately disavows any form of feminine pleasure of surface. Aside from his working relationships with Perriand and Gray, Le Corbusier often perpetuated a critical view of women's engagement with the interior, typical of heroic modernism. For example, he interpreted the products that would come to be associated with Art Deco as merely a fashionable style, failing to radically alter architecture toward a logic of rationality and functionality in the way that he intended—in essence a feminized decorative form of modernism.

Design historian Bridget Elliot observes that Art Deco has been "cast as the stylistically impure, superficial and commercially contaminated counterpart to the modernist avant-garde"; however, this "hybrid space was one that seems to have suited experimental women artists and designers particularly well."⁵⁵ [Chapter 5](#) argues that both forms of aesthetic modernism—Art Deco and the Modern movement—were

adopted by women along with fashion to transform their social relationships and professional lives.

5

FRAMING THE MODERN WOMAN: PERFORMING FASHIONABLE LIFESTYLES

The modern woman of the interwar period was an image mediated through fashion, advertising, and popular culture. She came to personify an emancipated figure of social, sexual, political, and technological advancement of the modern era. Sartorial codes related to a perceived “masculinized” form of dress—boyish hairstyles, straight-waisted shift dresses with short skirts, and pants, often dubbed *la mode garçonne*—visually communicated new liberties in the form of movement but also in the challenge to traditional gender roles. The plot of Victor Margueritte’s best-selling book *La Garçonne* (1922) and its central character Monique inspired the name for this new feminine type. Through her short hair and skirts, occupation as interior design proprietor, and sexual autonomy, Monique of *La Garçonne* or “*femme moderne*,” as she was otherwise known, exemplified that to be modern was to pursue one’s own desires and personal liberation. Fashion and the interior were symbolically linked to the modern woman not only through Margueritte’s book but, as we have seen in previous chapters, through mass-media magazines and images that promoted these lifestyles to women.

This chapter further develops the argument made in [Chapter 3](#), which established how haute couturiers Chanel and Schiaparelli promoted their private residences as integral images of their modern woman personas. Here, I examine the work of significant female practitioners, namely the photographer Thérèse Bonney, the artist Tamara de

Lempicka, and the architect-designers Eileen Gray and Charlotte Perriand, to consider how fashion and the interior were interpolated in the professional and personal lives of so-called modern women in Paris of the interwar years. Each of these women engaged with the aesthetics of the modern interior and wore fashionable clothing that enhanced their reputations among their professional and social circles. As individuals they claimed spaces in art, design, and fashion that set them apart from traditional feminine ideals, but they also intersected with each other, through personal and professional relationships, creating a network of cultural enrichment. The aim in analyzing the case studies presented here is to call attention to the ways that fashion and the interior provided images and forms of representation that could be cultivated for the purpose of enhancing public personas and lifestyles that challenged traditional gender roles and sexual mores. Further, it highlights how the domestic interior, commonly associated with women's closed and private existence, was made publicly visible through the modern woman's concern for appearance, and as such offers an alternate reading to dominant culture representations of the domestic as a space of feminine confinement and conformity.

Fashioning the modern woman

Gabrielle Chanel in particular has been acknowledged for revolutionizing women's dress, often given credit for abolishing the corset, introducing the straight, short-skirted silhouette, as well as the wearing of pants and short hair, in an effort toward women's increased physical mobility. Although Chanel was not the first or only couturier to introduce these so-called masculinized elements of fashion (both Poiret and Vionnet pre-dated her innovations in many instances), she embodied and performed the modern woman's image and lifestyle so thoroughly that she came to be considered as her epitome.¹ As discussed in [Chapter 3](#), Chanel's self-promotion provided an important underpinning to her brand identity as a modern woman. This was achieved by establishing an image of herself that represented emancipation through her symbolic appropriation of masculine dress, sexual freedom evidenced by her many high-profile lovers, social mobility offered by both high society and avantgarde friendships, and financial independence achieved through her work but often conveyed through the appearance of leisure. As Valerie Steele argues,

Chanel was typical of the entire modernist movement. To the extent that she stands out, it is because she most successfully synthesised, publicised and epitomised a look that many other people also developed.²

Chanel created a style of comfort and practicality that complemented an active life and, according to *Vogue*, expressed "the heart and soul of *la femme moderne*"³ ([Figure 5.1](#)). The language of liberation signified by this mode of dress was just one aspect of the modern woman phenomenon in interwar France. Mary Louise Roberts' significant historical analysis of the subject, *Civilisation without Sexes*, traces the figure as a development of the "new woman" (*femme nouvelle*) of prewar avantgarde circles who embodied bohemian ideals of social and sexual freedom, to the more proliferate image of the modern woman who appealed to the avantgarde, working women and the bourgeois alike. She is thought to have gained momentum as a result of increased work

opportunities necessitated by men's engagement in the First World War and the resultant increased visibility of women independent of men—bachelors, celibates, widows, and lesbians.⁴



Figure 5.1 Vogue 1926, Illustration of a model wearing Chanel's little black dress. Collection: Conde Nast/Getty Images.

Relinquishing her domestic functions and maternal obligations, the modern woman was in many ways a figure of uncertainty and anxiety. Her desire for independence and rejection of traditional gender roles threatened society's divisions between public and private, work and family, production and reproduction and so was often portrayed by conservative elements of the French media as a problematic figure to be blamed for declining birth rates and the loss of tradition. This was in part attributed to modern masculinized fashions as a symbol of dissident gender and sexual identities, where women who identified as nonheterosexual often adopted these styles to make visible same-sex desire. It is important to note, however, that while nonheterosexual

women adopted masculinized dress in the 1920s, the style was widespread among women who identified in a variety of ways and was considered the epitome of chic modernism. Above all, the modern woman was a symbol of change and was often aligned through advertising, fashion, and popular culture with new social practices related to pleasure such as smoking in public, drinking, and dancing, as well as new forms of mobility, including driving and partaking in sports.

While the prevailing image of the modern woman is often concerned with her public visibility and lifestyle outside the home, the new spaces of modernism that she engaged with might also be conceived as residing in the interior. The decoration of domestic space was considered a form of women's creative and individual outlet and so by adopting a modernist aesthetic, prominent female identities could further promote their modern lifestyles. As Sparke contends,

Fashionable dress and interior decoration became the visual, material and spatial expressions of women's engagement with modernity, both of them offering ways in which, through consumption, women could acquire a stake in the world of "taste."⁵

What would come to be known as the Art Deco interior was particularly associated with the modern woman as it represented luxury, glamour, leisure, and pleasure as well as technological advancement. It was a style that had specific links to fashion as a cultural force, emphasizing spectacle, seduction of surface, and aesthetic appeal. It was familiar to women through their patronage of boutiques, salons, hotels, and clubs. Importantly, as a decorative style it became increasingly accessible through mass production and was integrated into the home through promotion in design magazines and aspirational images in film.

The idea that the modern woman might adopt the domestic environment as a site of female agency is complex. During the interwar period, the natalist movement idealized women's position in the home and the modern interior and its machine-like efficiencies were promoted to women through the rhetoric of liberation associated with the modern woman image. For example, at the 1931 Home Show, Academy of Sciences member, Dr. Edouard Pomaine claimed,

I would never advocate relegating a woman to pursuing a technique that she might consider inferior to her intellect as an educated woman. Without debasing herself, the modern woman can work happily in the kitchen if she considers it rather as a laboratory, perhaps as the atelier of an artist.⁶

The conservative agenda of relegating women to the home applied modernist social and cultural references in a bid to make housekeeping and motherhood a glamorous proposition for educated middle-class women. However, another image of the modern interior emerged that positioned the well-designed domestic space as a site of social liberation for those women who identified with bachelor, Sapphic, and independent lifestyles. I argue that each of the women presented in the following case studies was aware of how she might create and perform an image of modern identity through her dress and interaction with the interior that would enhance her social, economic, and professional mobility, sexual autonomy, and self-determination.

Thérèse Bonney: Promoting modern lifestyles

The photographer and journalist Thérèse Bonney extensively documented the modern design movement in Paris during the 1920s and 1930s and was highly influential in bringing images of Art Deco architecture, interior, and fashion to the United States through newspapers, magazines, and books. Most notably, the coauthored book with her sister Louise A *Shopping Guide to Paris* presented American women with a definitive account of couture maisons, boutiques, and modern decorators in the fashion capital.⁷

Comprehensive in its description of vendors of luxury goods from antiques to accessories, the sisters' enthusiasm for couturiers such as Elsa Schiaparelli and Marie Cuttoli along with designers including Jean-Michel Frank and Francis Jourdain was evidently an exercise in promoting the modish and the modern to what they saw as an old-fashioned American elite.

Like the photographer Eugène Atget, Bonney was a *flâneur* observer of the changing street-scapes of Paris. However, while Atget's nostalgic images of shop fronts, taken between 1902 and 1927, focus on the last

vestiges of the *belle époque* and the abundant displays of delicatessens and apothecaries, Bonney concerned herself with the new minimal, geometric, and modernist façades of boutiques designed by progressive French architect-designers such as René Herbst and Georges Dj-Bourgeois. In addition, Bonney photographed the interior of bars, clubs, hotels, salons, boutiques, department stores, and private residences, as well as documenting fashion and accessories in her pursuit of emerging avantgarde styles. As Bonney said of her work, “I built up a photographic documentation of the modern decorative and design movement in France ... recording all the Salon manifestations, private commissions executed by different architects, decorators and designers.”⁸

Initially a fashion photographer, Bonney documented entire collections for Elsa Schiaparelli and Sonia Delaunay and photographed the salons of Madeleine Vionnet and Marie Cuttoli. Her friendships with these fashion designers included her among a coterie of avantgarde and modern women who would use both fashion and the interior to market their public personas. The art historian Tag Gronberg highlights how, during the interwar period, photography offered women the opportunity to establish a career. Bonney participated in the world of the artistic avant garde and a professional milieu where “women practitioners interacted with each other ... and in which the ‘modern woman’ was both the subject and object of representation.”⁹ The medium of photography offered women such as Bonney, Berenice Abbot, Germain Krull, and Madame d’Ora the opportunity to present a world of their alternate vision, through a revolutionary art form.

As a photographer Bonney held a strategic role, understanding how the medium could be used to promote her career and interests, as well as contributing to the aesthetic of modernism. In the monograph *The Invention of Chic: Thérèse Bonney and Paris Moderne*, Lisa Schlansker Kolosek examines how Bonney fostered her image as an international and modern woman, an identity which she recognized could be leveraged through the press to promote her work. Schlansker Kolosek cites, for example, a 1924 article in the *Brooklyn Times* that depicts the photographer dressed in a Sonia Delaunay Cubist-inspired outfit proclaiming, “She Unites France and America Through her Pictures with Ideas” and a 1930 *Paris Weekly* feature that emphasized Bonney’s role in taste making:

Miss Bonney follows the rapid movement of modern art, she picks out its salient points which show at once its advance and its unity. She photographs new furniture, new stuffs and new houses, her articles with their illustrations go to important American reviews and magazines and so the ideas which have been generated in Paris, are spread and explained across the Atlantic.¹⁰

Bonney's role in promoting the architectural work of Robert Mallet-Stevens was particularly significant. Villa Noailles, Mallet-Stevens' first realized commission, was photographed by Bonney for a July 1928 article in *Art et Decoration*, promoting his work to a French consumer audience, while an April 1928 feature on the rue Mallet-Stevens in the *New York Times* resulted in his American endorsement. Megan Meulemans notes of the venture that through Bonney's photographs, Mallet-Stevens "was propelled into the public eye, beyond the constraints of his identity as an interior and film designer ... [and] was established as a practicing modern architect."¹¹ Bonney's advancement of Mallet-Stevens' career also enhanced her own, where her photographs for the Villa Noailles article captured the interior furnishings and designs of regular clients including Eileen Gray, Djo-Bourgeois, and Gabriel Guévrékian.

Guévrékian is now probably most recognized for his modernist landscape architecture—namely, his Cubist garden for the Villa Noailles, and Garden of Water and Light at the 1925 *Exposition Internationale des Arts Décoratifs*. However, he also worked as an architect and interior designer in Paris from 1926, commissioned by Jacques Heim and Sonia Delaunay among others. In 1927, he designed the interior of Bonney's studio apartment at 82, rue des Petits Champs, complete with a glass-enclosed American bar on the terrace ([Figure 5.2](#)). Bonney's apartment served as an office for her business, and she described the space as an "open house," presumably a reference to the informal parties held at the bar for her avantgarde artistic circle of friends at the time.¹²

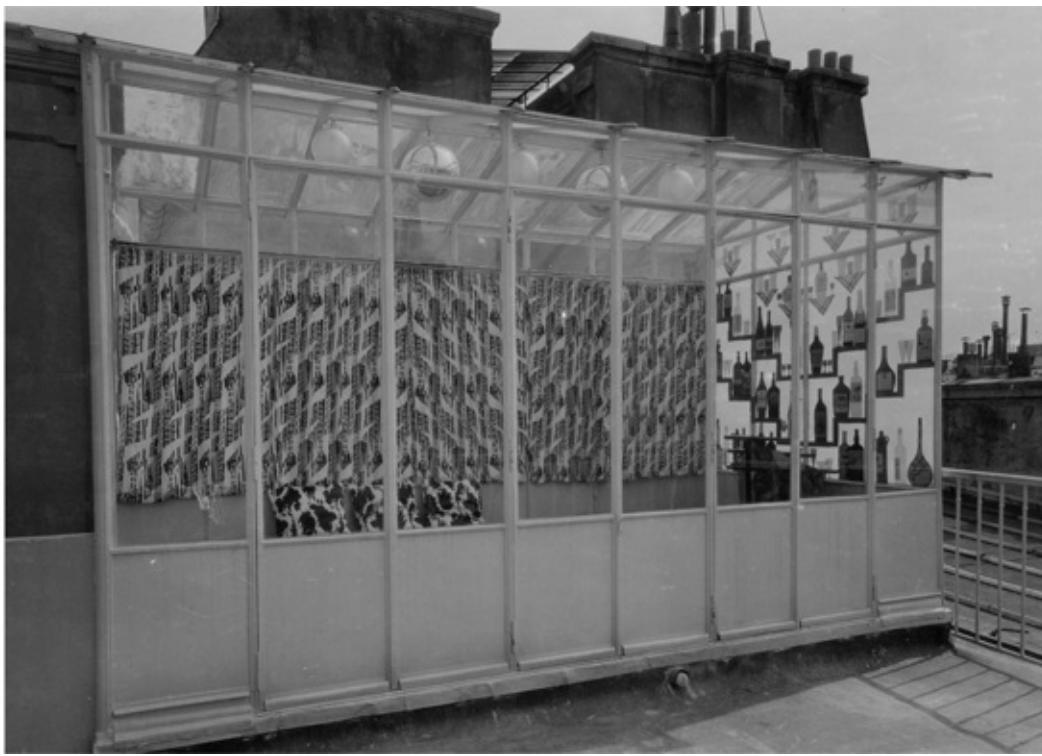


Figure 5.2 American bar on the terrace of Thérèse Bonney's Apartment, Photograph Thérèse Bonney. © The Regents of the University of California, The Bancroft Library, The University of California, Berkeley/Smithsonian Institute Image License.

Like many modern women of the era, Bonney never married and her apartment could be understood as a studio house designed for entertaining as well as working. Arguably, the emergence of spaces such as the studio, the salon, and the bar as sites that represented the modern woman's engagement with intellectual life marked the evolution of gendered space in the home. Up until the late nineteenth century particular rooms were codified according to masculine and feminine identities. Prior to the development of the modern interior, dining rooms, study rooms, and smoking rooms belonged to the masculine domain, while boudoirs and parlors were considered feminine. In forging new social spaces in the home, women disrupted conventions of public and private, masculine and feminine in ways that were distinctly modern. Further, many professional women sought to make these domestic spaces of social mobility visible through promotion in the mass media as a method for displaying modern lifestyles and identities. As such, it can be extrapolated that women viewing these changed domestic conditions in magazines such as *Vogue* and *Femina* would adopt similar practices in

their own homes, and so I contend, images of the modern woman in the modern interior can be considered agents of social change.

A number of Bonney's photographs of her own apartment, depicting her office and dressing room, were included in a feature regarding the architect's work in *Art et Decoration* of April 1929.¹³ The article extols Guévrékian's rationalist sensibility, and Bonney's apartment is evidence of the designer's ability to seamlessly integrate modernist, functional, in-built furniture to the interior design in order to save space and conceal the paraphernalia of day life. In presenting her own apartment as a notable exemplar of Guévrékian's geometric minimalism, Bonney conveyed to the reader not only that she was modern in spirit for her machine-age choices in modern living but that she was an absolute authority in matters of taste and fashionability. Her promotion of the modern interior, both in her own home and that of other Parisian women of note, is encapsulated by a statement made for *Art et Decoration* (1927), where she advises as follows:

The Parisienne ... is becoming used to the new lines of the modernistic school, she instinctively demands that the same spirit repeat itself in the furniture and the accessories of the interior. Fortunately there is a new and vigorous movement in Paris, that of the decorative arts, in which the best artists and artisans of France are employing their talents in modernising the accessories of the house.¹⁴

The intersections between fashion and the interior that Bonney cultivated through her photographs and journalism should not be underestimated. During the interwar period in Paris, she frequently promoted couturiers including Madeleine Vionnet, Elsa Schiaparelli, Jeanne Lanvin, Sonia Delaunay, and Marie Cuttoli of Maison Myrbor. Regular clients also included interior designers and architects such as Paul Poiret's Atelier Martine, Eileen Gray, Charlotte Perriand, Andre Lurçat, Jean-Michel Frank, René Herbst, and Georges Djo-Bourgeois. In-turn connections between her clients and subjects were cultivated. For example, Robert Mallet-Stevens would design villas for Paul Poiret, Jeanne Paquin, and Jacques Doucet, each of whom Bonney would photograph for. Elsa Schiaparelli and Jean Michel-Frank would collaborate on the couturier's apartment and her boutique interior, and

Eileen Gray designed a number of chairs for Madeleine Vionnet's atelier. While these relationships were not necessarily forged through Bonney's influence, they were certainly promoted by the photographer and journalist through numerous avenues. As such, her photographs underline a network of relationships that promoted the contiguity of fashion and the interior to French and American consumers. Further, Bonney's photographs provided a model for modern women to engage with fashion and the interior to promote their modern lifestyles and enhance their careers without necessarily portraying traditional stereotypes of feminine domesticity through their engagement with the modern interior. This was certainly a method adopted by the artist Tamara de Lempicka, who sought to enhance her career as a painter through photographic portraits of her home.

Tamara De Lempicka: Portraying the modern woman

Throughout her career, Tamara de Lempicka was a careful manipulator of her public image, through the artful representation of her modern woman persona in leading fashion magazines including *Vogue*, *Vanity Fair*, and *Harper's Bazaar*. For example, her highly recognizable painting *Auto-portrait* (1929) was the cover for the German fashion magazine *Die Dame* in April 1929 and contributed to the publication's image of the modern woman that its readers desired to emulate. It conveyed to Lempicka's followers that she was a liberated woman, a steely figure, dressed in gray offset by the green Bugatti, an agent of change, mobility, and freedom as well as a fashionable figure to be admired. The portrait genre, as art historian Tirza True Latimer argues, is a "site of self-invention and self-inscription," a method for shaping public image and enhancing reputation.¹⁵ In the case of Lempicka's portraits—be they self-rendered or posed for in publicity photographs—the artist sought to compose a cohesive image of success and self-determination, the ideal modern woman persona, that was supported by the modern interior of her studio-apartment.

Fashion and the interior were prominent features in publicity images of the artist where she would often wear designer clothing, gifted to her by

couturiers including Schiaparelli, Lucien Lelong, Alix Grès, and Marcel Rochas ([Figure 5.3](#)). This strategy provided both the artist and designers with exposure in society magazines. Lempicka generated an image of celebrity and was photographed by some of the period's most recognized fashion photographers including Madame d'Ora and Thérèse Bonney. In these portraits she is posed as a mannequin draped in furs or luxurious evening gowns, often against the backdrop of her studio apartment. Reportedly she would use these signed publicity images to distribute to her admirers in the same way as the Hollywood movie stars that she resembled.^{[16](#)}



Figure 5.3 Tamara de Lempicka wearing Marcel Rochas. Photographed by Madame d'Ora, 1931. Credit: Imagno Editorial. Collection: Hulton Archive/Getty Images.

In 1929, Lempicka moved into her new apartment at 7 Rue Méchain, Montparnasse designed by Robert Mallet-Stevens and decorated by her architect sister Adrienne de Gorska. The apartment was one of a number of *maison-studios* that Mallet-Stevens designed in the 1920s for

residents, including the pianist Madame Reifenberg, sculptors Jan and Joel Martel, and the filmmaker Allatini. As with other studio houses designed by Auguste Perret, Le Corbusier, and Andre Lurçat, inhabitation of a Mallet-Stevens designed apartment marked out its owner as a successful artistic practitioner and a fashionable aesthete of the modernist movement.¹⁷ According to Groenberg, Mallet-Stevens designed these buildings as “photogenic architecture”; drawing on his experience as a set designer for the cinema, he created these spaces with their promotional potential for the inhabitant in mind.¹⁸ Lempicka used this photogenic backdrop as a showcase for her paintings, presumably so that viewers might comprehend how the Art Deco home interior was the ideal setting for her work.

The staircase of inverse steps and chrome balustrade present in Lempicka’s apartment were a recognizable hallmark of Mallet-Stevens’ work adhering to the aesthetics of the Union des Artistes Modernes (UAM)—which he founded in that year. Gorska was also a member of the group, and her chrome furniture, along with designs by René Herbst and Georges Djo-Bourjeois, created an overall effect of machine-age simplicity that complied with UAM’s commitment to modern materials, refrain from ornament, restrained color schemes and geometric forms. In displaying her taste for the Art Deco designed interior, coupled with soft-furnishings monogrammed with her initials, Lempicka firmly placed herself among the coterie of modernist practitioners that designed her home.

As with Thérèse Bonney, the apartment served multiple functions for the artist—home, studio, and gallery—whereby the public and private aspects of Lempicka’s life came together in social gatherings and showings that would converge around the American bar and smoking corner on the third floor of her home ([Figure 5.4](#)). Here Mallet-Stevens incorporated a round-bar and curved shelves in walnut, which Bonney noted resembled “a steam ship cabin or railway sleeping car.”¹⁹ As the architectural historian Louise Campbell argues, the *maison-studio* was a particularly important interior development for women artists. The integration of dwelling and studio allowed for a socially acceptable space for making, exhibiting, and selling art at a time when access to public exhibition galleries was more limited to female practitioners.²⁰ This was certainly the case for Lempicka, who was well known for her studio

cocktail parties—*le 5 à 7*—which promoted the artist’s glamorous image to her patrons. Her interior surroundings were analogous backdrop to her persona where its tones of platinum, blue, and gray echoed her film-star artist style.²¹



Figure 5.4 Smoking room in the maison studio of Tamara de Lempicka designed by Robert Mallet-Stevens 1930. Photograph Thérèse Bonney. Ministère de la Culture Médiatèque du Patrimoine RMN Grand Palais/Thérèse Bonney.

Lempicka’s photographic portrait, staged in the bedroom of her apartment, appeared in the decorative art journal *Mobilier et Décoration* in January 1931.²² The article and accompanying images convey her position as a modern woman through her fashion-forward approach to design, where Georges Remon notes, “we may confidently expect that interior design and furniture of the type chosen by Mme de Lempicka, with the aid of the most advanced interior designers, will be hotly sought after.”²³ The modern interior served as a monument to the artist’s status and connoisseur authority. As Gronberg argues, Lempicka

[u]sed her apartments to represent her personality and lifestyle. This staging provided not only a context but also status ... for her paintings

... Like many other architect-designed studio houses ... De Lempicka's ... apartment constituted the means for the performance of professional identity ... and she was able to present herself publicly in ways that successfully negotiated longstanding cultural prejudices and stereotypes ... women artists could still be accused of being "defeminised" by their work at this time; De Lempicka countered this with numerous photographs showing herself ... seductively posed in her bedroom.²⁴

This sensuous image of the artist framed by the luxurious fabrics of her private boudoir complement the highly sexualized reputation that she cultivated for herself as a daring and unconventional painter of society portraits. Lempicka divorced her husband Tadeusz in 1928 in order to pursue her professional life and social liaisons. The rue Méchain apartment represented her rejection of traditional bourgeois values of domesticity. Her oeuvre of work at this time was made up of erotic and Sapphic subjects, where members of the Parisian avantgarde lesbian scene were her primary client base, many of whom she was also romantically involved with. As Latimer outlines in her study of interwar Parisian lesbian portraiture, the genre served to enable women to experiment with self-representational strategies that conveyed unique gender and sexual identities to the extent that "they effected critical embodiments of twentieth-century womanhood."²⁵ It is clear that Lempicka consciously cultivated the bisexual aspect of her sexual identity as part of her marketing strategy, where she states that a news feature capturing her along with the lesbian entertainer Suzy Solidar, as her nude sitter in the studio, was "wonderful publicity for me."²⁶ Paintings of *la garçonne* were highly profitable and fashionable among progressive Parisian circles and were aligned with Lempicka's public image for maximum effect. Coupling this image with the modernist design of her boudoir presented her audience with an image of sexual emancipation that underpinned the subject matter of her paintings.

The homosocial circle of modern women that Lempicka was a part of required spaces that were appropriate to their professional, social, and sexual liberation. Through their fashionable interiors, they cultivated networks and promoted their profiles to gain recognition for their work. Women furniture designers and architects of the period Eileen Gray and

Charlotte Perriand further convey, through their work, how the fashion interior can be understood to support female agency within the home.

Eileen Gray and Charlotte Perriand: Designing modern women

Interestingly, Eileen Gray learned the basics of architectural drawing and construction from Tamara de Lempicka's sister, Adrienne Gorska.²⁷ Gorska engaged with ideas of the fashion interior through her tutelage under Robert Mallet-Stevens and collaborations with fashion designer and *ensemblier* Madame Lipska. As a 1930 article in the *Architect and Building News* described of Gorska and Lipska's renovation of Barbra Harrison House in Rambouillet, France,

Men are not alone in feeling this modern urge for breadth and space. One might suggest that modernism was ruthless, even brutal, and that these attributes are masculine. But we have evidence in a series of striking modern interiors, that women are equally responding to the urge for modern expression. We can glimpse, too, in these rooms designed and decorated by women artists, the great possibilities which the modern movement opens up for a field of women's activity.²⁸

Gorska's architecture, decorating schemas, and tubular steel furniture shared a modernist aesthetic with that of Eileen Gray, and both were aware of the role of fashion interiors in complementing modern women's lives.

Gray's relationship to haute couture is explored by Joseph McBrinn, who identifies connections such as her lacquer-work furniture commissions for Jacques Doucet; her penchant for shopping at Paul Poiret, Schiaparelli, and Madame Grès; and the location of her first shop, Jean Désert, in the rue du Faubourg Saint Honoré in the heart of couture's main shopping district.²⁹ Her modern woman style of dress—including short hair and masculine tailoring—aligned her image with personal freedom, avantgarde, and nonheterosexual identities. These fashions enabled Gray to move among Paris' homosocial circles, which included the painter Romaine Brooks; the actress Loie Fuller; lesbian salon hostess Nathalie Barney; and the actress Marisa Damia (her lover).

As Peter McNeil outlines, these types of homosocial relationships were important as they provided a possible source for commissions and alliances, and promoted modernist aesthetic to a group of women who wanted spaces that reflected their lifestyles.³⁰

Art historian Jasmine Rault further elaborates on how nonheterosexual-identifying interior designers such as Gray, Elsie de Wolfe, Evelyn Wyld, and Eyre de Lanux were creating new forms that appealed to Sapphic lifestyles, where “sexual and gender dissidence was not incidental but absolutely central to the modern of these women’s designs.”³¹ Her extensive study of Gray’s work identifies how modern design and architecture might communicate Sapphic identity through the elimination of traditionally gendered spaces and the use of decadent aesthetic elements that were thought to convey same-sex desire.³² Rault further argues that the “cultivation of masculinity in fashions and architecture for female subjects created spaces of possibility for dissident embodiments and inhabitations of gender and sexual ambiguity.”³³ She suggests that this ambiguity in dress allowed nonheterosexual women to both reveal and conceal their sexual identities, a form of visible invisibility that Rault also applies to Gray’s architecture with her use of partitioning to break up the visual field of interior spaces.

The Brick Screen architectural approach that Gray used to modify the hallway of the 9 rue de Lota apartment was one of her more innovative creations ([Figure 5.5](#)). This mobile system of lacquer bricks could be opened and closed to varying degrees and was designed to both create distinct space and dialogue between space, so producing a system that at once reveals and conceals. This approach to the interior, to render space visible and invisible, to play with the privacy of concealment and public exposure of space, is, to Rault, at the heart of Gray’s Sapphic aesthetic that culminates in the house she designed with fellow architect Jean Badovici—E.1027. She argues that in creating ambiguous spaces, Gray provided alternative ways of looking and appearing that are emblematic of a nonheterosexual women’s desire for interiors that emphasize “interiority, intimacy, individualised pleasures and privacy.”³⁴



Figure 5.5 Eileen Gray, Rue de Lota Apartment, 1921. © National Museum of Ireland.

Gray's designs while modern in form often included sensuous surfaces and so were considered outside and deviant to the prevailing machine aesthetic characterized by the essentially masculine features of functional minimalism.³⁵ Attitudes such as this have historically precluded Gray from the modernist canon epitomized by Loos and Le Corbusier, whereby women's designs were often prescribed with opposing socially determined attributes of femininity. As Lynne Walker argues, Gray's approach to architecture and design, which focused on the comfort of the occupant, was often attributed to her femininity and attributes of instinct and emotion, rather than the masculine architectural ideal of rationality.³⁶ I argue that Gray's association with the fashion interior in the form of the Rue de Lota apartment presumably aligned her designs with femininity and, as such, overlooks her contribution to women's cultures of modernism.

Between 1918 and 1924, Gray renovated and redecorated the 9 rue de Lota apartment of Madame Juliette Mathieu-Lévy—*modiste* (milliner and dressmaker), of the fashion house J. Suzanne Talbot. This commission

was significant as it marked Gray's transition from furniture design to the interior and architecture, where she designed walls, décors, lighting, and fixtures as well as furniture. The apartment, like much of the designer's early work, combined modernist simplicity with material sensuality, where her use of textiles, hand-woven carpets, and throw-rugs made of fur and silk provide textual juxtaposition to geometric forms. Her approach to a modern, yet sensuous interior is perhaps partly belied by her view that design should follow from "interpreting the desires, passions and tastes of the individual, [toward] intimate needs [and] individual pleasures"³⁷ as opposed to how "external architecture seems to have absorbed avantgarde architects at the expense of the interior."³⁸ This sentiment, argues architectural historian Caroline Constant, is true of Gray's work on Mathieu-Lévy's apartment in particular, for it was "directed more toward accentuating her client's individuality rather than the more general human qualities that characterize her later work."³⁹

Photographs of the Mathieu-Lévy apartment evidence how Gray used tactile materials to enhance the sensuous aspects of her designs in intimate spaces. For example, Baron de Meyer's photograph of Mathieu-Lévy lounging on the Pirogue day bed for a perfume advertisement for *Harper's Bazaar* in 1922 highlights a range of textures and surfaces ([Figure 5.6](#)). The reflective lacquered panel walls and the dark lacquered wood of the lounge are accentuated by soft-woolen textiles and shimmering silks. Mathieu-Lévy—dressed in a sequined dress and glittering jewelry—is posed in a manner redolent of Cleopatra, so heightening the appearance of the salon as a luxurious, yet modern backdrop to her glamorous and fashionable figure.



Figure 5.6 Baron Adolph de Meyer, Madame Mathieu Levy in her Rue de Lota Apartment, seated on Eileen Gray's Pirogue Day Bed. c. 1922. © National Museum of Ireland.

Similarly, a photograph from 1933 that featured in *L'Illustration* of Mathieu-Lévy's sitting room after its redesign by Paul Ruaud accentuates the material qualities of Gray's furniture designs. Two Bibendum chairs, the serpent chair (a leather version of which would later be owned by Yves Saint Laurent), and the Lota sofa are dramatized by a Zebra-striped rug and an abstract patterned wall hanging to create an exotic and luxurious misé-en-scène. Gray's references to African and Orientalist motifs throughout her early career were complicit with France's imperial project, where artists and designers freely appropriated such cultural products as a mark of exoticism and primitivist idealization. While exotic materials and objects would feature in much of Gray's early work, in the Mathieu-Lévy apartment, furniture and fittings were designed to create a cohesive environment to complement the patron's existing collection of tribal and Oriental art.

Interestingly, Madame Juliette Mathieu-Lévy's fashion house—

Suzanne Talbot (which she bought from Madame Jean Tachard in 1917) —is described by Thérèse Bonney as producing Orientalist modern creations of sleek elegance. The Talbot fashion salon featured “plain gray walls, modern lighting, modern statuary, modern screens of gold and silver.”⁴⁰ This description has resonance with Gray’s styling of Mathieu-Lévy’s apartment, so suggesting continuity between Talbot’s professional and private aesthetics in the same way that couturiers such as Schiaparelli sought to promote the continuity of brand identity with artistic persona.

The rue de Lota apartment received much attention in the press and, as with the domestic interiors promoted by de Lempicka and Bonney, served to enhance both Gray’s and Mathieu-Lévy’s professional identities as modern women. It was the subject of a *Harper’s Bazaar* feature in September 1920, in which the author praises Gray’s modernist style of lacquer décor where

[t]he walls might pose as studies from the latest Cubist exhibition. At least one panel might be “The Nude Descending the Staircase” ... the screen ... is black touched with silver; incidentally the bold high points standing out on the screen are mountains, for this artist of the Occident finds mountains as responsive to her treatment as the Orientals found those old dragons.⁴¹

The success of the rue de Lota apartment as a fashionable modern interior no doubt helped publicize Gray’s shop, Jean Désert, which she opened in 1922. Along with lacquered furniture, lamps, and mirrors designed by Gray, the gallery boutique also sold abstract geometric rugs from Evelyn Wyld’s atelier.⁴² It is worth noting here the professional relationship between Gray and Wyld, who had started making rugs together in 1909 at a workshop at 17, rue Visconti. Gray provided the abstract design for the rugs, and Wyld executed them in wool weaving and knotting. Wyld would go on to work with furniture designer Eyre de Lanux, to create interiors, such as “Baie d’un studio au 49 étage” at the Salon des Artistes Décorateurs, 1928. Like Gray, Wyld and de Lanux aimed to redesign the everyday living spaces of interiors belonging to modern women who sought environments that reflected their lifestyle choices. The appeal of their designs lay in their ability to take elements of

modernism and combine them with the traditional, the exotic, the “primitive,” and the pleasurable to create innovative spaces that moved beyond modernism’s functionalist approach.⁴³ These collaborative practices are further evidence of a community of modern women designers who were intersected with each other in joint business ventures catering to women within a wider social circle of Parisian female avant garde.

According to design historian Reyner Banham, Gray’s furniture designs with their luxurious and exotic surfaces were aligned with the fashionable elegance of Art Deco, placing her work in opposition to the Modern movement’s functionalist steel-tube furnishing. This designation, as Banham argues, put Gray’s work “beyond critical or historical attention.”⁴⁴ In the 1930s her furniture was aligned with traditionally “feminine” ideals of decoration despite its modern appearance and so largely ignored by historians until recent feminist scholarship has worked to reinsert her into the canon. In fact, as discussed in [Chapter 4](#), Le Corbusier—who was dismissive of Art Deco and fashionable stylization—admired Gray’s work, and on occasion, it has been attributed to him. These instances being the now much analyzed case of Le Corbusier’s murals for E.1027, which he presented in *L’Architecture d’Aujourd’hui* in 1948 without crediting her for the building, and a 1948 issue of *Interiors*, which claimed her furnishings as his.⁴⁵ Throughout her career as an architect, Gray explored Le Corbusier’s spatial frameworks and purist theories and adapted them to the needs of the house’s inhabitants. Her aim was to create architecture and interiors that were “envisaged from a social point of view: minimum of space maximum of comfort,” ultimately critiquing Le Corbusier’s concept of “machines for living,” which she thought was not sufficiently human.⁴⁶ The complex relationship that developed between Gray and Le Corbusier especially with regard to E.1027 has often overshadowed readings of Gray’s work and its place within the modernist canon. This is also the case for furniture designer Charlotte Perriand.

In her analysis of Charlotte Perriand’s contribution to the modernist movement, the architectural historian Mary McLeod argues that while “Le Corbusier was no feminist hero,” Charlotte Perriand “saw herself as an equal participant with considerable choice and control in her collaboration with Le Corbusier and Jenneret.”⁴⁷ Further, she identifies that Perriand’s designs “challenge characterisations of Modernism and rationality as

exclusively male” and that her works can be understood in relation to the modern woman’s desire to live in spaces that reflected her aim to forge a “new identity both for herself and society.”⁴⁸ Following from McLeod, here I will focus on Perriand’s contribution to the reimagining of domestic space appropriate to modern women’s new social and professional identities. Unlike the other case studies of modern women presented in this chapter, Perriand was not a patron of haute couture. However, both of her parents worked in haute couture ateliers so we might assume that an understanding of fashion was part of Perriand’s early life. Certainly, she engaged with the image of the modern woman, and her significant contribution to the Modern movement in design makes her work worthy of discussion in this context.

It is telling that one of the first “modern” interiors that Perriand produced was “Bar sous le toit,” an American bar designed for the attic of her apartment composed of chromed-steel wall surfaces and anodized aluminum furniture ([Figure 5.7](#)). Exhibited at the Salon d’Automne of 1927, it was highly acclaimed by *Art et Decoration*, and after viewing it, Le Corbusier and Jenneret subsequently accepted Perriand into their studio.⁴⁹ The bar installation marked Perriand as a proponent of the Modern movement, as well as displaying her desire to create new social spaces for women to engage with. As discussed in relation to Thérèse Bonney and Tamara de Lempicka, for many professional modern women, spaces of domesticity and work collided in their *maison-studios*. Studio/apartment spaces often acted as multipurpose showrooms, and the presence of an American bar in their apartments is symbolic of a new social space for women where they might freely present hedonistic lifestyles, as well as network professionally with clients. The spaces that these modern women inhabited share fluidity between public and private areas and challenged the prescribed gendered spatial codes of living. As Hilde Heynen argues,

Far from being an antidote to modernity, for most of these women, the home was indeed the place where modernity was enacted. Many women and their organisations bent the ideology of domesticity in such a way that it gave them access to public life and positions of substantial influence, rather than limiting them to the strict confines of their own household.⁵⁰

This is also true of Perriand, whose self-designed apartment interiors at 74, rue Bonaparte acted as an advertisement for her professional abilities and her image as a modern woman.



Figure 5.7 Charlotte Perriand Bar Counter, 1925. Photographed by Thérèse Bonney. © The Regents of the University of California, The Bancroft Library, The University of California, Berkeley/Smithsonian Institute Image License.

It is clear that Perriand's self-identification as a modern woman in the 1920s was connected to fashion and how she envisioned the interior as a space that challenged traditional modes when she states,

I express my own needs: I'm aware and in tune with my own age. It is mechanical: the cars in the street strike the eye. They are polished, shiny. I wear chrome beads around my neck, a belt of metal links. My studio is chromed steel; and I wear my hair *à la* Josephine Baker.⁵¹

Further attesting to Perriand's fashionability, her apartment, including the bar, bedroom, and dining room, featured in *Vogue*, 1930. Perriand is identified as "the only woman designer admitted into the inner circle of the *avantgarde* of architect-designers in Paris," where the article

examines how she artfully incorporated the “old” architectural features of the apartment into her modern decorative scheme.⁵² Described in terms such as “ingenious” and “radical,” the article extols the practicality of Perriand’s apartment and its furnishings to its readers as an example of stylish modern design. According to *Vogue* the overall effect of Perriand’s apartment is “one of a severe and practical simplicity,” demonstrating that as a female designer, she was capable of the same rationalized and functionalized approach that was typically characterized as male. Such statements by a fashion magazine are evidence that domestic reform through modernist design was very much a part of women’s vision of modernity.

Described in her own terms as an “audacious manifesto of independence,” Perriand’s studio-apartment, like that of Bonney and Lempicka, was a domestic space where her profession was publically on display.⁵³ The dining room, consisting of a metal table and chairs with curved backs upholstered in green leather, was developed in Perriand’s studio-apartment and displayed there for the consideration of Le Corbusier and Jenneret in 1928. Its practicality and functionality made it an ideal candidate to represent the firm as part of their *Equipment for the Dwelling* exhibition at the Salon d’Automne of 1929, which would also include two bedrooms, living room, and bathroom designed by Corbusier-Jenneret-Perriand.

It is likely that the experimentations with social space that Perriand redefined in relation to her apartment inspired her prototype kitchen for Le Corbusier’s *Unité d’habitation* in 1950. She describes the aim:

To integrate the kitchen with the living room, in the form of a kitchen-bar, with clearly defined functions, but which would allow the housewife the opportunity to talk to her friends, her family. Gone were the days when a woman was completely isolated like a slave.⁵⁴

For Perriand and Gray the domestic interior was a space that could be revolutionized to better suit the lifestyles of their modern women clients, reforming their experience of the home as a place that could also be adapted to suit professional purposes. In the case of Perriand and Gray, modern furniture and design not only served a functional and rational purpose but symbolically exemplified the possibilities of new found

freedoms beyond traditional bourgeois domesticity.

As identified in [Chapter 4](#), one of the underlying aims of the Modern movement was to reform the home into a space of machine-like efficiency. Architect-designers such as Loos and Le Corbusier aimed to sever the links between the interior as a site for identity formation, fashion, and social status, eradicating the decorative and its association with the “feminine.” As this chapter has shown, modern women such as Bonney, Lempicka, Gray, and Perriand were active agents of modernism, adopting its aesthetics as a symbol of their increasing social and economic freedoms, and continuing to link the interior to identity formation and fashion in the performance of their professional personas. Modern women’s engagement with fashion and the interior, as promoted through fashion and design magazines, demonstrates a continuum from the relationship forged by couturiers between haute couture and the modern interior in their salons and their private homes. However, the symbolic association between modern women, modern fashion, modern interiors, and modern lifestyles would become severely disrupted as a result of the Second World War, where both haute-couture fashion and its associated interiors returned to nostalgia for French tradition and heritage.

6

BEHIND THE CURTAIN: STAGING CRAFT IN THE ATELIER DURING THE GOLDEN AGE OF COUTURE

Behind the theater and display of fashion that occurred in the salon and the boutique, the machinery of haute couture and the factory of the atelier lies hidden from the consumer. Drawing on Erving Goffman's dramatological approach to self, the framework of "front stage" and "back stage" will be used to consider the working of the atelier, and how this space was redefined in the 1950s to enhance the couturier's public persona and the image of fashion as an art form. I consider the increased visibility of the atelier during couture's so-called Golden Age (1947–1957) as publicity becomes central to the recovering post–Second World War French fashion industry. This chapter will draw on Pierre Bourdieu's concept of symbolic production to examine how promotional imagery of couturiers—Christian Dior, Jacques Fath, and Pierre Balmain—directly involved in the workspaces of the atelier came to reinforce the display of artistry as central to the making of couture fashions.

The backstage model

From haute couture's beginnings, the maisons of the grand couturiers operated according to a complex system of backstage production where the theater of the salon veiled a labyrinth of workrooms, offices, and associated spaces situated on the upper floors and annexed buildings of the couture house. This is where the majority of the labour was undertaken by seamstresses, tailors, designers, mannequins, and salespeople as well as cleaners, cooks, drivers, errand girls, and other services.¹ As Mary Lynn Stewart outlines in *Dressing Modern Frenchwomen*, during the interwar period the haute couture system was a significant component of the million or so people who were employed in the production and sale of fashion, textiles, and accessories that made up France's most lucrative export industry. Typical *Maisons de Couture* employed in excess of 800 workers, largely female and low waged.² Employees were organized according to front rooms and backrooms, within which a hierarchical arrangement assured the worker-bee efficiency of production (Figure 6.1). Receptionists, *vendeuses* (saleswomen), and mannequins were the public face of the front of house, while the backrooms saw a precise division of labor between dressmaking (*flou*)—for dresses and draped garments—and tailoring (*tailleur*), for suiting and coats. Each of these departments was headed up by the *premieres d'atelier* (head of the workroom), under which were the second seamstress (seconds), *midinettes* (seamstresses), and trainees. The *premiere* was in charge of cutting the *toiles* (patterns made from muslin) as well as the final fabric, and oversaw the sewing of the models. The “little hands,” the nickname given to the *midinettes*, worked on the important details of the garment; facing, hemming, attaching pockets, hooks, and button holes, all by hand.³ This system continues to underlie the value of the haute couture garment today. Its unique handmade quality, craftsmanship, and laborious hours performed in the atelier are evident whereby the “reverse must be as beautiful as the face.”⁴



Figure 6.1 Atelier de Fourrures, in *Createurs de la Mode*, 1910. Philadelphia Museum of Art Library and Archives.

The division of labor associated with the making of a garment was important to its production, where specialists, in particular components, followed a Taylorist model, with different workshops for the bodice, skirt, sleeves, basting, bias work, furs, coats, pleats, embroidery, and alterations. Each of these workshops was housed in different rooms of the atelier with errand girls (nicknamed rabbits) running between to deliver the garment to the various workshops. Seamstresses very rarely saw a completed dress, or collection, and the many hands that it passed through remained invisible to the client. This approach to factory-like work practices was rationally conceived and organized, and spaces were designed to facilitate efficiency. As Sparke outlines, the look of these spaces in the early twentieth century “emerged ... as a direct result of a focus on the rationalisation of the activities that went on within them, rather than ... of a self-conscious interest in the aesthetic deployed inside them.”⁵

The hidden work of the ateliers also obscured in many cases the shameful treatment of workers. Stewart outlines how haute couture maisons in the 1920s and 1930s, including Callot Sœurs, Patou, and Chanel, refused their workers’ holidays and required them to work long

hours in precarious employment conditions dictated by seasonal demands. In addition, the workspaces themselves were often poorly maintained. However, compared to the sweated labor of the ready-to-wear (*confection*) industry, where factories were poorly lit, overcrowded, and inadequately ventilated, haute couture ateliers offered favorable working conditions.⁶ In the interwar period, Madeleine Vionnet's workrooms, designed by the architect Ferdinand Chanaut, were almost unique for haute couture being brightly lit, surgically clean spaces of white-washed walls and glass surfaces. The atelier consisted of six stories and included twenty-six workrooms, a staff restaurant, child-care facility, dentist, and infirmary. It was designed to create efficiency, but also demonstrated Vionnet's interest in providing healthy working conditions for her staff of 600.⁷

It is worth noting the contrast between Vionnet's concern for her workers, where she instituted a savings plan for women on maternity leave, for example, and the employment rights of those at Chanel, whose entire Parisian staff walked out on strike in 1936 in a wage dispute that lasted three weeks. According to Chanel biographer Rhonda Garelick, the couturier attempted to fire 300 employees rather than give in to their demands. In response, the seamstresses staged a sit-in, "playing music and dancing in the workrooms."⁸ The strikes were part of a larger French labor movement, supported by then prime minister Léon Blum, resulting in a forty-hour workweek, paid vacations, and collective bargaining rights for the French workforce as a whole. Chanel had little choice but to concede once these laws were passed.⁹

To understand the relationship between the atelier and the salon, Erving Goffman's distinction between front and back stage is a useful analogy. For Goffman, "front stage" is the space for "the presentation of idealised performances" and "back stage" is where the "illusions and impressions" are constructed "through the long tedious hours of lonely labour."¹⁰ Agnes Rocamora uses this correlation to broadly draw attention to the difference between sites of fashion production and consumption in Paris, while Caroline Evans specifically identifies this idea in relation to the backstage system of the couture house where the atelier hid from view the label's inner factory-workings. Evans examines a series of photographs taken of the House of Worth in 1927 that depict the interior spaces and workers in offices, stockrooms, kitchens, and sewing

workrooms. As she argues, this album reveals “the extensive backstage life of an industry that only ever promoted its front-of-house activities and was often very secretive about life behind the scenes.”¹¹ Here, I will extend this argument specifically in relation to the performance of couturiers in their ateliers, which highlighted the artisanal aspects of haute couture through publicity images.

Goffman argues that the invisible nature of some types of work requires the dramatization of certain actions so that the client is made aware of the costs involved. Further, in some instances, there is also the need for the “incumbent to dramatize the character of his role,” and this often requires him to concern himself more with communicating an action to an audience than performing the action itself.¹² Goffman makes the point that the professional is concerned with displaying his competency through an effective showing, by mobilizing behavior that is not so much concerned with “the full round of routines he performs but only with the one from which his reputation derives.”¹³ This idea has particular resonance for the way that the couturier performs his character in the atelier through publicity images, where he dramatizes the role of master craftsman. I argue that during the 1950s, there were specific economic motivations for the couture industry to emphasize the artisanal image of the couturier. Just as clothing returned to feminine silhouettes associated with a tradition of French elegance and extravagance made popular by Worth and Doucet in the late nineteenth century, images of couturiers once again employed artistic connotations to promote the exclusivity and aura of the industry.

Back to front: Staging the ateliers of Dior, Fath, and Balmain

The circumstances of haute couture during the German occupation of Paris (1940–1944) provide important context for understanding the industry’s postwar conditions and revitalization within international markets. As the fashion historian Dominique Veillon outlines in her book *Fashion under the Occupation*, during the war, the couturier Lucien Lelong, president of the *Chambre de Syndicale de la Parisienne*, fought tirelessly for the couture industries to defend their share of foreign

markets. As Lelong explained,

Luxury and quality are national industries. They bring millions of foreign currency into the state coffers ... What Germany earns with chemical products, fertilizers and machinery, we earn with diaphanous muslins, perfumes, flowers and ribbons.¹⁴

Lelong's efforts as president helped sixty couture houses, employing 15,000 people, to remain open despite numerous adversities, including rationing and shortages, the re-deployment of textile workers to war industries such as sewing parachutes, restrictions on exports, and lack of international buyers. Perhaps most importantly, he thwarted the Reich's plan to move Parisian couture industries to Berlin and Vienna, stating, "You can impose anything on us by force but Parisian haute couture will not budge either as a whole or bit by bit. It is in Paris or it is nowhere."¹⁵

In addition to the difficulties of the war and the German occupation, haute couture also faced competition from America during this period and in the immediate postwar economic climate. Prêt-à-porter manufacturing and design were firmly established in New York, with sportswear designers such as Claire McCardell providing the market with a look deemed more appropriate to the country's lifestyle, outside the dictates of Paris. Where previously American retail buyers had purchased haute couture garments and licensed patterns and copies, during the occupation, this market was closed and the innovations of Paris fashion were not widely publicized. American fashion industries seized the opportunity to promote local designers, hoping to establish New York as a world fashion center to the international market.¹⁶

Christian Dior's "New Look" of 1947 saw the return of Parisian couture to its pre-Second World War status. His luxurious and extravagant gowns are given credit for helping to revitalize France's major fashion industries including textiles, lace, embroidery, and furriers. Dior described his responsibility to France's fashion industry: "I owe something to the workers and embroiderers. It is my duty to put to use each season what some of these nice helpers do for me."¹⁷ Dior and his contemporaries, Pierre Balmain and Jacques Fath, complied with the dictates of the *Chambre de Syndicale de la Haute Couture* to use artisanal production methods, involving multiple fittings on the client, which required at least

eighty hours of labor, ensuring a price tag of at least 90,000 francs.¹⁸ These regulations were a vital part of the larger nationalistic agenda to reclaim Paris' position as the capital of luxurious haute couture, an imperative for the French economy since the liberation in 1944. As well as reinstating Paris as the center of global fashion, couturiers of the 1950s began to rapidly expand their markets through the establishment of boutique and ready-to-wear lines developed for international audiences. Publicity was similarly essential to this resurgence. Fashion was front-page news not only for *Vogue* and *Harper's Bazaar*; American mainstream magazines *Time* and *Life* also featured fashion, where by 1949 more than 300 international journalists were covering the Paris haute couture shows.¹⁹

From the initial opening at 30 avenue Montaigne, with a staff of sixty in 1946, the Dior empire would consistently expand throughout the couturier's career to include adjoining properties at 13, rue Francois 1er and 32, avenue Montaigne. The success of the Dior enterprise meant that by 1951 the couture house employed 954 people, including eighteen première seamstresses and twenty-one saleswomen.²⁰ According to the fashion historian Claire Wilcox, by the mid-1950s the house of Dior was making 12,000 dresses per year, more than half of all of Paris' haute couture exports.²¹ As Wilcox argues, the success of the "New Look" and Dior's subsequent lines "dispelled any hopes entertained by critics in the US, who had felt that American designers could compete with a weakened Paris."²²

In the context of the increasing dominance of ready-to-wear, it was essential that Parisian haute couture's heritage of luxury craftsmanship, prestige, and innovative style be maintained and promoted as a superior fashion product. As Dior explains, at this time it was important to continue "French couture's tradition of grand luxe ... very small, very closed with few ateliers, a genuine artisanal laboratory."²³ Publicity was vital to conveying this message to consumers. The success of Dior, and Paris couture in general, was closely linked to representation in the American press who enhanced the status of couturiers as fashion's all-powerful originators.

While images of garments were secretly guarded and highly regulated up until the point of release and sale, photographers including Irving Penn, Cecil Beaton, and Louise Dahl-Wolfe created a visual language for

couture on the pages of *Vogue* and *Harper's Bazaar* that reinforced its associations with aristocracy, romance, and Parisian style by using backdrops such as the palatial furnishings of Louis XVI salon interiors and iconic monuments such as the Eiffel Tower and the Arc de Triomphe. Whereas fashion of the 1920s and 1930s had been concerned with the mobility and social freedoms of the modern woman, postwar fashion publicity reinscribed women in the interior, performing the duty of decorative art object, or else, had a nationalist flavor aimed at re-establishing Paris' dominance in matters of style. As Christopher Breward argues, these images highlighted the tensions that couture faced in the 1950s, where

[t]hey disseminated a tantalizingly accessible version of Parisian splendour to an international audience: they supported and reflected a system of bespoke production that had remained unchanged for almost a century; and they anticipated the emergence and methods of new markets.²⁴

These photographs reinforced the idea that haute couture was synonymous with Paris and French culture, and reinstated *La Parisienne* as the epitome of style, so enhancing the geographically specific location of its production and consumption. Just as *La Parisienne* of the late nineteenth century was represented in magazines and the cultural imagination as a symbol of French taste and style, she re-emerged in postwar haute couture publicity in order to evoke the earlier period when France's couture industry was world renowned for its elegance and sophistication.

In accordance with Goffman's analogy of "front stage" as the idealized performance, the spectacular image of Paris as the "setting" for couture becomes another front of stage for French fashion.²⁵ Goffman puts forward that for the most part, the idealized performance seeks to conceal from view the labor involved in creating the performance, and so it can be extrapolated; in the case of haute couture, historically, the atelier and its work were hidden from the client. However, in the case of couture houses of the 1950s, this traditionally private domain and its activities are also publicized, albeit a version where the couturier performs his role as craftsman. As such, I argue that the traditional "back

stage" of the atelier is represented as "front stage" in these images. By inviting the public into the inner-sanctum of the secret workings of the atelier through these images, couturiers sought to reinstate their authority as artisans in a fashion system that was moving toward the fast-paced change and economies of ready-to-wear.

Dior by Dior, the autobiography written by the couturier in 1957, highlights the tensions between his public and private persona. While Dior the man insists on his shyness, Christian Dior the grand couturier is a media darling. From Dior's first "New Look" collection in 1947, the American fashion press portrayed the couturier as a brilliant genius: his was "a new house, with a new vigor and new ideas," his collections as important as "current political and economic news."²⁶ As Ilya Parkins describes in her analysis of his autobiography, Dior "stresses the learned labour of appearing as 'someone else', something which he is forced into by the pressures of publicity."²⁷ Parkins does not draw attention to Dior's self-assessment of his presentation of public and private personas, but the contrast underscores Goffman's analogy of front and back: the performance of the celebrity couturier at the front and the performance of Dior the individual at the back. For Goffman, one performance is not more authentic than the other; rather, different aspects of identity are presented to different audiences. I argue that in the case of Dior, front and back merge in the dramatization of his character through the publicity of his private persona in the atelier.

At the end of his autobiography Dior closes with the reconciliation of the two aspects of his persona where

[s]uddenly I came to view my other self with genuine respect, perhaps the couturier has something to be said of him after all ... His role is to be the guardian of the public tastes ... I can take care of the actual work, from the ideas to the dress, while he maintains a dazzling worldly front for both of us.²⁸

In this statement, Dior positions his work in the atelier as back stage and his publicity of his collections as front stage, yet the tension of this position is revealed in the many photographs that depict the designer at work in the atelier. For example, Dior describes how the couturier is often photographed: "disposing the folds of a drape upon a mannequin; this

happens in fact extremely rarely. One only builds a model after long hours of preliminary labour.”²⁹ There are many photographs of Dior in the atelier performing exactly this task, published in *Vogue*, *Time*, and *Harper’s Bazaar*, which suggest to the reader that Dior as couturier is central to the creation and fitting of the *toiles* (Plate 7). In fact, as Dior describes, he presents his designs as sketches to his première who drapes the fabric and cuts and pins the *toiles*, which are then sewn in the workrooms before being presented to him on the mannequins.³⁰ Thus, in Goffman’s terms, Dior communicates an action to the audience that dramatizes his role as couturier; however, it is not an action he would perform in real life, and so the front-stage aspects of his performance supersede the back.

While acknowledging the “thousand hands who fashion, cut, baste and mount a dress,”³¹ Dior is also careful to emphasize his role as creative director and the need for the première to capture the expression of his designs. As he declares, “for all its ephemerality, couture constitutes a mode of self-expression which can be compared to architecture or painting.”³² Throughout his autobiography, Dior asserts his role as artist; while he recognizes the industrial aspect of fashion and explains important decisions that shaped the expansion and success of his business, he consistently highlights his artistic innovation in creating clothes. For example, as he explains of the New Look,

I designed clothes for flower like women ... an ethereal appearance is only achieved by elaborate workmanship: in order to satisfy my love of architecture and clear-cut design ... I wanted them to be constructed like buildings.³³

Parkins argues that Dior’s autobiography mediates between the aesthetic and commercial sides of his business and that the tension between the two mirrors the tension between the celebrity and individual aspects of his persona, the public and private. I would suggest that the publicity images of Dior in the atelier represent these same tensions; the front and back aspects of his personality are bought together, where he exposes his artistry and craftsmanship to promote the commercial interests of his label. For example, a series of photographs taken by Loomis Dean in 1957 for *Time* magazine follow the couturier in the

development of the collection ([Figures 6.2](#) and [6.3](#)). He is represented as the artistic director, pointing out colors to his premiere, artfully pinning and fitting his creations on mannequins while his staff look on, and selecting jewelry to complement his designs. His white coat is equated with the artist's smock, a garment he wears whenever he is backstage creating, while front stage in the salons, or in public, he wears a suit. Through these photographs of the atelier, the viewers are given the impression that they are witnessing the secret inner workings of the couture house, observing the master at work. In fact, it is a carefully constructed performance, which masks the sewing rooms and the many hands involved in making haute couture. Through these images, we imagine Dior in total control of the garment from start to finish, agonizing over small details, fixing hems, and sewing seams. The reality that there were hundreds of workers behind the scenes dedicated to making his drawings possible as garments is obscured by Dior's master couturier image.



Figure 6.2 Loomis Dean, Christian Dior selecting jewelry in the atelier. Credit: Loomis Dean.

Collection: LIFE Picture collection/Getty Images.



Figure 6.3 Loomis Dean fitting a dress on a model in the atelier, 1957. Credit: Loomis Dean. Collection: LIFE Picture collection/Getty Images.

As will be discussed further in [Chapter 7](#), part of Dior's entrepreneurial success was the expansion of his business to New York, where he produced a digest of his haute couture collections adapted to the specifics of the American market and the limitations of machine production.³⁴ As well as expanding retail sales, this move can also be understood as a mechanism for protecting the label's creations against the scourge of copying and design piracy and their associated threats to profits. During the 1950s couture houses were very much concerned with the impacts of illegal copying, which undermined the original design and resulted in financial losses. Dior explains in his autobiography the main ways garments were copied, one of which was for workers of the couture house to sell the designs being created to copyists. Dior had a number of strategies to curtail this, including notices to remind staff in the atelier that "Copying is Stealing" and "Piracy Kills our Livelihood."³⁵ Dior also

understood that by keeping his workers happy, they were more likely to be loyal, and so he promoted good working conditions. Much like Vionnet before him, he provided a canteen and medical services to support the staff.³⁶

Copying of garments from sketches and photographs attained at collection showings was also of great concern in the fight against piracy. International press and commercial buyers were the first to see the collections paraded in the salon and, as Palmer explains, had to apply to the *Chambre Syndical* every season for admittance. Release dates of descriptions, photographs, and sketches were strictly regulated to ensure couturiers had enough time to deliver stock and sell garments before copies could be produced.³⁷ The *Chambre Syndical*'s enforcement of rules limiting and vetting access to collections and regulations regarding when the designs left Paris (all couture was sent by cargo plane on one date) were methods that helped protect the cultural patrimony of French haute couture. Despite the *Chambre*'s efforts, designers were frequently compelled to go to court to recoup their losses. For example, in 1955 Dior, Fath, Lanvin, and Patou bought an action against Frederic L. Milton, whose agency had secretly sold sketches observed at the Parisian couture shows to members of the American clothing industry before the official release date, so infringing trademark clauses.³⁸ Style piracy had real financial consequences for couturiers, and so they often tried to emphasize the importance of the French origin of their creations. For example, Jacques Fath draws attention to the cultural prestige of couture when he states "Spies are a nuisance ... [but] their activity is testimony that the entire world covets Paris fashion."³⁹

Like Dior, Fath was also concerned with the publicity of his image as couturier in the atelier, highlighting the artistry of his profession. This method can also be understood as a mechanism to foil the impacts of piracy on haute couture, for in emphasizing the role of the artist's hand in the making of garments, couturiers conveyed important ideals of authenticity and originality that the copy could not. The distinction of detail had been continuously flagged as the hallmark of couture and frequently extolled in magazines such as *L'Officiel de la Couture* where

French dressmaking draws ... its universal glory ... from a perfect technique, an atavism of skill ... why does a dress that is strictly copied

overseas and across borders always lose most of its charm? Because the hands that made it lack the faculty for refinement that the dressmaker possesses in our country.⁴⁰

Emphasis on the role of the couturier's hand in creating the work of art is further perpetuated by Fath, who, like Dior, was frequently presented cutting toiles and draping fabric in the pages of *American Vogue* and *Life* magazine, where his silhouettes were admired for their "wearable glamour."⁴¹ This wearability translated into a profitable ready-to-wear line for the American market—Jacques Fath-Université in 1953. By this point the couture house at 39, Avenue Pierre 1er de Serbie had 400 seamstresses working to cater to the demand.⁴² Despite the perceived accessibility of his ready-to-wear fashions in America, these were differentiated from the craftsmanship of haute couture. For example, the Nina Leen photograph of Fath fitting his wife Genevieve, his best model, muse, and business partner, in *Life*, April 1, 1946, is testament to the work of the couturier ([Figure 6.4](#)). Here Leen includes the visible labor of the floor-polisher in the background of the image to remind the viewer of the arduous work of couture, so often hidden, but imperative to the creation of luxury. Such images enhanced the aura of couture but also fed the public imagination at a time when the strict control of press releases and the censoring of the latest styles occurred before the garments reached the market. In publicizing images of the grand couturier working on his designs in the atelier, couture maisons visually enhanced the mythology of the designer's unique vision while maintaining the consumer's curiosity for the latest styles.



Figure 6.4 Nina Leen, Jacques Fath adjusting the fitting of a gown in the atelier, 1950s. Credit: Nina Leen. Collection: LIFE Picture Collection/Getty Images.

In Pierre Bourdieu's terms, then, images of the couturier in the atelier contributed to the symbolic production of haute couture of the 1950s. Just as Worth, Doucet, and Poiret used their artistic connoisseurship and self-staging as artists to ascribe cultural capital for their fashionable creations, couturiers during the 1950s again returned to representing their artisanal acumen as a way of underlining their authority in the creation of fashion. Couturiers such as Dior, Balmain, and Fath held consecrated positions in the field by being able to define their objects of fashion as rare, by virtue of their signature in the form of the label, and its associated creative power.⁴³ As such, I propose the image of the couturier involved in the making of the garment is the equivalent to the hand of the artist in painting the canvas. While the couturier did not physically make the clothing, the concept of his hand was important. As Bourdieu explains, the "creator's signature is a mark that changes not the material nature but the social nature of the object."⁴⁴ Images of couturiers in their ateliers

rarefied their creative genius as the most significant component to the creation of the haute couture garment. Fashion was not symbolically created by the hundreds of seamstresses behind the scenes, painstakingly sewing on thousands of tiny beads; it was created in the artistic imagination of the designer responding to the zeitgeist of the moment. This idea is further reinforced when considering publicity images of Dior, Balmain, and Fath in the atelier as equivalent to the genre of photographic portraiture of the artist in the studio.

From the early twentieth century, photographs of artists such as Picasso and Brâncusi working in their studios became a method of creating mythology around artistic identity and creativity, and by the 1930s, such images often featured in fashion magazines. For example, in 1960 the photographer Alexander Liberman produced the book *The Artist in His Studio*, in which he brought together modernist artists who he had been photographing for *Life*, *Vogue*, and *Harper's Bazaar* over the previous two decades. As Mary Bergstein argues, it was normal for "women to study a photograph of a model wearing a Dior dress within seconds of having contemplated a photo essay of Picasso in his studio."⁴⁵ While Bergstein suggests this juxtaposition reinforced traditional associations of male productivity and female consumption, perhaps more acutely they conveyed to the reader that fashion and art should be considered within the same frame. In fact the leitmotif of modern art often featured as a backdrop to fashion at this time. Cecil Beaton's photographs of Irene and Henri Bendel designs in front of Jackson Pollock paintings for American *Vogue* (March 1951), a Dior dress against the backdrop of an Anthony Crosthwaite painting for Harpers Bazaar (September 1954), and a Louise Dahl-Wolfe photograph of a Givenchy model in front of a painting by Fernand Leger (Harper's Bazaar April, 1955) are just a few examples where fashion was publicized in this way.⁴⁶

Bergstein's analysis of Lieberman's images points to how they construct an "avant-garde modernism of personal legend,"⁴⁷ where the studio represents a site of authorship and authenticity, a place where the genius artist gratifies his creative desires. Through photographs of the artist's studio, the viewer is admitted to a sacred realm, shared only with his model. The creative world of the atelier is similarly represented through the relationship between couturier and mannequin (Figure 6.5).

Photographs of couturiers in their ateliers often presented the model being coolly observed by the master designer, or subject to his adjustments and alterations. As Pierre Balmain explains, the mannequin “has to ‘live’ the successive versions of the dress until its most perfect expression has been found. Sometimes by standing still she helps to create.”⁴⁸



Figure 6.5 Nina Leen, Pierre Balmain in the atelier observing a mannequin, 1951. Credit: Nina Leen. Collection: LIFE Picture Collection/Getty Images.

The photographs of Dior, Balmain, and Fath in the atelier remind the viewer of the craft involved in creating the couture garment; however, they do not draw attention to the workers who are necessary to its production. Couturiers were represented engaged in the act of creating; like the numerous couturiers that precede them since the time of Worth, they concealed the industrial aspects of their trade and, instead, insist the couturier’s presence is important to the garment’s resolution. Rather than a workroom, the atelier becomes the artist’s studio, in which the couturier

engages the concept of the artist's hand. He drapes and adjusts the fabric directly on the mannequin's body in the same way a sculptor might work on a statue or position a model for a drawing. Photographs of couturiers sketching silhouettes in the atelier, for example, Jacques Fath in the 1950s, further enhanced the association between maison atelier and art studio ([Figure 6.6](#)).



Figure 6.6 Jacques Fath at work in the atelier, 1950s. Credit: Keystone/France/Contributor. Collection: Hulton archive/Getty Images.

In this way, photographs of couturiers in their ateliers positioned designers as master artists, often obscuring the numerous workers who toiled behind the scenes. The few photographs that exist of the workrooms at Dior, Fath, and Balmain show large groups of women—usually around thirty were employed in each work room—organized around trestle-table work benches. They are large working spaces, painted white, with bright overhead lighting, and fabrics, toiles, and models hung on walls and racks in the background. It is difficult to ascertain from these images the hierarchies and negotiations that were an inherent part of the backstage machine of the atelier.

Mary Blume's biography *The Master of Us All: Balenciaga, His Workrooms, His World* provides rare insight into haute couture's hidden workforce in the 1950s.⁴⁹ From its opening in 1936 at 10, Avenue George V, Maison Balenciaga employed a range of expert seamstresses, tailors, fitters, cutters, embroiderers, specialists in ornaments (feathers and silk flowers), models, and saleswomen. For example, Blume reveals the intrigues and difficulties of a *vendeuse*'s work, where the saleswomen were in competition with each other to attract clients and earn their commission. The *vendeuse* would keep detailed personal accounts of her individual clients, their relationship was deeply intimate, and privacy was sacrosanct. In addition to selling garments, she oversaw the fittings and suggested alterations that would suit the client's lifestyle; importantly, she ensured that no two women would wear a garment to the same occasion by keeping detailed records for the house. The *vendeuse* liaised with the atelier workrooms; at Balenciaga, there were ten of these, dedicated to dresses, tailoring, and accessories. She would also choose which atelier to work with based on the client and the dress. The personality of the seamstress or tailor had to be considered when dealing with the client for fittings, of which there were three.⁵⁰ After the initial measuring of the client, the model would be cut and make its way through various hands dedicated to the bodice, the skirt and the sleeves, cutters, basters, and trimming experts were all part of the process.

This division of labor underpinned haute couture since the time of Worth and continues to the present day. More recently this working system has become more visible and used as a method for promoting the exclusivity and craftsmanship of haute couture maisons. For example, as will be discussed further in [Chapter 8](#), the 2012 film *Dior and I* highlighted the continuity of the ateliers over a period of more than twenty years despite changes to the head couturier. The premières of the *flou* and the *tailleur* oversee a staff of sixty experts who made Raf Simons' ideas possible through their technical skill. Similarly, luxury label websites often describe the workings of the atelier in the process of creating haute couture, and for his AW 2016 Haute Couture collection at the Grand Palais, Karl Lagerfeld chose to re-create the interior of the atelier as its backdrop ([Plate 8](#)). The back stage was re-created as the front, with seamstresses performing their roles of cutting toiles and fitting dresses. As with photographs of couturiers in the atelier of the 1950s, in each of

these instances, artistry is put on display to emphasize the “handmade” craftsmanship behind couture, and its unique position within the fashion system. While the backstage system of production has ultimately remained unchanged since couture’s beginnings, the retail system for consumption is now a vastly different enterprise and has its origins in the emergence of the boutique.

7

DECADENT DECORS: DESIGNING DESIRE THROUGH BOUTIQUE DISPLAY

Luxury shops in the manner of boutiques first appeared in Paris in the 1670s. As French historian Joan DeJean outlines, early magazines such as the *Mecure gallant* illustrated the interiors of these stores as places that sold fashionable merchandise showcased in ways that “reconfigured shopping as a pleasure.”¹ A plethora of small-scale luxury shops operating in Paris throughout the eighteenth century established the city as the center of consumer culture, with international tourist guide books proclaiming Paris as the “city of desire.”² After the French Revolution curtailed luxury trading up until Napoleon’s reign, the Hausmannization of Paris in the 1850s saw the reinvigoration of boutiques and arcades as sites of exclusive and seductive shopping experiences. However, these “little shops” were in competition both with newly developed department stores and their sale of mass-produced and ready-to-wear items at a fixed price, as well as exclusive haute couture salons.

As discussed in Chapter 2, the mechanisms of couture culture from the nineteenth century onward emphasized individual relationships with clientele invited to experience the display of fashion within the context of an environment that, while commercial, had the appearance of a private domestic setting. Conversely, the department stores of the era, such as the Galeries Lafayette and Printemps, were dependant on luring their customers from the street with theatrical window and footpath displays,

as well as interior decoration that highlighted spectacular abundance. As such, the haute couture boutique can be understood as a nexus between these two spheres, conveying the spectacular through desirable modes of display, and enabling increased accessibility to a sartorially sophisticated public.

This chapter considers the development of couture boutiques from the 1920s and 1930s as a reinvigorated approach to retail sale, to their widespread expansion in the 1950s. It should be noted here that I am principally defining the haute couture boutique as a discrete retail environment attached to the maison's primary location, selling ready-to-wear apparel and other products that could be received at the point of sale and, unlike the *salon de ventes* of the maison, did not require an introduction to the *vendeuse*. Specifically, it will be argued that a new type of shopping environment needed to be developed within the maison, in order to strengthen the retail market to include perfumes and accessories while maintaining the associations of luxury and exclusivity. Aligning with the haute couture salon, couturiers and *ensembliers* adopted the aesthetics of the cinema, the theater, the artistic, and the modern as forms of visual seduction in the boutique to appeal to a wider consumer culture.

The art of the shop front: Boutiques by Sonia Delaunay, Robert Mallet-Stevens, and René Herbst in the 1920s

While not necessarily associated with haute couture salons, the boutique façades and window displays created by the artist and couturier Sonia Delaunay and the architects Robert Mallet-Stevens and René Herbst provide important context for understanding developments at the maisons that would occur in the 1930s. At this time the boutique façade developed as a significant manifestation of modern architecture that emphasized the window as a dramatic stage for the commodity. The shop fronts were styled in accordance with the aesthetics of the fashions and objects on display. In this way, Parisian city streets were reimagined as cinema, theater, and art gallery, creating narratives around desirable luxuries. Importantly they were conceived as an element of urbanization

that could educate the public, and women in particular, about new modern styles.

For example, Mallet-Stevens' *Une Place Publique* (public square) presented at the Salon d'Automne, 1924, showcased new approaches to the boutique façade with collaborations between some of Paris' most innovative *ensembliers* and couturiers including Herbst and Vionnet, Paul Poiret's Atelier Martine, as well as Guérékian and Delaunay. The overall effect incorporated lush window displays of fabrics, fashions, and interiors, illuminated with dramatic lighting and framed by geometrically styled façades. In this way, *Une Place Publique* reimagined the city space as a cinematic set for the performance of luxury items on display, whereby walking along and gazing at the various windows and decorative façades produced an effect of dynamic color, light, and movement.

This cinematic aspect of Mallet-Stevens' architecture has often been criticized as the building of illusion and appearances. Compared to Le Corbusier's modernist reformulations of functionalism, Mallet-Stevens merely appeared modern in the vein of his film sets, where Sigfried Giedion saw his buildings as the epitome of surface fashion design.³ Yet, Mallet-Stevens' architecture of appearances was entirely appropriate for the context of the boutique façade, presenting an opportunity to provide a modern image for the city street-scape. The display window, lighting, and mechanisms for product display all acted as framing devices that he had learnt from his practice as set designer on films including Marcel L'Herbier's futuristic film *L'Inhumaine* (1924) and *Le Vertige* (1926). Mallet-Stevens conceived both set design and the boutique façade as architectural provocations that could educate the public en-mass and communicate French aesthetic modernism to a wide audience, where he states, "Art will be communicated to all classes in society; French art will travel across borders; and décor in the cinema will become even more ambitious."⁴

While Mallet-Stevens' ideas for the *Une Place Publique*'s collaborative boutiques were only temporary structures, he would revisit these themes in his fully realized 1928 refurbishment of the Bally shoe store in Paris. Its striking façade consisted of eye-level window boxes framed with bronze that protruded onto the street front, inviting the close inspection of the products on display by passing customers. A geometric stained-glass window, built-in lighting behind opaque glass plates, white walls, and

minimalist abstract carpets completed the modernist and luxurious interior of the boutique.⁵ In placing architecture at fashion's service through the boutique, Mallet-Stevens and his collaborators bought modern design to the masses through the street. As such, the cinematic windows of the shop façades can be understood as phantasmagorias that made it seem as though the illusionary world of film was tangibly available, with real-world desires on display.

The artist and couturier Sonia Delaunay's Boutique Simultanée—presented both at the 1924 Salon d'Automne and at the rue des Boutiques as part of the 1925 Exposition des Arts Décoratifs—was a similarly distinctive example of spectacular cinematic fashion display ([Plate 9](#)). The rue des Boutiques, situated on the Pont Alexandre III, was made up of forty boutiques and “showcased an impressive range of Parisian luxury industries, with the products of haute couture predominating”⁶ ([Figure 7.1](#)). Coordinated by Dufrène, the panoramic “film-strip” sequences of shop façades were designed by prominent architects and designers of the Art Deco period including, Herbst, Gabriel Guérékian, Jacques-Emil Ruhlmann, and Francis Jourdain.⁷ The street was lit up at night so that evening visitors could window-shop at leisure as a form of entertainment. In this theatrical environment, the Boutique Simultanée, with its façade designed by Guérékian, stood out for its window displays of brightly colored abstract-patterned clothing and textiles that were presented in perpetual motion.



Figure 7.1 Rue des Boutiques at the Paris Exhibition International of Decorative and Industrial Arts, 1925. Credit: Roger Viollet. Collection: Roger Viollet/Getty.

Delaunay's artist-husband, Robert, created the arrangement with a roller mechanism and described how the display emphasized the textile's beauty where:

In this nine-by-twelve-foot spectacle, which represents the entirety of the shop front, what Apollinaire was already calling *the art of the shop front*: possibilities of presenting a great show with many episodes ... a spool device permits a simultaneous development of coloured forms *ad finitum*.⁸

Cinematic in its movement and mesmerizing in its display of moving fashions and textiles, the Boutique Simultanée represented the Delaunay's desire to communicate their artistic ideals to the masses. As art historian David Cottinton argues, the Delaunay's saw consumer culture as a "means of disseminating the gains of artistic experimentation," setting them apart from many other avant-garde practitioners of the period in their courting of commercial success.⁹ As with the couture salons discussed in Chapter 2, the cultural capital of art

was also used in the boutique environment as a method for conveying prestige for the fashions on display.

The Boutique Simultanée was a collaboration between Sonia Delaunay and the haute couturier Jacques Heim, selling swimwear, fur coats, hats, scarves, and accessories. It was the culmination of Delaunay's experiments in fashion that she started in 1913 with the *robe simultanée*. This first wearable painting combined different colors and materials in a patchwork of vibrant, violet, yellow, pink, green, and scarlet. She wore it to an evening at Bal Bullier, where she caused an immediate sensation, and the poet Blaise Cendrars was inspired to write "On Her Dress She Has a Body" (1913) after this appearance.¹⁰ Named after the theory of simultaneous contrasts of color that she and Robert Delaunay had developed in 1910, Boutique Simultanée followed from her studio-apartment workshop Atelier Simultanée and Maison Delaunay of 1924. In addition to painting and fashion, she also created designs for soft furnishings, putting her in the same league as Paul Poiret and Maison Myrbor, where she saw no difference between the various decorative and artistic facets of her work.¹¹

The Atelier Simultanée and Maison Delaunay operated out of Sonia and Robert's apartment studio, at 19, Boulevard Malesherbes, where she transformed her domestic living space into a workshop and point of sale for creating her fashions and domestic designs, including textiles, lamps, cushions, and furniture. As Sherry Buckberrough describes, the apartment/showroom was "a multi-purpose avant-garde space or highly civilised tent blending art, business and daily life."¹² As discussed in Chapter 5—in relation to modern women artists and designers such as Tamara de Lempicka and Charlotte Perriand—the studio-apartment that simultaneously served as living and working environment was often a solution for making, exhibiting, and selling work for female practitioners who did not have easy access to commercial galleries. Unfortunately, as the art historian Petra Timmer outlines, this business model limited the clientele of Maison Delaunay; with its lack of storefront or salons, the Parisian elite preferred the sophisticated elegance of the more established maisons. Delaunay's atelier and maison were largely unprofitable until the temporary Boutique Simultanée produced new publicity and opportunities for her designs. This included a lucrative partnership with the Dutch department store Metz & Co, as well as the

chance to create costumes and textile furnishings to complement Robert Mallet-Stevens' set designs for the 1926 films *Vertige* and *Le P'tit Parigot*.¹³ It is worth noting further here the connections between Mallet-Stevens' and Delaunay's boutiques and their collaboration on *Le P'tit Parigot* as further evidence of how popular modes of representation, such as film, were co-opted by the boutique environment (Figure 7.2).



Figure 7.2 Film still from *Le P'tit Parigot*, costumes by Sonia Delaunay, set design by Robert Mallet-Stevens. Credit: Ullstein Bild. Collection: Ullstein Bild/Getty Images.

The film features a number of dance scenes dedicated to the modern woman, depicting her freedom of movement made possible by her *la garçonne* fashions designed by Delaunay. The modernist set designs of geometric forms by Mallet-Stevens, in conjunction with Delaunay's costumes, convey frenetic action, extending the animation of the filmic screen surface. Both Delaunay and Mallet-Stevens attempted to convey this sense of cinematic dynamism, indicative of modernism, through the effects of lighting, movement, and immersive experiences offered by their boutique displays. In this way their boutiques appealed directly to the modern woman and her desire for social and physical mobility.

Parisian personalities including Thérèse Bonney, Eyre de Lanux, and Nancy Cunnard were among the numerous modern women who understood Delaunay's creations as a symbol of the artistic avant garde, modernity, and mobility and bought her designs to suit their lifestyles.¹⁴ The success of the temporary Boutique Simultanée suggests that if Delaunay had continued to operate such a spectacular shop front, her fashions may have found an aristocratic clientele beyond the artists, designers, and demi-monde. However, the Great Depression of 1929 forced Delaunay to close her businesses, and from this point onward, she worked in an ad-hoc freelance way, only occasionally creating fashions and interior decorations for a few close friends and clients, including Jacques Heim and Marie Cuttoli (who had also withdrawn from the fashion side of her business at this point).¹⁵

Just as Sonia Delaunay saw the shop window as a kind of moving canvas, René Herbst directed his decorative efforts to the "art of the street," where he argued that the boutique as a unique retail environment could open the public's mind to modernity and turn "modern cities into open-air museums."¹⁶ Herbst wrote extensively on all elements of boutique design from architecture, lighting, and the interior and innovated a range of mechanisms to aid in the artful display of commodities, including a series of mannequins. These included a silhouette cut-out of a plank of wood with changeable arms and heads to present Madeleine Vionnet's fashions in the 1924 Salon d'Automne and a mirrored mannequin draped in Delaunay fabric for a Siegel showroom in 1928 (Figure 7.3).



Figure 7.3 René Herbst, *Salon des Artists Decorateurs*, Sonia Delaunay fabric, 1928.
Photographed by Thérèse Bonney. © The Regents of the University of California, The Bancroft Library, The University of California, Berkeley/Smithsonian Institute Image License.

Herbst presented five shops on the rue des Boutiques of 1925, including Madeleine Vionnet fashions for Siegel the mannequin firm, textiles by Dumas, liqueurs by Cusenier, along with his own store, René Herbst-Decoration.¹⁷ His exhibit at the 1926 *Salon des Artistes Décorateurs* featured models by couturiers Callot, Worth, Jenny, and Lanvin presented in a unique saw-tooth window display. This list of fashion collaborations attests that couturiers were interested in how their creations might be viewed by a broader public in the context of retail display that went beyond the exclusive walls of the couture salon.

A July 1929 issue of *Art et Decoration* highlights the display window as an important contribution to the decoration of the street, with designers such as Herbst and Mallet-Stevens enhancing the windows' possibilities for seduction. These designers are acclaimed for their integration of the building façade, window, and boutique interior. Their approach that combines "the eye of the painter" with architecture and the "science of lighting" positions Herbst storefronts as among the "most beautiful and

characteristic windows of Paris.”¹⁸ The idea that Paris should present the boutique as part of its image as a luxury shopping destination is further emphasized in Herbst writings, where he states the following:

Let us not forget that it is by the decoration of its streets that a country is judged. It is impossible to overstate the importance of a constantly changing aspect of the urban fabric that constitutes its very life—its window displays.¹⁹

For Delaunay, Herbst, Mallet-Stevens, and a range of designers involved in creating the façade decoration of Parisian boutiques in the 1920s, the window display became synonymous with publicity—not only for the label and its products but also for Paris as a luxury shopping destination, and for modern architecture in general. Their use of cinematic and artistic elements aligned with how haute couture salons at this time were similarly adopting spectacular effects in the interior for enhancing the display of fashion to appeal to a new class of consumer in the boutique.

Paris landmarks: The boutiques at Chanel, Schiaparelli, and Lelong in the 1930s

The development of ready-to-wear and diffusion lines in the 1930s by couturiers including Chanel, Schiaparelli, and Lelong was very probably a response to a decreased market that resulted from the Great Depression. Between 1929 and 1933 the couture houses at Poiret, Premet, Cheruit, Douillet, Doucet, Nicole Groult, and Philippe and Gaston all went out of business. This was due to decreased exports to the American market and a decline in local demand where many couturier's profits dropped by as much as 50 percent.²⁰ Alternative modes of retail sale were already familiar to Chanel and Schiaparelli as they had both operated sportswear and accessories boutiques before entering into haute couture. Similarly, Lelong's extensive study of the American prêt-à-porter market influenced his view that “women should be able to buy clothes at prices that reflect the state of the economy.”²¹

While couturiers including the house of Worth, Paquin, Jean Patou, Chanel, Lanvin, Schiaparelli, and others had branches in the French

seaside resorts of Deauville, Biarritz, and Cannes and, in some instances, London and New York, Chanel is often given credit for establishing the first boutique in a couture house in 1929.²² Before this she had already followed similar business models with a hat boutique in rue Cambon in 1910 and Deauville in 1914, as well as a sportswear boutique in Biarritz in 1915. The couture house boutique at 31, rue Cambon was positioned on the first floor of the building and sold Chanel's famous perfumes and cosmetics as well as costume jewelry, handbags, gloves, hats, scarves, silk flowers, and shoes. As with the famed mirrored staircase, there is some evidence, from Marie-Louise de Clermont-Tonnerre, head of communications at Chanel, that Jean-Michel Frank provided the shop-fittings for the boutique.²³ A modern glass console table with metal brackets designed by Jean-Michel Frank that once belonged to the boutique now housed in Chanel's private apartment is also testament to this claim. It is fitting if Frank did produce the furniture for the boutique, as it would reflect the aesthetic of the salon with its wealth of glass and mirrored surfaces.²⁴ The numerous Chanel biographies divulge little regarding the establishment and décor of the boutiques; suffice to say that at the end of the Second World War, it was a popular destination for American troops to purchase Chanel No. 5 for their girlfriends back home. Given Chanel's penchant for mythologizing and destroying photographs and paper work, it is perhaps unsurprising that we know little of the boutique's original interior origins.²⁵

Schiaparelli's boutique, selling sportswear, accessories, cosmetics, and perfume, opened on the ground floor of her 21 Place Vendôme maison in 1935. Schiaparelli claimed it was the first of its kind, where

[i]t became instantaneously famous because of the formula of ready to be taken away immediately. There were useful and amusing gadgets afire with youth. There were evening sweaters, skirts, blouses and accessories previously scorned by the *haute couture*.²⁶

While Chanel's boutique in her maison was established at an earlier date (and its existence was probably ignored by her rival), the addition of ready-to-wear clothing may have been Schiaparelli's innovation. However, Lucien Lelong also introduced a new line of ready-to-wear, titled *Les Robes d'Edition*, around the same period. As an article in

Vogue claimed of Lelong's venture in December 1934, "for the first time in history, a famous dressmaking house in the city of lights has opened a department for selling ready-to-wear clothes."²⁷

As with her couture salon and private apartments, Jean-Michel Frank designed the interior for the Schiaparelli boutique. In 1937 the addition of Frank's fantastical human size gilded birdcage through which to enter the perfume shop provided a symbolic link to the couturier's Surrealist endeavors. While the birdcage often featured in Surrealist artwork to represent female confinement, for Schiaparelli its place within her store suggested the liberation of women's identities through her designs. As the Surrealist poet and Schiaparelli's clothing collaborator, Jean Cocteau proclaimed of the boutique in 1937:

Schiaparelli is above all the dressmaker of eccentricity ... Her establishment on the Place Vendôme is a devil's laboratory. Women who go there fall into a trap, and come out masked, disguised, deformed or reformed, according to Schiaparelli's whim.²⁸

Cocteau's observations highlight the surreal and transformative nature of Schiaparelli's clothing. Similarly, Dali in the 1930s also wrote of the Surrealist impact of the boutique, where "the dressmaking establishment which Elsa Schiaparelli was about to open on the Place Vendôme. Here new morphological phenomenon occurred."²⁹ His collaborations with the couturier altered the female body and visibly conveyed fashion's ability to mask what lies beneath. While these haute couture garments were not sold in the boutique, their shocking avant-garde aesthetic provided publicity for Schiaparelli's more wearable designs.

Schiaparelli's ready-to-wear collections were enhanced through the window displays created by Bettina Jones that highlighted the Surrealist quotient of the couture house and were among the most spectacular of the 1930s. A dress maker's mannequin filled with flowers, a hot pink polar bear by Dali, and an enormous green satin grasshopper are among the examples of her unusual window displays that made the ground floor at 21 Place Vendôme a shopping destination.³⁰ As Schiaparelli describes with exaggerated flourish,

The Schiap Boutique became one of the sights of Paris. Tourists came

to photograph it, using up their last film before returning home ... The Boutique took its rightful place as a Paris landmark after the Eiffel Tower, the Invalides, the Château Versailles and the Foiles Bergères.³¹



Figure 7.4 Saleswoman and clients in the Schiaparelli Boutique, 1950. Credit Keystone France. Collection: Gamma Keystone/Getty Images.

More accurately perhaps, the windows at the Schiap Boutique could be considered as “art of the street” and a means of disseminating her artistic creations to a wider audience in the same manner that Delaunay and Herbst had conceived of the boutique display window in the 1920s. As with Schiaparelli’s other fashion interiors—the maison salon, and her private apartments—associations with art provided cultural capital for the ready-to-wear garments sold at the boutique.

In addition to Schiaparelli’s fashion interiors, Jean-Michel Frank also redecorated the showrooms along with the boutique on the ground floor of Lucien Lelong’s maison at 16, Avenue Montaigne in 1934 (Figure 7.5). Doric columns framed the space, where ready-to-wear garments were displayed in simple pale oak cases. In a separate octagonal perfume

room with black-and-white floor tiles, white walls, white molded plaster draperies, and a white marble display table, Frank created a modern take on classical aesthetics that were reflective of Lelong's fluid designs.³² Alberto Giacometti's dramatic concealed lighting system, along with Frank's austere luxury, produced the perfect ambience for Lelong's new retail environment. In creating an understated elegance that was associated with prestige, couturiers such as Lelong were symbolically able to associate their diffusion lines with the grand-luxe of haute couture. As the catalogue for Lelong's *Robes d'Edition* describes, "now women can express feminine elegance with class and personality, against the banality and fake luxury that has always been associated with ready to wear fashion."³³ Ultimately Lelong's limited edition prêt-à-porter line proved unsuccessful; however, his innovative approach to expand his label's clientele was keenly observed by Christian Dior, who worked there before the war.



Figure 7.5 Horst P. Horst, *Vogue* 1935 Boutique at Lucien Lelong. Credit: Horst P Horst/Contributor. Collection: Conde Nast Collection via Getty Images.

Chanel's, Schiaparelli's, and Lelong's forays into boutiques that sold perfumes, accessories, and diffusion lines were a necessary expansion for haute couture in the context of the Great Depression. These practices would become an even greater necessity in the context of the Second World War and its aftermath of economic decline within the couture industry.

Building empires: Boutiques at Dior and Yves Saint Laurent in the 1950s and 1960s

As outlined in [Chapter 6](#), the post–Second World War economic conditions of the fashion industry and ongoing issues of design copying resulted in further reconsideration of commercial practices within haute couture. By the 1950s, couturiers including Dior, Fath, Balmain, Givenchy, and Balenciaga recognized the importance of licensing and diffusion lines for the survival of their labels, and incorporated the boutique as an essential empire-building exercise. While this measure had obvious commercial imperatives, many couturiers were careful not to undermine their luxury image and so enhanced their label's associations with art, craftsmanship, and heritage through the interior.

Tomoko Okawa's in-depth analysis of licensing practices at Maison Dior from the 1950s until the 1970s reveals that the international success of the Corolla line led to the company's rapid expansion with a store on Fifth Avenue, Christian Dior-New York, and Christian Dior-London, selling licensed ready-to-wear, perfumes, and hosiery. This strategy was influenced by Groupe Boussac's investment in the company and complied with Dior's ideas about how haute couture might broaden its market while retaining luxury status. The dual business model of the haute couture maison in Paris and ready-to-wear boutiques and licensed products sold at luxury stores worldwide proved to be a highly successful. By 1954 Christian Dior had eight overseas branches and sixteen associated companies, representing two-thirds of revenue for the business.³⁴ As Dior explained, "I wanted women to be able to leave the *boutique* dressed by it from head to foot, even carrying a present for her husband."³⁵

The fashion illustrator Christian Bérard decorated the interior of the first

Christian Dior boutique. This small shop at the foot of the stairs of the maison consisted of artfully scattered hatboxes, and walls hung with toile de Jouy textile, recalling eighteenth-century luxury. At this time, the boutique mainly sold scarves, jewelry, bags, gloves, and ready-to-wear day-dresses. *Pauriers de la haute couture* worked with the designer to develop accessories that would match with the collection.³⁶ The Christian Dior Boutique collections were designed by André Levasseur and were sold as ready-to-wear in standard sizes, or by measurement with or without fittings. House models displayed the garments each morning so that clients might experience a semblance of the haute couture maison's fashionable performances without the expense.³⁷ As Célia Berin's 1956 study of the working practices of the major Parisian couture houses explains, boutiques like Dior's were subject to regulations by the *Chambre Syndicale*, dictating that the word "boutique" must be included on the label of any models sold in the shop. Further, ready-to-wear garments must not be produced in quantity and must not be copies of the collection.³⁸ In this way, prêt-à -porter, while profitable, didn't undermine the prestige and exclusivity of couture.

The success of the boutique in the maison led Dior to extend the business in 1955 when he opened a Grand Boutique on the corner of rue Francois and Avenue Montaigne. The shop followed the Victor Grandpierre 1910 version of the Louis XVI style of his salon, with dove-gray furniture, draperies, and carpets. Dior created a cohesive image across the interior design of his boutique and couture salons as well as his private apartment. As Désirée Sadek and Guillaume de Laubier explain, the neo-classical style created by Grandpierre paid homage to Dior's childhood home and the Château Versailles with parquetry floors, *boiserie*, crystal chandeliers, and gilt-framed mirrors.³⁹ The significance of this style to Dior's personal mythology will be discussed further in Chapter 8; however, here it is worth noting that the aesthetic returned to traditional French haute couture in the manner of Worth, Paquin, and Doucet. As such, Dior's nostalgia for lavish opulence associated with couture's heritage was simultaneously displayed through his fashions and the retail environment. The windows were curtained and did not display items for sale, maintaining the aura of an exclusive inner-sanctum in the same vein as the couture salon. Inside the boutique, displays changed according to season, and the product line expanded to include

men's ties and sports jackets as well as homewares.⁴⁰

Like the Dior Boutique, Balenciaga also created an ambience of luxury and tradition albeit with a mise-en-scene that reflected the Spanish designer's heritage. Designed by Christos Bellos in 1948, Balenciaga's boutique at 10, Avenue George V, served as the entrance to the third-floor salon. It was decorated in an aristocratic style, with black-and-white marble floors, two life-size bronze deer, arm-chairs made of dark-red Cordoba leather, oriental carpets, and an eighteenth-century sedan chair. The boutique sold perfumes, gloves, scarves, and stockings; however, as Jacqueline Demornex claims, due to its intimidating atmosphere, it was always empty, apart from a few patrons who were seeking to accessorize their haute couture purchases.⁴¹

Careful to hide any allusion to commerce, the boutique's windows were decorated by Janine Janet sculptures of baroque mythical creatures made from wood, shells, feathers, and flowers. Their associations with Surrealist art made them fantastical images to observe from the street, but also displaced what Balenciaga saw as the vulgarity of products on display.⁴² In particular, a series of three sculptures *Le Roi*, *La Reine*, and *Le Valet* (1959), which adorned the street-front windows, became the subject of excitement on the Avenue George V. These wooden torsos, dramatically studded with nails to decorative effect, prompted Jean Cocteau to invite Janet to create the costumes for his film *Testament to Orpheus* (1960).⁴³ For Balenciaga, the artistic windows also provided intriguing backdrops for the advertisement of his fashions. Numerous photographs in the 1950s positioned models dressed in his sculptural clothes posed in front of Janet's striking window displays, drawing attention to the craftsmanship of both artforms.

From this analysis it is clear that both Dior and Balenciaga were careful to underplay the highly commercial purpose of the boutique within the couture house through its association with luxury interiors and the refusal to embellish display windows with products for sale. Their regard for tradition and heritage was also followed by the couturiers Fath, Balmain, and Givenchy, who, like Dior, sought a nostalgic return to *ancien-régime* aesthetics in both fashion and the interior. Following in the footsteps of the Worth Salon, Givenchy incorporated items from his private collection in the boutique interior including a Régence canapé covered in yellow and an antique gilded unicorn head.⁴⁴ The visual branding of the

boutique through the interior became an important factor in conveying prestige for ready-to-wear items and accessories, shifting the value from the unique haute couture item to *la griffe* (the signature label).

Pierre Bourdieu and Yvette Delsaut's "La Couturier et sa Griffe" observes how "the traditional houses of prestige" Dior and Balmain adopted "white walls and a gray carpet, monograms, sales women of 'a certain age' ... at the grand addresses of the right bank such as rue François 1er or Avenue Montaigne."⁴⁵ In so doing, the old guard of haute couture and their bourgeois clientele differentiated themselves from the impeccably modern interiors of the new and avant-garde designers who aimed to please the youth market. Bourdieu and Desault analyze a range of boutique interiors to make the argument that they correspond with the different positions that the couture houses occupied within fashion system. For example, Balmain possessed the taste of tradition with its assembly of rare and precious objects, while Givenchy updated its old-fashioned elegance with a more contemporary look, incorporating furniture by Knoll. The interiors and the fashions of the prestigious couturiers followed the language of "exclusivity, authenticity and refinement" with specific compositions of "sobriety, elegance, equilibrium, and harmony," while the avant-garde designers followed "freedom, youth and fantasy."⁴⁶

Bourdieu and Desault's distinction between right and left bank designers, the old and the new, constitutes the break between haute couture and ready-to-wear. From the mid-1950s couture had suffered a steady decline, with Lelong, Schiaparelli, Piguet, Molyneux, and Fath closing their doors due to the retirement and death of their founding designers. While Dior and Balmain were able to expand their market through the boutique model of ready-to-wear sales, the youth market wanted less expensive, innovative, and novel designs that ruptured with the conservatism and prestige of the bourgeois. The ability to adapt to this new style of retailing became an important competitive edge for younger designers such as Pierre Cardin and André Courrèges. In particular, Yves Saint Laurent's ready-to-wear line Saint Laurent Rive Gauche epitomized the move to the left bank for fashionable boutiques catering to the youth market in the 1960s and 1970s.

Having taken over from Dior after his sudden death from heart attack in 1957, Yves Saint Laurent created six collections before being conscripted

to Algeria in 1960. Saint Laurent opened his couture house in 1961, in temporary premises of two rooms in an attic, before shifting to the permanent *hôtel particulier* at 30, Rue Spontini, in 1962, two days before the presentation of the first collection.⁴⁷ The opening of Yves Saint Laurent Rive Gauche in 1966 at 21, Rue de Tournon, Saint Germain was indicative of broader cultural shifts and the democratization of fashion that occurred at this time. The location was the center of Paris bohemian, literary, and artistic circles and afforded the couturier a new clientele. Saint Laurent conceived of the ready-to-wear lines completely differently from those at the couture house, designed to be mass-produced and appealing to young women. Influenced by the street and popular culture, Saint Laurent's radical styles, safari suits, pop-art dresses, and ethnic ensembles captured the zeitgeist of revolution. As the designer explained of this shift,

The couture began as a place where the most knowledgeable and most exigent of women were dressed with the greatest perfection. It survives because a few of those women still survive and because it is subsidised by other activities, such as ready-to-wear collections. In the sixties, when it was clear that a great world of interesting women could not afford couture, I began doing my Rive Gauche prêt-à-porter. But I believe that the couture must be preserved at all costs and the term, like a title, protected from debasement.⁴⁸

Accordingly, the interior at Saint Laurent Rive Gauche reflected youthful tastes of the 1960s, bright-red Chinese screens and carpet, Olivier Mourgue curvilinear Djinn chairs, Noguchi Akari paper lamps, and Nana sculptures by Niki de Saint Phalle, as well as a giant full-length portrait of the designer painted by Eduardo Arroyo providing pop-art ambience. A former bakery reconfigured with steel and laminate paneling by Isabelle Hebey, it produced the effect of "a Paris nightclub for the daytime."⁴⁹ The Saint Laurent Rive Gauche interiors took their cues from the rise of fast fashion boutiques in London. The opening of Mary Quant's Bazaar in Chelsea in 1955 and Barbara Hulanicki's Biba in Kensington in 1964 were the revolutionary beginnings of Swinging London as the new center of fashion. As fashion historian, Marnie Fogg argues that the rise of boutiques in the 1960s "gave voice, form and location to the youthful

desire for independence and personal freedom.”⁵⁰ Parisian couturiers were obliged to follow with boutiques, such as Miss Dior, that, as Bourdieu argues, were for the young, “distinguished by prices that are cheaper.”⁵¹

By 1976 Yves Saint Laurent was an industry of eleven franchised ready-to-wear boutiques, and 128 YSL-licensed products.⁵² Other couturiers including André Courrèges and Pierre Cardin followed similar business models, licensing their brand identities to an extraordinary array of objects from pens to sunglasses, making high-end fashion available to a broader market. The democratization of fashion and luxury had become a well-paying reality fuelled by the desires and dreams provided by the image of haute couture. This business model would become key to the success of the future luxury conglomerates and will be discussed further in Chapter 8.

8

BEYOND MODERN: AN OVERVIEW OF THE RELATIONSHIP BETWEEN FASHION AND THE INTERIOR FROM THE 1960S TO THE PRESENT

As this book has shown, the twenty-first-century trend for luxury fashion brands to collaborate with architects and interior designers in the production of spectacular theaters of consumption has deep historical roots. This concluding chapter will examine the evolution of fashion's interiors beyond the modern period. Fashion boutiques from the 1960s onward adopted a new set of frameworks akin to the museum, the art gallery, and installation practices, which reflected cultural shifts from fashion being the domain of bourgeois luxury taste to include youth and entertainment culture. This cultural shift was further influenced by the globalization of the fashion industry and the rise of the fashion conglomerates in the 1990s.

In understanding the shift from haute couture's dominance of the fashion system to the rise of the luxury brand, this chapter will focus on the role of the global flagship store and its affiliated spaces, its architecture, and interiors in attracting and producing consumer "lifestyle" identities. It will overview the system of architectural styles associated

with fashion to create distinctive identities and, in doing so, argue that the convergence of fashion, art, architecture, and the interior in contemporary contexts signals a continued engagement with the conditions of modernity outlined throughout the book. Specifically, it will examine how contemporary luxury brands including Prada, Louis Vuitton, Dior, and Chanel have created hybrid commerce, art, and entertainment environments that epitomize Lipovetsky's concept of "artistic capitalism" through spectacle and phantasmagoria, the convergence of public and private space, and the harnessing of cultural and symbolic capital. From this analysis I argue that it is possible to glean a set of common factors apparent to luxury label boutique interiors that derive from their haute couture heritage, namely minimalist aesthetics as a continuum of modernism, and continuity of brand narrative using emblematic stylistic codes.

New retail environments: The 1960s to the 1990s

The so-called "death of haute couture" and the rise of ready-to-wear saw the sweeping democratization of fashion in the 1960s. As identified in [Chapter 7](#), fashion city hubs such as London's Carnaby Street and Kings Road were the home to boutique retail environments catering to youth culture. At the time, Barbara Hulanicki's Biba and Mary Quant's Bazaar were significant pioneers of inventive display techniques. Bazaar transformed window display in London, with mannequins wearing the sharp haircuts introduced by Vidal Sassoon, dressed in Quant's mini-skirts, and engaged in narrative tableaux scenes. In a mode not dissimilar to Schiaparelli's Surrealist boutique windows, a much-discussed display presented a mannequin leading a giant lobster on a gold chain.¹ As Quant said of her unique approach, "we wanted people to stop and look, we wanted to shock people ... we wanted to entertain people, as well as sell them things."² Biba was similarly enticing, its black-and-white stylized Art Nouveau interior decorated with household living-room furnishings created the casual ambience that reflected the clothes of the era. Sylvia Ayton's and Zandra Rhodes' Fulham Road Clothes Shop, and Pat Booth's and James Wedge's Top Gear and Countdown were the products of the need for entrepreneurial art-school designers to show and sell their creations to their expanded social

circles. Interiors were important indicators of style and reflected the particularities of their owner's bohemian lifestyles—silver metal, sliding mirrors, scaffold lighting, psychedelic murals, and jukeboxes were common features.³

These boutiques were meeting places for the young, avant-garde artists and designers, pop stars and actresses.⁴ The London boutique was a retail model that appealed to counter cultural and subcultural groups, where music became an integral part of the fashion shopping experience, Mods shopped at John Stephen, and flamboyant peacocks at Mr Fish. As fashion editor Deirdre McSharry described at the time,

The boutique bonanza in the new selling sound, the loud note at the retail level ... In the past year [1965] hundreds of boutiques have opened all over Britain. Lots of them in London. They are vulgar, brash, loud (literally—they find sales increase in direct ratio to the volume of the record player), and great fun.⁵

Boutiques were a retail phenomenon that reflected shifting social mores, the increased democratization of fashion, and the decentralization of Paris as the world's fashion capital. However, by the late 1960s individual London boutiques had been largely pushed out of the market by high-street retail fashion. Boutique chain stores such as Miss Selfridge had mass-produced profitable fashion business models that entrepreneurial young designers could not compete with. A notable exception in the 1970s was Vivienne Westwood's various renditions of her store—from Let It Rock, to Sex, to Seditionaries, and, finally, to World's End—where the retail environment adapted to suit the look of the clothes. From Bondage to Punk to Pirates, the store was a social meeting place that undertook fast and radical changes to suit the evolving avant-garde scene.

As discussed in [Chapter 7](#), haute couture, in efforts to expand its market, took cues from London boutiques in their diffusion to ready-to-wear and appeal to youth culture, as was the case with Saint Laurent Rive Gauche. While Parisian haute couture continued to struggle for traction in an expanded fashion market, American ready-to-wear designers including Ralph Lauren, Calvin Klein, and Donna Karan encapsulated the shift toward mass-market “designer label” aspirational

brands that epitomized 1980s and 1990s desires for conservative, sportswear, and casual clothes alongside designer lifestyle diffusion home wares. At this time, designer fashion brands were developing a range of strategies to build brand identities appropriate to a range of consumer lifestyles.

For example, in 1970 Ralph Lauren convinced the department store Bloomingdales to place all of his merchandise together, rather than dispersed in separate departments. He created a version of a gentleman's club in the form of a boutique, decorated with the accoutrements of a mythologized English gentry—walking sticks, alligator skin luggage, and chesterfield sofas completed the mise-en-scène.⁶ In doing so, he created a fantasy that appealed to the new moneyed aristocracy and Ivy Leaguers, a constructed ambience of wealth and privilege that showcased the lifestyle of his clientele, and appealed to aspirational consumers. By 1986 Lauren had expanded the business to include his own retail palace, the Rhinelander Mansion on Madison Avenue, New York. Designed by Naomi Leff, the interior was a cinematic refurnishing of an American pedigree site in the mode of an English manor house: mahogany wood paneling, eighteenth-century style portraits, landscapes and equestrian scenes in gilt frames, leather armchairs, antique carpets, and the paraphernalia of gentlemen's sporting pursuits.⁷ Ralph Lauren clothing, accessories, and furnishings were all part of a scene that could be purchased and re-created in the consumer's own home. Leff's approach to the decorative schema is not dissimilar to the approach taken by early haute couturiers such as Worth, who, as described in [Chapter 2](#), presented his garments in the context of an aristocratic drawing room so that his patrons might feel more at home. Through the interior of his stores, Ralph Lauren constructed a heritage for the brand, simulating an aristocratic lifestyle that would be associated with the label's garments and paved the way for the flagship store as an ideal shopping environment.

In contrast to the "heritage" style adopted by Ralph Lauren, contemporary designer fashion brands were also engaging with aesthetic minimalism. In the 1990s, John Pawson for Calvin Klein, Claudio Silvestrin for Armani, and Janson Goldstein for Donna Karan all adopted the white cube, vitrine boxes, concealed lighting, and vast open spaces of the modern art gallery. As Rem Koolhaas explains of this trend:

Since the late 1980s, with the Minimalist movement of Armani, Yves St Laurent, Jigsaw and Issey Miyake, and architects like the Pawsons and Silvestrins, the culture of shopping has turned Modernism and Minimalism into the perfect background for the brand.⁸

Briefly, the artistic movement Minimalism emerged in New York in the 1960s and was epitomized by artists including Frank Stella, Sol Le Witt, and Donald Judd, who realized, through painting and sculpture, modernism's formalist project of reductionism and simplification. Art was redefined as being dependent on its conditions of perception, where the space between object and viewer became particularly important. Minimalism came to fundamentally shape the spaces of art through the white cube, as art critic Rosalind Krauss described:

We are having this experience, then, not in front of what could be called the art, but in the midst of an oddly emptied yet grandiloquent space of which the museum itself—as a building—is somehow the object.⁹

The minimalist museum became the new frame for art, which in turn would become the new language of the boutique in its attempts to reframe fashion objects as art.

John Pawson's Calvin Klein New York flagship store designed in 1995 highlights this relationship. As economist Maria Slowinska describes,

The four level structure on Madison Avenue is clearly a white cube with the calm precision of white walls and ceiling, even lighting, and light coloured sandstone walls ... the furniture used in the store consists of pieces designed by Donald Judd.¹⁰

In other words, by displaying the clothes on Judd-designed furniture, Calvin Klein equated fashion with art and the boutique with the modern art gallery, creating an experience of shopping closer to a museum visit than to commerce. In co-opting the aesthetics of Minimalism and the "white-cube" art gallery, Calvin Klein and other fashion brands present their garments as "timeless" objects in the mode of art. They create aura and symbolic value for fashion in the same way that twentieth-century couture maisons such as Myrbor used the icons of modern art to

enhance the reception of their collections.

Here it is worth noting the influence of Rei Kawakubo's Comme des Garçons boutiques in the development of architectural minimalism in the retail environment. Kawakubo collaborated with the designer Takao Kawasaki on her first boutique in Tokyo in 1975. From the brand's beginnings, Kawakubo developed a singular vision for the clothes she created and the environment in which they were sold. Purist construction techniques and simplicity of form were shared between garment, architecture, and interior, where her early boutiques consisted of white walls, geometric shapes, and industrial fittings.¹¹ Her first New York boutique opened in 1983 and didn't display any clothing. Minimalist to the extreme, it was furnished with a raw concrete box and a few pieces of steel furniture.¹² As Kawasaki explains of his collaborations with Kawakubo in the 1970s and 1980s, "the shop as much as clothes should convey the designer's message."¹³ At this time Kawakubo also collaborated with the designer Toshiaki Oshiba to create furniture for her offices and stores including tubular steel chairs and benches, and granite tables to create a complete design vision.¹⁴

Her collaborations with Future Systems since 1998 have similarly produced innovative approaches to retail architecture. The hole in the wall steel tunnel in New York and the undulating glass façade in Tokyo have become destination shopping experiences for Comme des Garçons' cult following of customers ([Plate 10](#)). Since 2004 Kawakubo has in many ways been working to disavow the flagship phenomenon with her pop-up guerrilla stores. The first of these in Berlin took over an old book shop, used reclaimed water pipes and factory railings to display the garments, and lasted for only a year. As cultural geographer Louise Crewe explains, the guerilla stores "find cracks in the wall of corporate culture, they sell garments with no price tags, change their stock every few weeks and disregard any notions of spectacle."¹⁵ Nevertheless, these stores produce a set of retail experiences that appeal to a subcultural group of consumers, which reflect an increasing need for individualization within the current fashion system.

Commerce's appropriation of artistic minimalism in boutique design continues to be a strategy used by fashion brands to convey an aura of luxury. In the context of "democratic luxury"—that is, the availability of luxury to broad socioeconomic contexts—along with the postmodern

aestheticization of everyday life, the aesthetics of austere luxury in the form of minimalism has come to be associated with “good-taste” through its association with the cultural capital of art.¹⁶ Fashion’s intersection with art markets can be seen as an example of what art critic Hal Foster calls “the art-architecture complex” as “a primary site of image-making and shape shifting in our cultural economy.”¹⁷

Flagship stores and the luxury economy

The increased “democratization” of luxury that has developed since the 1980s has induced luxury brands to expand fashion’s field of influence by collaborating with the visual arts, design, and architecture. As demonstrated throughout this book, this approach has been part of haute couture since its inception. However, this is no longer purely the domain of an individual designer and the marketing of his or her connoisseurship and cultural capital to promote the fashion label, but rather a strategy adopted by fashion conglomerates to create a system of consumption across these fields that is increasingly based on immaterial value. As Peter McNeil and Giorgio Riello argue in their book *Luxury: A Rich History*, providing a unique experience in the acquisition of luxury has become just as important as the object itself. Luxury brands are

[i]nvesting more in highly visible retail spaces rather than on the placement of their logo ... the “luxury element” comes ... from the experience of having purchased the good from a luxury shop ... an experience that is worth as much if not more than the product itself.¹⁸

As was argued in [Chapters 6](#) and [7](#), the introduction of brand licensing, ready-to-wear fashion, and expansion into cosmetic and other product lines saw Dior and others position their brands in international markets and target a different class of consumer. These developments led the way for global luxury conglomerates. The French financier Bernard Arnault’s acquisition of Dior, Lacroix, and Céline in the 1980s was the beginnings of the LVMH group (Louis Vuitton Möet Hennessy), which today has sixty brands that are luxury leaders in its stable.¹⁹ Kering (previously Pinault-Printemps-Redouté), the Richemond Group, and the Prada Group followed suit with business models that include luxury

fashion, jewelry, leather goods, cosmetics, and alcohol, all of which have expanded into new and emerging global markets including China, India, Russia, Brazil, and Africa. While the mythology of Paris as the center for fashion remains, both as a significant site in the cultural imagination and an important sector of the French economy, the globalization of these brands has seen the rapid expansion of the luxury market.

As the idea of luxury has become more accessible to a broader range of people across economic sectors and geographic regions, the challenge luxury brands now face is how to preserve exclusivity in an expanded market that also includes counterfeits and fakes. McNeil and Riello outline a range of strategies adopted by luxury conglomerates in retaining the “aura of luxury” for their brands, where the concept of “allure and prestige” is central to this image.²⁰

As this book has shown, since its inception, haute couture established a set of qualities that seemingly justified its high prices: quality, craftsmanship, uniqueness, the aura of the “genius” artist/designer, heritage, connoisseurship, aesthetic beauty, individualization, and personalization were all inherent values associated with the high fashion garment. These qualities remain important indicators in the global luxury fashion market and are promoted to consumers through advertising, fashion film, fashion week, websites, and a range of other fashion mediators. Direct distribution is key to controlling this image in retail space. While department stores provide accessible concessional spaces for luxury perfume, cosmetics, handbags, sunglasses, and ready-to-wear for aspirational buyers, mono-brand boutiques are the preferred retail space for big-ticket items as they provide a unique experience that operates in a sphere beyond mere shopping, where individuality, personalization, elitism, and exclusivity are also on sale. The flagship store is the space where the luxury brand displays the perceived culmination of these ideas.

Flagship stores are strategically located in those countries that are the most financially lucrative for the luxury retailer, so while the company might have smaller stores in a range of international locations, flagships are usually geographically placed in the world’s fashion capitals—Paris, London, New York, Milan, Tokyo—and fashion cities—for example, Shanghai, Hong Kong, Moscow, Sao Paolo, Barcelona, Sydney, and Dubai. Luxury fashion flagship stores are large scale and sell the widest

range of products, the aim being for the consumer to experience the “values” and identity of the brand. This image is then disseminated and replicated in the satellite stores, boutiques, and retail concessions, for the most part standardized across the brand’s global network. Prestigious locations and status and heritage buildings reinforce the premium position of the brand within the fashion market.

For example, in his study of Armani’s branded architecture, John Potvin outlines the close relationship that has developed between fashion, architecture, and the interior:

The designer must create spaces which communicate his brand, as distinct from all other designer and public spaces ... [where] the boutique itself must be equally as visually effective and materially auratic as the discreet label sewn into the Armani garment.²¹

Potvin’s close analysis of the various Armani boutiques in Milan, London, New York, and Tokyo draws attention to minimalist interiors as a signifier of luxury in contemporary space. The sparse display of objects, similar to a museum, creates an aura of importance, originality, and exclusivity ([Plate 11](#)). A similar brand aesthetic, developed by Claudio Silvestrin, is replicated in Armani boutiques across the globe, set in significant neighborhoods of luxury consumption and architecturally rich heritage. Potvin places emphasis on the boutique in Place Vendôme, a square dedicated to luxury shopping in Paris, where Silvestrin’s 1999 design for the boutique contrived a gradual reveal, an invitation into an inner-sanctum, where “the entrance becomes a poetic pause between the exterior and the display area for Armani’s collections.”²²

From the minimalist spaces of luxury fashion retail mimicking the art gallery, it is a logical step that in the twenty-first century luxury labels are investing in the global art market and institutions for art in order to enhance their image within the cultural sphere. As Silvano Mendes and Nick Rees-Roberts explain, “the organisation of space is central to how contemporary luxury brands operate, navigating between fashion and architecture, between the retail store and the museum.”²³

In 2014 the Louis Vuitton Foundation “cloud,” designed by Frank Gehry in his striking fluid style, opened in the 16th arrondissement of Paris. This nonprofit art gallery and cultural center exhibits international art owned

and commissioned by the LVMH group, including works by Jeff Koons, Daniel Buren, and Olafur Eliasson. The foundation is in many ways the culminating project of Louis Vuitton's engagement with art and architecture that has been occurring since 2000. Previous collaborations have included Takashi Murakami's brightly colored monogram bags of 2003, which coincided with the architectural spaces designed by Jun Aoki in Japan's major shopping districts in the spirit of "Superflat"—Murakami's idea of flat surface and infinite space; the Espace gallery on the top floor of the Champs-Elysees flagship store that opened in 2005 with in-store installations and performances by Vanessa Beecroft, Richard Prince, and Sylvie Fleury among numerous others; Olafur Eliasson's *Eye See You*—a solar oven reflective disk in the shape of a gigantic eye, unveiled at the New York Global store in 2006 and then installed in over 350 boutiques throughout the world; Michael Lin's floral-wallpaper installation for the interior of the Taipei boutique (2006); and the 2012 collaboration with Yayoi Kusama, which saw her colored dots decorate leather bags, and her installations adorn shop windows ([Plate 12](#)).²⁴ These examples are just a few of the many collaborative projects between the brand, artists, architects, and interior designers, the purpose of which is to exploit the conditions of aesthetic capitalism. As described by Lipovetsky and Serroy, as well as Olivier Assouly, artistic or aesthetic capitalism is the convergence between culture and consumption practices. The luxury industry has exploited "private life, personal existence, the physical relationship with intimacy, the sacred, the symbolic, aesthetic pleasure ... and societal and individual liberation" in order to provide immaterial value for its objects.²⁵

The collapsing of culture and commerce through retail architecture and the practices of art patronage has also been a central tenet of Prada's branded investment strategy. Rem Koolhaas of OMA has collaborated with the brand for over fifteen years on numerous architectural projects. These have included the Epicenter, New York (2000–2001)—a boutique, gallery, performance, and installation space in the old SoHo Guggenheim Museum; and the refurbishment of a distillery in Milan, with the addition of three new buildings made of glass, concrete, and aluminum to house Fondazione Prada's archives as well as provide exhibition and installation spaces for works by Jeff Koons, Damien Hirst, and Anish Kapoor. This is a more permanent solution to the Prada Transformer—a

temporary tetrahedron that can be reconfigured according to whether it needs to function as exhibition space, catwalk, or cinema, launched in Seoul, Korea, in 2009. Unlike many luxury conglomerates, the aim for Prada is not to produce homogenous retail space but rather unique cultural institutions. As Koolhaas observes,

The danger of a large number of stores is repetition: each additional store reduces the aura and contributes to a sense familiarity. The danger of larger scale is the Flagship syndrome: a megalomaniac accumulation of the obvious that eliminates the last elements of surprise and mystery that cling to a brand, imprisoning it in a definitive identity.²⁶

Koolhaas' contradictory approach has often been criticized—as an architectural theorist, he disavows the flagship and shopping environments; however, as a practitioner he contributes to this very syndrome. His claim that the Prada collaborations are attempts at creating public space in elitist shopping environments, as Louise Crewe argues, demonstrates the antagonism between “rhetoric and reality.”²⁷

All of Prada's spaces, be they boutique, flagship store, or hybrid space, adopt aesthetic minimalism in the mode of contemporary art galleries and museums, investing the objects on display with aura, authority, and significance. Prada's minimalist aesthetic has been considered so convincing as an image of art that it has become the subject of art. For example, Andreas Gursky's photographic series *Prada 1, 2 & 3* (1996–1998) can be understood as equating the interior's pared-back minimalism to the sculptures of Donald Judd. *Prada Marfa* (2005), Michael Elmgreen and Ingar Dragset's replica Prada store presented as minimalist art icon in the Texan desert, further enhances this narrative ([Plate 13](#)). Marfa, the home to Judd's Foundation and *15 untitled works in concrete* (1980–1984), is Minimalism's mecca; the presence of *Prada Marfa* blurs the boundaries between art space and commercial space and can be interpreted as a comment on the commercialism of minimalist aesthetics. Through engagement with minimalist art, architecture, and the interior, the brand claims cultural credibility, obscuring the commercial imperatives of fashion through its redefinition as art. As Koolhaas explains, “minimalism has become the single signifier of luxury aiming at

minimising the shame of consumption.”²⁸

In adopting the minimalist aesthetic of the museum through the interior and architecture, luxury fashion brands such as Prada and Louis Vuitton co-opt the art institution’s symbols of rarity and aura. Further, by creating spaces that function as art galleries as well as boutiques, they blur the boundaries between public and private space. While this book has argued that the collapsing of separate spheres could be understood as a beneficial condition for modern women in the interwar period, in the context of artistic capitalism in contemporary culture, it represents a co-opting of the public for financial gain. As Nicky Ryan explains, “In a place that resembles a museum, public interest is signified through the inclusion of art installations and cultural events, but, ultimately, it is private interest that is served.”²⁹ Through the cultural capital of the art museum, luxury labels conceal their commercial imperatives. While this might be seen as a relatively new development and further evidence of how global multinational conglomerates colonize art and culture, as has been demonstrated throughout this book, these are longstanding relationships within the fashion system where early couturiers used their personal art collections and their homes as a way of conveying attributes of aesthetic acumen, taste, and intimacy for their garments.

In addition to developing strategies of connoisseurship, patronage, and artistic collaboration that have been within the purview of traditional haute couture, it should be noted that luxury fashion brands are also engaging with mediatecture and technology in increasingly sophisticated ways. For example, Prada’s SoHo store surrounds the consumer with display screens, observing shoppers, and projecting advertising, art films and fashion shows. Magic mirrors in the change rooms display the customer’s front and back view. Luxury brand buildings clad with screens to display advertising on the street are now a common feature of the cityscape, so too, interactive, touch screen, and hologram display windows. Technology-enhanced buying experiences assisted through the customer’s smart phone have enabled a range of possibilities for purchasing and connecting to buying habits through online history. These are just a few of the ways that luxury brands are combining digital content, social networking, and virtual experiences in the design of bricks-and-mortar architecture. New technologies aiding sensory stimuli are now integral to the luxury flagship experience, yet despite these ever-

evolving futuristic developments, heritage and tradition remain important to brands with haute couture provenance.

Phantasmagorias of the contemporary fashion interior

Contemporary luxury brands including Chanel and Christian Dior have heritage departments with archivists dedicated to enhancing the immaterial value of fashion objects through narratives of exclusivity, tradition, distinction, and taste. Both of these fashion houses continue to draw on the mythology of their founder designers with particular reference to their private spaces. Here, I will return to the heritage of haute couture houses and their phantasmagoric approach to the interior in order to demonstrate the continuity of modernity's discourses in shaping the relationship between fashion and the interior in contemporary contexts.

As identified in [Chapter 3](#), Chanel's apartment on the second floor of the rue Cambon maison was promoted as an integral part of the designer's identity as bachelorette dandy. The numerous photographs that publicized Chanel's apartment as a private world of her own reverie and creation acted as a stage for performing her professional identity and reinforced her artistic identity through connoisseurship. Chanel's apartment continues to play a significant role in the myth of the couturier. Since her death in 1971, the apartment has been preserved as she left it —open only to a select few. It has become the subject of coffee-table books, and photographs of the designer in the atelier and the apartment frequently appear in the numerous Chanel biographies and monographs that have been published in recent years. Her biographer, Justine Picardie, devotes a chapter to its description in her book *Coco Chanel the Legend and the Life* (2010), in which she deciphers the significance of the personal effects on display and claims it is "still filled with her presence."³⁰

The artist Sam Taylor Johnson conveys similar sentiments regarding her 2014 photographic exhibition, *Second Floor: The Private Apartment of Mademoiselle Chanel* at Saatchi Gallery, London, stating that "the essence of Chanel is firmly rooted there in all of her possessions and I

truly believe that her spirit and soul still inhabits the second floor.”³¹ The photographs themselves convey something of a mausoleum, dark and somber; the details of Chanel’s personal symbolic objects emerge only slightly from inky-blackness. The iconic staircase and beige sofa that were the backdrop to the many images by Robert Doisneau, Man Ray, and Horst P. Horst are represented by Taylor-Johnson alongside details from the Coromandel screens, crystal chandeliers, and talisman lion statues serving to reinforce the significance of Chanel’s private world to the construction of her myth.

While these sources of art and writing continue to fuel a desire to understand the myth of Chanel—the woman and the brand—they also underscore the commercial realization that the apartment at rue 31 Cambon has become an icon in its own right. Flagship stores in London, Hamburg, Antwerp, Melbourne, and Boston—designed by architect Peter Marino between 2013 and 2015—have reimagined Chanel’s chandeliers, Coromandel screens, and beige sofa as decorative accents in intimate viewing spaces ([Plate 14](#)). Customers are thus given the impression of being invited into Chanel’s private world, a scene that continues to enchant her clients, despite the obviously constructed theatrics of the apartment re-created. Chanel, of course, understood the commercial benefits of providing the couture client with such experiences, as she explained in 1935:

When my customers come to me, they like to cross the threshold of some magic place; they feel a satisfaction that is perhaps a trace vulgar but that delights them; they are privileged characters who are incorporated into our legend. For them it is a far greater pleasure than ordering another suit. Legend is the consecration of fame.³²

Chanel, as the epitome of the modern woman, modeling her own designs and setting an example of the Chanel lifestyle and look through her promotional imagery, was a “living flagship” representing the brand’s ideals and values. In constantly keeping this image alive, through the replication of her apartment in store environments, as well as through advertising images, fashion films that dramatize her life, and in the reconfiguration of her classic designs in contemporary collections, the mythology of Chanel continues to evolve to suit the brand’s identity.

Chanel the woman, a once living flagship, an image, is now a specter that haunts the spectacle of the contemporary fashion brand, a vision of the past in the present. Her private apartment, its furnishings, and objects d'art have become part of the brand's current iconography to reveal the phantasmagoria of the interior, where present and past collide to provide a dream-like image of consumptive desire. The Chanel customer buys into the legend through the brand and is immersed in her world through its re-creation in the interiors of global flagship stores. While Karl Lagerfeld is now the designer behind the brand's collections, the specter of Chanel's image, mythology, and aesthetic cues is the seductive force that provides heritage, authenticity, aura, and immaterial value. This sense of continuity becomes an important consideration to brand identity when considering the problems of succession that contemporary fashion labels have frequently faced.

In "Haute Couture and Haute Culture," Bourdieu draws attention to the problem of succession in fashion, where designers must be interchangeable in a field of creation where "people are radically irreplaceable ... One doesn't ask ... Who can take the place of Picasso?" As Bourdieu further claims of fashion, "here we have a field where there is both affirmation of the charismatic power of the creator and affirmation of the possibility of replacing the irreplaceable."³³ Bourdieu specifically provides the example of the replacement of Chanel with Gaston Berthelot upon her death in 1971 raising the question, "how can the unique irruption which brings discontinuity to a universe be turned into a durable institution?"³⁴ Berthelot was unsuccessful, as Bourdieu reasons, because he was not able to promote his distinct creative vision and so unable to mobilize collective belief in his ability to create haute couture, and therefore was not consecrated in the eyes of the agents who create fashion.³⁵ The 1983 appointment of Karl Lagerfeld at Chanel, however, demonstrates how succession can be successful for the fashion brand, where by consistently referring back to the Chanel myth, a seemingly continuous line has been drawn between the two designers and the "spirit" of Chanel is constant. Dior has had a less easy path of succession from Yves Saint Laurent (1957–1960) to the present creative director Maria Grazia Chiuri (2016–); the label has had eight different successors, yet the Dior label is still heavily reliant on Christian Dior's mythology. His specter remains, and as with Chanel, this continuity is heavily reliant on

the reimagining of original silhouettes as well as the creation of a continuous backdrop.

For example, the 2012 film *Dior and I* traces the first months of Raf Simons' reign as creative director at Dior and makes much of the original designer's continued presence.³⁶ The atelier's seamstresses feel Christian Dior's spirit and say that he comes at night to view their work, while an overlaying narrative draws parallels between Dior's and Simons' struggle with the convergences between personal selves and public personas. Christian Dior's autobiography *Dior by Dior* is used to conjure his ghost throughout the film, and consistent reference is made to the way that Simons' designs for his first collection are a contemporary reconfiguration of Dior's classic silhouettes. As with Chanel, Dior the brand continues to draw on the mythology of its original designer for promotional purposes.

Christian Dior as a "living flagship" did not embody the brand in the same way that was possible for Chanel, in that he didn't wear the clothes he designed. However, in implementing an holistic creative vision of nostalgia across his fashion designs, as well as for the interior of his salons and boutiques, and for his private Paris apartment and home in Passy, he promoted a lifestyle approach to the label that epitomized his ideals and values. As with Chanel's flagship interiors, the phantasmagorical collide of past and present is important to the continuation of the Dior myth.

Dior by Dior pays careful attention to the interior as the backdrop to the Dior legend. The *Louis XIV-Belle Époque* boutique and salons magically transformed by Victor Grandpierre are described from the enigmatic position of Christian Dior the man creating a maison for Christian Dior the grand couturier:

In order that he might share as much of my past as possible, I chose to decorate his couture house in the colours which had dominated my Parisian childhood ... From 1900 to 1914 decoration à la Louis Seize was all the rage ... : white woodwork, white enamelled furniture, grey hangings, glass doors with square panes and bronze light brackets with small lampshades ... I felt it would be the ideal background against which to show my collections ... I did not want an authentic Louis Seize interior-I wanted a 1910 version ... [Victor Grandpierre]

created the “Helleu” salon of my dreams: all in white and pearl grey, looking very Parisian with its crystal chandeliers.³⁷

The continuation of this nostalgic aesthetic is important to his self-representation in the home. His Paris apartment, also decorated by Grandpierre, along with Georges Geffroy and Pierre Delbée, featured as the backdrop to his extravagant gowns in a series of photographs by Mark Shaw for *Vogue* in 1953, and images of the couturier in his home were also part of a feature story of 1957 celebrating his tenth year as couturier ([Plate 15](#)). Dior writes of his home:

It was to be filled with *objects d'art*, precious or worthless, so long as they appealed to my taste, and expressed my personality ... I like an atmosphere which has been built up little by little out of the whims and fancies of the inhabitant ... If I had to name my favourite style for a house, I would choose Louis Seize, but it would be a 1956 Louis Seize, a contemporary and therefore sincere version.³⁸

Dior's descriptions of his couture salon and his home highlight the continuity of his image in public and in private, the importance of tradition and French luxury to the heritage of the brand and to his own personal tastes, but also allude to the phantasmagoric aspects of the interior where different versions of the past jostle with the present. This approach also underlined his fashion creations, where the New Look's silhouette and its return to corsetry epitomized the idea of a stylistic return to an imaginary eighteenth century. Dior the contemporary fashion label adopts this same set of phantasmagoric conditions whether it be a 2012 version of a 1947 dress or a 2016 Peter Marino version of neo-Louis XVI for the London flagship store.

As with the Chanel apartment reimagined for the flagship store, Peter Marino has adopted the features of Christian Dior's original maison to convey continuity across time as well as geographic regions. Dove-gray walls and white boiserie along with Louis XVI medallion chairs are common to the Marino-designed stores in Paris, New York, London, Barcelona, and Beijing. These heritage brand icons of the Dior interior are updated with the hallmarks of museum-style minimalism—glass vitrine display cases with concealed down lighting, and versions of the

Dior chandelier that resemble abstract art. Tradition and modernity, past and present, public and private collide in the manner of Benjamin's phantasmagorical image. Dior's life is transposed into mythical iconography through Marino's historical citation of the couturier's original interiors.

In 2010 Peter Marino refurbished Dior's apartment on the second floor of the Avenue Montaigne maison. As with Chanel's maison, the apartment was not where Dior slept, but rather a place to draw and find inspiration.³⁹ Under the direction of Maison Dior's head of heritage, Marino combined some of the apartment's original pieces of furniture, for example, his desk and armchair, and combined these with other Louis XVI pieces sourced from antique stores. Paintings by Toulouse Lautrec and Renoir owned by Dior adorn the walls along with newly acquired work painted by Dior's friend Christian Bérard.⁴⁰ Gilt-framed photographs from the archive complete the scene. Unlike Chanel's apartment, preserved since her death, this is Dior's private space reimagined, Marino's version of the couturier's interior aesthetic desires. A strange space where the specter of Dior and his memories are present in the objects he once owned, conflated with things that supposedly express his personality, yet he never saw or touched. The apartment is a stage set, where only very privileged guests and Dior celebrity models visit on rare occasions to perform an homage to the couturier. This consolidation of brand identity through a kind of private museum containing Christian Dior's objects both "real" and imagined is a form of myth making where a narrative manipulation of history, heritage, and patrimony is employed to create symbolic value and raise cultural capital. Essentially the contrived staging of Dior's home consolidates his image as artist and tastemaker that can be resurrected for the brand's current publicity purposes.

While luxury label's Dior and Chanel have negotiated the problems of succession that Bourdieu articulates in "Haute Couture and Haute Culture" through continuity of backdrop and consistent reference to previous collections, there are numerous examples where this strategy has been less successful. For example, in 2013 Schiaparelli was relaunched with a collection by Christian Lacroix. The opening collection was shown emerging from Schiaparelli's iconic birdcage prop that was once the entrance to her boutique store, while later catwalk performances for the 2015 Fall/Winter collection were flanked by the Giacometti

sculptures that featured in her 1950, Jean-Michel Frank designed, salon ([Plate 16](#)). References to Schiaparelli's "hot pink" color scheme, gilt-framed mirrors, and a range of other visual cues developed for the neobaroque reimagining of the boutique in many ways fall short of capturing the Surrealist inspiration that underpinned the original label. Perhaps this was due to a break in the line of succession. The fifty-nine-year gap between Elsa Schiaparelli and Lacroix, and subsequent designers Marco Zanini 2014, and Bertrand Guyon 2015–2017, is too distant in time for her specter to remain, the corporate underpinning of the reinvigorated brand more apparent than its artistic heritage. The idea that an essence of the brand might be passed from designer to designer like the bequest of an heirloom is lost. Historic haute-couture labels Lanvin, Vionnet, and Yves Saint Laurent have all faced similar challenges in the current fashion system.

The contemporary commodification of modernist design in the form of minimalism in conjunction with the reimagining of emblematic codes associated with haute couture's heritage are strategies at the heart of the financial consolidation of the luxury fashion conglomerates. Interior design, architecture, and art collaborations are now an integral part of a fashion system that co-opts their symbolic and cultural capital for commercial appeal. In addition to adopting these forms in retail environments, luxury fashion labels have also begun to colonize museums and art institutions with fashion shows.

Fashion's theaters: The interior spaces of contemporary fashion spectacles

As discussed in [Chapter 2](#), the haute couture salon, the intimate and private world housed in the maison, was once the setting for collection showings to buyers, clients, and the fashion press. For the most part these were restrained and elegant affairs, presented in silence apart from the announcement of the number and name of the look. The amphitheater spectacles of the contemporary fashion runway can no longer be contained by the maison's walls. Instead the collections of luxury fashion labels are presented in the context of a vast range of environments and settings to account for the huge number of fashion

insiders who attend them, as well as the public who will encounter them through a range of mediators, including, fashion magazines, fashion film, websites, and social media. These backdrops also provide thematic context and fantasy narratives for seasonal collections. From John Galliano's *Diorient Express* at Gare d'Austerlitz train station (1998) to Karl Lagerfeld's Fendi show on the Great Wall of China (2007) to Dior's 2015 farewell to Raf Simons show—where the Louvre Pyramid was filled with flowers—the performance spaces of contemporary fashion have expanded to include iconic cultural institutions and monuments, as well as everyday urban environments and industrial spaces. Just as contemporary fashion has co-opted art and architecture in boutique retail environments, installation, performance art, and the theater have provided the frameworks for contemporary fashion shows and their associated interiors.

John Galliano's haute couture fashion spectacles for Dior (1996–2011) and his eponymous label remain some of the most memorable theatrical presentations of recent fashion history. These shows included the 1998 spring summer collection staged on the majestic steps of Paris' Opera Garnier, an oriental garden of white orchids and cherry blossoms for his Madame Butterfly collection (2007) ([Plate 17](#)) and the cabaret-inspired interiors for his fall 1998 collection of cocktail dresses. His first show for Dior in 1996 was one of his most ambitious; held in the Grand Hôtel's first-floor reception rooms, 1,200 fashion insiders were invited to the Dior salons re-created, including the Dior staircase and white *boiserie*. As Evans argues, the recurring themes and images of Parisian modernity, consumer culture, and orientalism were based in haute couture's history, most obviously in the aesthetic fashion fantasies of Paul Poiret.⁴¹ While on a much grander scale, Galliano often staged his collections for Dior in elegant hotels and private salons rather than on the catwalk so that the models were integrated with the audience more closely. Often costing millions of dollars to stage, and selling very few couture garments, the value of Galliano's spectacles for the LVMH group was in the media attention, which in turn would generate sales for handbags, sunglasses, and other accessories.

As opposed to the grandeur of Parisian *hôtel particulier* that were often the backdrop to Galliano's collections of the late 1990s and early millennium, "found spaces" including abandoned garages, empty bus

depots, and warehouses were the preferred interiors for fashion's other master of theatrical styling—Alexander McQueen. The contrast between sites of dereliction in the nongentrified parts of London and the theatrics of elite fashion highlighted the class commentary that underpinned McQueen's designs. Alexander McQueen consistently transgressed traditional ideals of high fashion through garments that were at once beautiful and terrifying—an evocation of the sublime that was also carried through to his catwalk staging. McQueen transformed the disused spaces of working-class urban environments into sites for the display of his artistic fashion visions. Inspired by film, literature, and art, McQueen's set for *It's a Jungle out there*, 1997, included corrugated metal walls punctured with bullet holes, and a burnt-out car evoking *Bonnie and Clyde*. For *Voss* 2001, fashion mavens were confronted with a giant mirrored cube that came to light, revealing the padded cells of a psychiatric ward that surrounded it. For the finale, the cube's sides fell away to reveal writer Michelle Olley, plump and naked on a chaise longue, breathing through a glass tube as in Joel Peter Witkin's photograph *Sanitarium* (1983).⁴²

The historical and filmic narratives of Galliano's and McQueen's early millennium spectacles were the catalyst for the major fashion houses to attempt to outdo each other every season in the emblematic reinforcement of corporate brand identity. For example, Chanel extravaganzas, staged primarily in the halls of the Grand Palais, are transformed for each collection into a different setting, including a supermarket of Chanel products (AW 2014 RTW), a Monte Carlo Casino (HC AW 2015), a modern art gallery (SS 2014), a luxurious banquet hall with crystal chandeliers (2011), Brasserie Gabrielle, a typical French restaurant (AW 2015 RTW), and the house atelier remade (AW 2016 HC) ([Plate 8](#)).

The interiors of museums, art galleries, and historic monuments, with their ready-made culturally relevant interiors, have also been used as the backdrop to fashion in recent times. For example, in 2017 Blenheim Palace, Oxfordshire, was the backdrop to Dior's resort collection, while Gucci showed at Westminster Abbey. Other sites of cultural and historic significance co-opted by fashion include the Musée Rodin (Dior 2013), Versailles (Chanel 2013), Linlithgow Palace (Chanel 2014), and the Princes Palace of Monaco (Louis Vuitton 2015). These sites bring instant

prestige, glamour, and novelty to the fashion brand in the context of a fashion system that seeks continuous innovation and originality. They also create enormous publicity—not just from the traditional fashion press—where social media advertising created by bloggers and Instagram content generates millions of views worldwide.

Yves Saint Laurent and his partner Pierre Bergé saw the spectacles generated by LVMH designers as the death of haute couture. Witnessing the takeover of his own label by the Gucci group, the business model of hype attached to haute couture in order to sell lower price point items, such as accessories, sunglasses, and handbags, lacked integrity in Yves Saint Laurent's view. Haute couture had become a sideshow to the main business of selling luxury goods infused with immaterial value created through a range of cultural capital generating activities. Despite prophecies of haute couture's death, with Bergé preaching that the likes of Arnault "will kill couture," it has continued to remain relevant to the contemporary fashion system.⁴³ In 2015 Hedi Silmane reinvigorated the haute couture aspect of the business that had only sold ready-to-wear, perfume, and accessories since Yves Saint Laurent's retirement in 2002. Bringing couture's "spirit back to life," the new site for the couture house is the Hôtel de Senecterre—an historic property that fashion journalist Delphine Roche claimed "is a journey through the history of French excellence" that will help revive the Saint Laurent myth.⁴⁴ Decorated with Art Deco furniture and modern art from the Bergé and Saint Laurent collection (part of which was sold in a landmark auction in 2009, after the couturier's death), along with Louis XVI furniture, the first collection was shown in the re-created salons in a traditional manner. Instead of the contemporary mode of theatrical spectacular, the models made their entrance down a marble staircase, with Bénédicte de Ginestous calling the numbers of the looks as she had done for Yves Saint Laurent between 1977 and 2002.⁴⁵ It would seem that through the ghosts of fashion's past, haute couture's traditions lives on.

In this way, the resurrection of Saint Laurent is reliant on the interior to convey the original couture maison's cultural capital through artistic associations, the mythology of the genius couturier's connoisseur identity, and the heritage of haute couture. It is yet another example, indicative of the many presented throughout this book, of how the phantasmagorias of fashion and the interior convey the collision of past

and present, the convergence of public and private, and the evocation of the real and the imaginary.

In bringing together the separate histories of fashion and the interior to better understand how these methods of adornment and display act together as modes of identity formation, this book has revealed how deep intersections between the two continue to resonate in the present. Yet, the convergence between them is not without its problems. While this book has argued that during the interwar years it is possible to understand the confluences between fashion and the interior as symbolic of women's engagement with cultures of modernity, contemporary collaborations of this type appear to exploit these conditions somewhat cynically. Louis Vuitton's recent tributes to modernist avant-garde designer Charlotte Perriand that include furniture, jewelry, and fashion is likely to be the first of many orchestrated by luxury conglomerates that manipulate the work of iconic modern woman creatives to their own financial advantage. Perhaps the value of this book, then, lies in providing a thorough historical account of the sources that will lead to future fashion and interior collaborations, so we might better understand both their superficialities and complexities.

NOTES

Introduction

- 1** Nancy Troy, *Couture Culture: A Study in Modern Art and Fashion* (Cambridge, MA: MIT Press, 2003).
- 2** See Michael B. Miller, *The Bon Marché: Bourgeois Culture and the Department Store, 1869–1920* (Princeton: Princeton University Press, 1981); T.J. Clarke, *The Painting of Modern Life* (Princeton: Princeton University Press, 1984).
- 3** See Rita Felski, *The Gender of Modernity* (Cambridge, MA: Harvard University Press, 1995); Penny Sparke, *As Long as It's Pink: The Sexual Politics of Taste* (Halifax, NS: The Press of the Nova Scotia College of Art and Design, 2010); Elizabeth Wilson, *Adorned in Dreams: Fashion and Modernity* (London: Virago Press, 1983); Hilde Heynen, *Modernity and Domesticity: Tensions and Contradictions* (London: Routledge, 2005).
- 4** A number of edited volumes have recently sought to redress the paucity of material on this subject. See, for example, Anne Massey and Penny Sparke (eds), *Biography, Identity and the Modern Interior* (Surrey: Ashgate, 2013); Alla Myzelev and John Potvin (eds.), *Fashion, Interior Design and the Contours of Modern Identity* (Surrey: Ashgate, 2010); John Potvin (ed.), *The Places and Spaces of Fashion* (New York and Oxon: Routledge, 2009).
- 5** Troy, *Couture Culture*.
- 6** Caroline Evans, *The Mechanical Smile: Modernism and the First Fashion Shows in France and America, 1900–1929* (New Haven and London: Yale University Press, 2013).
- 7** See, for example, Isabelle Anscombe, *A Woman's Touch: Women in Design from 1860 to the Present Day* (London: Virago, 1984); Beatriz Colomina, "Battle Lines: E1027," in *The Sex of Architecture*, eds. D. Agrest, P. Conway, and L. Weisman (New York: Harry N. Abrams, 1996); Judy Attfield and Pat Kirkham, *A View from the Interior* (London: The Women's Press, 1989); Caroline Evans and Christopher Breward (eds.), *Fashion and Modernity* (London: Berg, 2005).
- 8** See Charles Baudelaire, "The Painter of Modern Life," (1863) in *The Painter of Modern Life and Other Essays*, trans. and edited by Jonathan Mayne (New York: Da Capo, 1964); Walter Benjamin, "Paris: Capital of the Nineteenth Century," [1939], *Perspecta*, 12 (1969): 163–172.
- 9** Georg Simmel, "Fashion," [1904], *The American Journal of Sociology*, 62:6 (1957): 541–558; Erving Goffman, *The Presentation of Self in Everyday Life* (London: Penguin, 1959); Pierre Bourdieu and Yvette Delsaut, "Le Couturier et sa Griffe," *Actes de la Recherche en Sciences Sociales*, 1 (1975): 7–36.
- 10** Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge,

MA: MIT Press, 1994); Charles Rice, *The Emergence of the Interior: Architecture, Modernity, Domesticity* (Oxon: Routledge, 2007).

- 11 Adolf Loos, "Ornament and Crime," [1908], in *Adolf Loos Ornament and Crime: Selected Essays*, ed. Adolf Opel (Riverside, CA: Ariadne Press, 1998).
- 12 Mark Wigley, *White Walls, Designer Dresses: The Fashioning of Modern Architecture* (Cambridge, MA: MIT Press, 1995).
- 13 Goffman, *The Presentation of Self in Everyday Life*.

Chapter 1

- 1 Jean-Philippe Worth, *A Century of Fashion*, trans. Ruth Scott Miller (Boston: Little Brown, 1923), 32.
- 2 Baudelaire, "The Painter of Modern Life," 13.
- 3 Anca I. Lasc, Georgina Downey, and Mark Taylor, "French Connections: The Modern Interior and Mass Media," in *Designing the French Interior: The Modern Home and Mass Media*, eds. Anca I. Lasc, Georgina Downey, and Mark Taylor (London: Bloomsbury, 2015), 1–9.
- 4 Pierre Bourdieu, *Distinction: A Social Critique of Judgment through Taste*, trans. Richard Nice (London: Routledge, [1979] 1984).
- 5 Lisa Tiersten, "The Chic Interior and the Feminine Modern: Home Decorating as High Art in Turn of the Century Paris," in *Not at Home: The Suppression of Domesticity in Modern Art and Architecture*, ed. Christopher Reed (London: Thames and Hudson, 1996), 29.
- 6 Felski, *The Gender of Modernity*; Wilson, *Adorned in Dreams: Fashion and Modernity*.
- 7 Felski, *The Gender of Modernity*.
- 8 Ibid., 62.
- 9 Simmel, "Fashion," 541–558.
- 10 Ibid., 551.
- 11 Colomina, *Privacy and Publicity: Modern Architecture as Mass Media*, 9.
- 12 Benjamin, "Paris: Capital of the Nineteenth Century," 169.
- 13 Ibid.
- 14 Ibid., 163–172.
- 15 Baudelaire, "The Painter of Modern Life," 13.
- 16 Rice, *The Emergence of the Interior: Architecture, Modernity, Domesticity*, 2.
- 17 Ibid., 4.
- 18 Benjamin, "Paris: Capital of the Nineteenth Century," 169.
- 19 Ibid.
- 20 Penny Sparke, *The Modern Interior* (London: Reaktion, 2008), 38.
- 21 For example, Charles Richet in *Revue Scientifique* and Guy de Maupassant in *Le Gaulois*, cited in Fae Brauer, "Intimate Vibrations: Inventing the Dream Bedroom," in *Designing the French Interior: The Modern Home and Mass Media*, eds. Anca I. Lasc, Georgina Downey, and Mark Taylor (London: Bloomsbury, 2015), 1–9.
- 22 Deborah L. Silverman, *Art Nouveau in Fin-de-Siècle France: Politics, Psychology and Style* (Berkeley: University of California Press, 1989).
- 23 Ibid., 67.
- 24 Sparke, *The Modern Interior*, 54.
- 25 Silverman, *Art Nouveau in Fin-de-Siècle France: Politics, Psychology and Style*, 284.
- 26 Ibid., 288.
- 27 Ibid., 291.
- 28 Troy, *Couture Culture*, 27.
- 29 Bourdieu and Delsaut, "Le Couturier et sa Griffe," 23.
- 30 Sparke, *The Modern Interior*, 59.

- 31** Benjamin, "Paris: Capital of the Nineteenth Century," 169.
- 32** Roland Barthes, *Camera Lucida* (New York: Hill and Wang, 1981), 98.
- 33** Colomina, *Privacy and Publicity: Modern Architecture as Mass Media*.
- 34** Sparke, *As Long as It's Pink: The Sexual Politics of Taste*, 68.
- 35** See Loos, "Ornament and Crime (1908)."
- 36** Ibid., 89.
- 37** Goffman, *The Presentation of Self in Everyday Life*.
- 38** Mary Louise Roberts, "Samson and Delilah Revisited: The Politics of Women's Fashion in 1920s France," *The American Historical Review*, 98:3 (1993): 684.
- 39** Wilson, *Adorned in Dreams: Fashion and Modernity*.
- 40** Anne Zazzo, "The Nobility of the Dress," in *Paris Haute Couture*, eds. Olivier Saillard and Anne Zazzo (Paris: Flammarion, 2012), 146.
- 41** Margaret Maynard, "The Wishful Feeling about Curves: Fashion, Femininity and the New Look in Australia," *Journal of Design History*, 8:1 (1995): 43–59; Peter McNeil, "Put Your Best Face Forward: The Impact of the Second World War on British Dress," *Journal of Design History*, 6:4 (1993): 283–299.
- 42** Alexandra Palmer, *Dior* (London: V&A Publications, 2009), 32.
- 43** Christian Dior cited in Alexandra Bosc, "Haute Couture of the 1950s: A Distinctive Vision of Luxury," in *Paris Haute Couture*, eds. Olivier Saillard and Anne Zazzo (Paris: Flammarion, 2012), 213.
- 44** Bourdieu and Delsaut, "Le Couturier et sa Griffe," 10–11. All translations are mine unless otherwise stated.
- 45** Ibid., 10–11.
- 46** Caroline Evans, *Fashion at the Edge: Spectacle, Modernity, Deathliness* (New Haven and London: Yale University Press, 2007).
- 47** Giles Lipovetsky and Jean Serroy cited in Silvano Mendes and Nick Rees-Roberts, "New French Luxury: Art, Fashion and the Re-invention of a National Brand," *Luxury* 2:2 (2015): 61.
- 48** Giles Lipovetsky "On Artistic Capitalism by Giles Lipovetsky," Crash 65, accessed November 20, 2017, <http://www.crash.fr/on-artistic-capitalism-by-gilles-lipovetsky-crash-65/>

Chapter 2

- 1 Troy, *Couture Culture*.
- 2 Anne Hollander, *Seeing through Clothes* (Berkeley: University of California Press, 1993), 355.
- 3 Troy, *Couture Culture*, 27.
- 4 See Bourdieu and Delsault, "Le Couturier et sa griffe."
- 5 Léon de Seilhac, *L'Industrie de la Couture et de la Confection à Paris*, 1897, 16 cited in Anne Zazzo, "Sophisticated and Industrious Paris," in *Paris Haute Couture*, eds. Olivier Saillard and Anne Zazzo (Paris: Flammarion, 2012), 52.
- 6 Elizabeth Ann Coleman, *The Opulent Era: Fashions of Worth, Doucet and Pingat* (Brooklyn: The Brooklyn Museum and Thames and Hudson, 1989), 16.
- 7 Valerie D. Mendes, "Photograph Albums," in *The House of Worth: Portrait of an Archive*, eds. Amy De La Haye and Valerie D. Mendes (London: V & A Publishing, 2014), 37.
- 8 *Harper's Bazaar*, "House of Worth," (March, 1893), 96.
- 9 Coleman, *The Opulent Era: Fashions of Worth, Doucet and Pingat*, 16.
- 10 La Parisienne, "Nous voice devant chez Worth, le grand couturier. Entrée sobre, grand air, maison de bon ton bien français," *Femina* (April 1906): xvii. (all translations are mine unless otherwise specified).
- 11 Leon Roger-Miles, *Les Créateurs de la Mode* (Paris: C. Eggimann, 1910), 27, 43.
- 12 Amy de la Haye, "The House of Worth 1914–1956," in *The House of Worth: Portrait of an Archive*, 131.
- 13 Freyja Hartzell, "The Velvet Touch: Fashion, Furniture and the Fabric of the Interior," *Fashion Theory*, 13:1 (2009): 54.
- 14 "The Dwelling Place of Madame la Mode," *Vogue (America)* 38 (October, 1911): 17.
- 15 Paul Poiret cited in Troy, *Couture Culture*, 51.
- 16 "Paul Poiret prépare ses modèles pour l'hiver," 1927, *Vogue (France)* (July 1927): 30–32.
- 17 Troy, *Couture Culture*, 87–91.
- 18 Pierre Brissaud, "Le Theatre du Grand Couturier," *Femina* (December, 1911): 697.
- 19 Harold Koda and Andrew Bolton, "Preface: The Prophet of Simplicity," in *Poiret*, eds. Harold Koda and Andrew Bolton (New York: The Metropolitan Museum of Art, 2007), 13–14.
- 20 Jared Goss, "Paul Poiret and the Decorative Arts," in *Poiret*, eds. Harold Koda and Andrew Bolton (New York: The Metropolitan Museum of Art, 2007), 43–44.
- 21 "Poiret: Une Silhouette Parisienne," *Le Miroir des Modes*, 64:6 (June 1912): 242 in Troy, *Couture Culture*, 69.
- 22 Georges Lepape, *Les Choses de Paul Poiret* (Paris: Pour Paul Poiret par Marquet, 1911).
- 23 "Poiret: Une Silhouette Parisienne," 243 in Nancy Troy, "The Theatre of Fashion: Staging Haute Couture in Early 20th-Century France," *Theatre Journal*, 53:1 (2001): 23.
- 24 "Poiret's New Kingdom," *Vogue (America)* (July, 1912): 16.
- 25 Paul Cornu, "L'Art de la Robe," *Art et Decoration* (April, 1911): 103–107.
- 26 Dominique Paulvé, *Marie Cuttoli: Myrbor et l'invention de la tapisserie modern* (Paris: Norma Editions, 2010), 32.
- 27 Louise and Thérèse Bonney, *A Shopping Guide to Paris* (New York: Robert M. McBride & Company, 1929), 192.

- 28** Evgenia Ilyukhina, "The Mansion of Serge Koussevitzky. The Story behind a Commission," *The Tretyakov Gallery Magazine*, 1 (2014): 42.
- 29** "L'Art et la Mode," *Vogue (France)* (July 1925): 51.
- 30** Myrbor advertisement, Cahier d'art, June 1926 cited in Paulvé, *Marie Cuttoli: Myrbor et l'invention de la tapisserie modern*, 140.
- 31** Ibid., 35.
- 32** Ibid., 34.
- 33** Virginia Troy, "Marie Cuttoli: Patron of Modern Textiles," Textiles Narratives and Conversations, Textile Society of America 10th Biennial Symposium, Toronto Ontario, October 11–14, 2006.
- 34** Jean Gallotti, "Les Salons d'une Maison de Couture," *Art et Decoration* (January, 1927): 91–96.
- 35** Louise and Thérèse Bonney, *A Shopping Guide to Paris*, 196.
- 36** Ibid., 42–43.
- 37** Helen Appleton Read, "Twentieth Century Decoration," *Vogue (America)* (April 1928): 132.
- 38** Anscombe, *A Woman's Touch*, 136.
- 39** Marie J. Clifford, "Helena Rubinstein's Beauty Salons, Fashion and Modernist Display," *Winterthur Portfolio*, 38 (2003): 97.
- 40** Ibid., 85–86.
- 41** "Modern Rugs Now Have the Floor," *Vogue (America)* (April 1931): 100.
- 42** André Beucler, "Chez Madeleine Vionnet," in *Madeleine Vionnet*, ed. Pamela Golbin (New York: Rizzoli, 2009), 281.
- 43** Michael Windover, *Art Deco: A Mode of Modern Mobility* (Quebec: Presses de l'Universite du Quebec, 2009), 15.
- 44** Betty Kirke, *Madeleine Vionnet* (San Francisco: Chronicle Books, 1991), 222.
- 45** Florence Brachet Champsaur, "Madeleine Vionnet and Galeries Lafayette: The Unlikely Marriage of a Parisian Couture House and a French Department Store, 1922–1940," *Business History*, 54:1 (2012): 44–66.
- 46** Benjamin Loyauté, "Housing as the Clothing of Tomorrow," in *Madeleine Vionnet*, ed. Pamela Golbin (New York: Rizzoli, 2009), 39.
- 47** Richard Striner, "Art Deco: Polemics and Synthesis," *Winterhur Portfolio*, 25:1 (1990): 24.
- 48** L.M., "L'hôtel de Madeleine Vionnet aménénagé par M. de Feure," *Art et Décoration Chronique* (April 1924): 2–3.
- 49** Beucler, "Chez Madeleine Vionnet," 274.
- 50** Adolf de Meyer, cited in Evans, *The Mechanical Smile*, 150.
- 51** L.M., "L'hôtel de Madeleine Vionnet aménénagé par M. de Feure," 3.
- 52** Loyauté, "Housing as the Clothing of Tomorrow," 40.
- 53** Valerie Steele, "Chanel in Context," in *Chic Thrills: A Fashion Reader*, eds. Juliet Ash and Elizabeth Wilson (London: Harper Collins, 1993), 119.
- 54** The staircase is presented as the work of an anonymous designer in Evans, *Mechanical Smile*, and is alluded to being the work of Frank by Marie-Louise de Clermont-Tonnerre, Head of Communications, Chanel cited in Jean Bond Rafferty, "Chanel No. 31," *France Today*, 26:2 (2009): 30.
- 55** Pierre-Emanuel Martin-Vivier, *Jean Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period* (New York: Rizzoli, 2008), 160.

- 56** Joanna Merwood-Salisbury, "On Luxury," *AA Files*, 58 (2009): 23.
- 57** Chanel cited in Anne Hollander, "The Great Emancipator, Chanel," *Connoisseur*, 213 (1983): 84.
- 58** Evans, *The Mechanical Smile*, 129.
- 59** Rhonda Garelick, "The Layered Look: Coco Chanel and Contagious Celebrity," in *Dandies: Fashion and Finesse in Art and Culture*, ed. Susan Fillin-Yeh (New York: New York University Press, 2001), 41.
- 60** "The Debut of the Winter Mode," *Vogue (America)* (October 1926): 69.
- 61** Rhonda K. Garelick, *Mademoiselle: Coco Chanel and the Pulse of History* (New York: Random House, 2014), 231.

Chapter 3

- 1 For an account of how the “artistic interior” was publicized, see Elisabeth Emery, *Photojournalism and the Origins of the French Writer House Museum (1881–1914)* (Surrey: Ashgate, 2012).
- 2 Edmond de Goncourt cited in Diana Periton, “The Interior as Aesthetic Refuge: Edmond de Goncourt’s *La Maison d’un Artiste*,” in *Tracing Modernity: Manifestations of the Modern in Architecture and the City*, eds. Mari Hvattum and Christian Hermansen (London and New York: Routledge, 2004), 139.
- 3 Ibid.
- 4 Ibid., 146.
- 5 Edmond de Goncourt cited in Abigail Joseph, “A Wizard of Silks and Tulle: Charles Worth and the Queer Origins of Culture,” *Victorian Studies*, 56:2 (2014): 275.
- 6 Troy, *Couture Culture*, 29.
- 7 Ibid., 29.
- 8 Emery, *Photojournalism and the Origins of the French Writer House Museum*.
- 9 Troy, *Couture Culture*, 29.
- 10 Sherril Schell, “Modernising Backgrounds,” *Vogue (America)* (December 1914): 122.
- 11 Jean François Revel, “Une Temple de l’Art Moderne: L’Appartement de M.J.D.,” *Femina* (January 1925): 30.
- 12 Louise Bofferdino, “A Look at Fashion Designer Jacques Doucet’s Private Collection,” *Architectural Digest*, September 2014, viewed on January 17, 2017, <http://www.architecturaldigest.com/gallery/jacques-doucet-furniture-art-collection-slideshow/all>
- 13 André Joubin, “Le Studio de Jacques Doucet,” *L’Illustration* (May 1930): 17–20. Doucet’s collection sold after his death in 1929 has since made its way into major museums including the Museum of Modern Art and the Metropolitan Museum of Art, New York, and the Musée des Arts Décoratifs and the Musée d’Orsay, Paris, attesting to its cultural significance. It is also worth noting that a number of Doucet’s items would go on to hold a privileged place in Yves Saint Laurent and Pierre Bergé’s impressive collection of modern art and design (started upon their meeting in 1958 and much of it sold in 2009 after Saint Laurent’s death). Housed in their apartment on rue de Babylone, which had formerly belonged to Marie Cottoli of Maison Myrbor, Saint Laurent and Bergé followed in the footsteps of other haute couture art patrons including Jeanne Lanvin, Madeleine Vionnet, and Schiaparelli, acquiring paintings by Manet, Degas, Vuillard, Cézanne, Picasso, Matisse, Mondrian, as well as furniture by Eileen Gray, Jean Michel Frank, Jean Dunand, and Armand Albert Rateau.
- 14 “The Shop of Martine,” *Vogue (America)* (July 1913): 44.
- 15 Goss, “Paul Poiret and the Decorative Arts.”
- 16 “Amours, Delices et Orgues,” *Femina* (June 1925): 23.
- 17 See Evans, *Mechanical Smile*; Troy, *Couture Culture*; Ilya Parkins, *Poiret, Dior and Schiaparelli: Fashion, Femininity and Modernity* (London: Bloomsbury, 2012), 62.
- 18 Anne Rittenhouse, “The Prophet of Simplicity,” *Vogue (America)* (November 1913): 43–45.
- 19 See, for example, Lucie Delarue-Mardrus, “La Mille et Deuxieme Nuit Chez le Grand Couturier,” *Femina* (août, 1911): 415; Gaby Morlay, “Poiret,” *Femina* (September, 1923): 32; “L’Influence Oriental Chez Poiret,” *Femina* (March 1925): 11.

- 20** Brenda Polan and Roger Tredre, *The Great Fashion Designer* (Oxford: Berg, 2009), 35–37.
- 21** Leo Randole, “An Artist in Dress and Decoration: The Entry of Jeanne Lanvin into a New Field,” *Arts & Decoration* (October 1921): 384.
- 22** Hélène Guéné, *Décoration et Haute Couture: Armand Albert Rateau pour Jeanne Lanvin, un autre Art Déco* (Paris: Les Arts Décoratifs, 2006).
- 23** Ibid.
- 24** Albert Flament, “Le Pavillion de L’Elegance,” *La Renaissance de l’art Francais et des Industries de Luxe* (July 1925): 303–317.
- 25** “Le Pavillion de L’Elegance,” *L’Illustration* (June 1925): 34.
- 26** See, for example, Albert Flamet, “Le Pavillion de L’Elegance,” *La Renaissance de l’art Francais et des Industries de Luxe* (July 1925): 303–317; “Presentation de la classe 20 –Le Vetement Francais. Couture.Fourrure. Tailleurs a la Exposition des Art Decoratifs et Industriels Moderns,” *Gazette du Bon Ton*, 7 (1925): 11–13.
- 27** Charles Rice, *The Emergence of the Interior: Architecture, Modernity, Domesticity* (London: Routledge, 2006), 3.
- 28** Catherine Driscoll, “Chanel: The Order of Things,” *Fashion Theory*, 14:2 (2010): 135–158.
- 29** Isabelle Fiémeyer, *Intimate Chanel* (Paris: Flammarion, 2011), 68.
- 30** Ibid.
- 31** Ibid., 7.
- 32** Rice, *Emergence of the Interior*, 9.
- 33** Benjamin cited in Rice, *ibid.*, 17.
- 34** Edmond de Goncourt cited in Diana Periton, “The Interior as Aesthetic Refuge: Edmond de Goncourt’s *La Maison d’un artiste*,” 151.
- 35** Chanel cited in Fiémeyer, *Intimate Chanel*, 66.
- 36** Guillaume Garnier cited in Parkins, *Poiret, Dior and Schiaparelli*, 92.
- 37** Ibid., 92.
- 38** Ibid., 109.
- 39** Tom Treadway, “Inside Out: Elsa Schiaparelli, Interiors and Autobiography,” in *Biography, Identity and the Modern Interior*, eds. Anne Massey and Penny Sparke (Surrey: Ashgate, 2013), 93.
- 40** Elsa Schiaparelli, *Shocking Life* (London: V & A Publications, 2007 [1954]), viii.
- 41** Maria Schiaparelli Berenson, *Elsa Schiaparelli’s Private Album* (London: Double-Barrelled Books, 2014).
- 42** Treadway, “Inside Out: Elsa Schiaparelli, Interiors and Autobiography,” 91.
- 43** Schiaparelli Berenson, *Elsa Schiaparelli’s Private Album*, 55–57.
- 44** Schiaparelli, *Shocking Life*, 49.
- 45** Ibid.
- 46** “Schiaparelli,” *Harper’s Bazaar* (April 1932): 59, cited in Dilys Blum, *Shocking! The Art and Fashion of Elsa Schiaparelli* (Philadelphia: The Philadelphia Museum of Art, 2004), 33.
- 47** Schiaparelli, *Shocking Life*, 48–49.
- 48** Ibid., 65.
- 49** Vivier, *Jean Michel Frank*, 174.
- 50** Merwood-Salisbury, “On Luxury.”
- 51** Blum, *Shocking! The Art and Fashion of Elsa Schiaparelli*, 62.

- 52** "Decorator's Preview," *Vogue* (September 1934): 76–77.
- 53** "A Designer Makes her Home," *Arts and Decoration* (May 1934): 38.
- 54** Schiaparelli, *Shocking Life*, L94.
- 55** Schiaparelli Berenson, *Elsa Schiaparelli's Private Album*, 154.
- 56** Schiaparelli, *Shocking Life*, 197.
- 57** Ibid., 13.
- 58** Ibid.
- 59** Ibid., 94.

Chapter 4

- 1 Elizabeth Wilson, "All the Rage," in *Fabrications and the Female Body*, eds. Jane Gaines and Charlotte Herzog (New York: Routledge, 1990), 29.
- 2 Wigley, *White Walls, Designer Dresses*.
- 3 Rebecca Houze, "The Textile as Structural Framework: Gottfried Semper's Bekleidungsprinzip and the Case of Vienna 1900," *Textile*, 4:3 (2006): 292–311.
- 4 Ibid.
- 5 Mary McLeod, "Undressing Architecture: Fashion, Gender and Modernity," in *Architecture in Fashion*, eds. Deborah Faussch, Paulette Singley, Rodolphe El-Khoury, and Zvi Efrat (New York: Princeton Architectural Press, 1994), 49.
- 6 Henry van de Veld cited in Radu Stern, *Against Fashion: Clothing as Art 1850–1930* (Cambridge, MA: MIT Press, 2004), 14.
- 7 van de Velde cited in Wigley, *White Walls, Designer Dresses*, 130.
- 8 Henry van de Velde, "Artistic Improvement of Women's Clothes," in *Die Künstlerische Hebung der Frauentracht (1900)* in Stern, *Against Fashion: Clothing as Art 1850–1930*, 132.
- 9 Henry van de Velde cited in Stern, *ibid.*, 13.
- 10 Henry van de Velde "New Art Principle in Women's Clothing," in Stern, *ibid.*, 138.
- 11 Benjamin, "Paris: Capital of the Nineteenth Century," 169.
- 12 Karl Ernst Osthaus cited in Wigley, *White Walls, Designer Dresses*, 70.
- 13 *Ibid.*, 73.
- 14 Rebecca Houze, "Fashionable Reform Dress and the Invention of 'Style' in Fin-de-Siècle Vienna," *Fashion Theory*, 5:1 (2001): 29–56.
- 15 Werner J. Schweiger, *Wiener Werkstätte: Design in Vienna 1903–1932* (New York: Abbeville Press, 1984), 42–43.
- 16 Houze, "Fashionable Reform Dress and the Invention of 'Style' in Fin-de-Siècle Vienna," 45.
- 17 Joseph Hoffmann, "The Individual Dress," *Die Waage*, 1 (1898): 15, in Stern *Against Fashion: Clothing as Art 1850–1930*, 122–124.
- 18 Joseph Hoffmann cited in Wigley, *White Walls, Designer Dresses*, 88.
- 19 Eduard Wimmer-Wigrill cited in Wigley, *ibid.*, 74.
- 20 German Art & Decoration, 1905/VI. Volume 8:9, 524.
- 21 Heather Hess, "The Lure of Vienna: Poiret and the Wiener Werkstätte," in *Poiret*, eds. Harold Koda and Andrew Bolton (New Haven and London: Yale University Press, 2007), 40.
- 22 Troy, *Couture Culture*, 89.
- 23 Paul Poiret, *My First Fifty Years: The Autobiography of Paul Poiret*, trans. Stephen Haden Guest (Philadelphia: J. Lippincott, 1931), 159.
- 24 Troy, *Couture Culture*, 46.
- 25 Goss, "Paul Poiret and the Decorative Arts," 43–44.
- 26 Rebecca Houze, "From Wiener Kunst im Hause to the Wiener Werkstätte: Marketing Domesticity with Fashionable Interior Design," *Design Issues*, 18:1 (2002): 3–23.
- 27 Adolf Loos cited in Wigley, *White Walls, Designer Dresses*, 77.
- 28 Adold Loos cited in Houze, "From Wiener Kunst im Hause to the Wiener Werkstätte: Marketing Domesticity with Fashionable Interior Design," 22.

- 29** Janet Stewart, *Fashioning Vienna: Adolf Loos's Cultural Criticism* (London: Routledge, 2000), 105.
- 30** Adolf Loos cited in Beatriz Colomina, "Sex, Lies and Decoration: Adolf Loos and Gustav Klimt," *Thresholds*, 37 (2010): 77.
- 31** Adolf Loos cited in Beatriz Colomina, "The Split Wall: Domestic Voyeurism," in *Sexuality and Space*, eds. Beatriz Colomina (New York: Princeton Architectural Press, 1992), 94.
- 32** Colomina, "Sex, Lies and Decoration: Adolf Loos and Gustav Klimt," 70–81.
- 33** Adolf Loos cited in Wigley, *White Walls, Designer Dresses*, 72.
- 34** Wigley, *ibid.*, 72.
- 35** See in particular: Beatriz Colomina, "Intimacy and Spectacle: The Interiors of Adolf Loos," *AA Files*, 20 (1990): 14; Alice T. Friedman, "Your Place or Mine? The Client's Contribution to Domestic Architecture," in *Women's Places: Architecture and Design 1860–1960*, eds. Brenda Martin and Penny Sparke (London and New York: Routledge); Elena Shapira, "Dressing a Celebrity: Adolf Loos's House for Josephine Baker," *Studies in the Decorative Arts*, 11:2 (2004): 2–24.
- 36** Friedman, "Your Place or Mine? The Client's Contribution to Domestic Architecture," 77.
- 37** Fares el-Dahdah, "The Josaphine Baker House: For Loos Pleasure," *Assemblage*, 26 (1995): 72–87; Shapira, "Dressing a Celebrity: Adolf Loos's House for Josephine Baker," 9.
- 38** Shapira, *ibid.*, 2–24.
- 39** Kurt Ungers cited in Colomina, "The Split Wall: Domestic Voyeurism," 88.
- 40** *Ibid.*
- 41** Alice T. Friedman, *Women and the Making of the Modern House: A Social and Architectural History* (New Haven and London: Yale University Press, 2006), 27.
- 42** Colomina, "Intimacy and Spectacle: The Interiors of Adolf Loos," 5–15.
- 43** Mark Wigley, "White-out: Fashioning the Modern [Part 2]," *Assemblage*, 22 (1993): 6–49.
- 44** Le Corbusier cited in Wigley, *White Walls, Designer Dresses*, 254.
- 45** "Une Demeure Entièrement Moderne," *Vogue* (November 1, 1926): 31–32, 62.
- 46** Nancy Troy, *Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier* (New Haven and London: Yale University Press, 1991), 121.
- 47** Wigley, *White Walls, Designer Dresses*, 181.
- 48** Adolf Loos cited in Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media*, 42.
- 49** *Ibid.*, 64.
- 50** Beatriz Colomina, "Le Corbusier and Photography," *Assemblage*, 4 (1987): 6–23.
- 51** Colomina, *Privacy and Publicity: Modern Architecture as Mass Media*.
- 52** Friedman, *Women and the Making of the Modern House: A Social and Architectural History*, 15.
- 53** *Ibid.*, 28.
- 54** See, for example, Beatriz Colomina, "Battle Lines: E1027," in *The Sex of Architecture*, eds. D. Agrest, P. Conway, and L. Weisman (New York: Harry N. Abrams, 1996); Caroline Constant, "E.1027: The Nonheroic Modernism of Eileen Gray," *Journal of the Society of Architectural Historians*, 53:3 (1994): 265–279; Jasmine Rault, "Occupying E.1027: Reconsidering Le Corbusier's 'Gift' to Eileen Gray," *Space and Culture*, 8:2 (2005): 160–179.
- 55** Bridget Elliot, "Art Deco Hybridity, Interior Design, and Sexuality between the Wars: Two Double Acts: Phyllis Baron and Dorothy Larcher/Eyre de Lanux and Evelyn Wyld," in *Sapphic*

Modernities: Sexuality, Women and National Culture, eds. Laura Doan and Jane Garrity (New York: Palgrave Macmillan, 2006), 110.

Chapter 5

- 1 Steele, "Chanel in Context," 118–126.
- 2 Ibid., 122.
- 3 Vogue, October 1923, cited in Roberts, "Samson and Delilah Revisited," 657–684, 667.
- 4 Mary Louise Roberts, *Civilisation without Sexes: Reconstructing Gender in Postwar France, 1917–1927* (Chicago and London: University of Chicago Press, 1994).
- 5 Sparke, *The Modern Interior*, 75.
- 6 Edouard Pomaine cited in Robert L. Frost, "Machine Liberation: Inventing Housewives and Home Appliances in Interwar France," *French Historical Studies*, 18:1 (1993): 109–130, 119.
- 7 Louise and Thérèse Bonney, *A Shopping Guide to Paris*.
- 8 Thérèse Bonney cited in Lisa Schlankser Kolosek, *The Invention of Chic: Thérèse Bonney and Paris Moderne* (London: Thames and Hudson, 2002), 64.
- 9 Tag Gronberg, "Sonia Delaunay: Fashioning the Modern Woman," *Women: A Cultural Review*, 13:3 (2002): 272–288, 281.
- 10 Emma Cabire, "A Lover of France Miss Thérèse Bonney," *Paris Weekly* (February 1930): 38–39 cited in Kolosek, *The Invention of Chic: Thérèse Bonney and Paris Moderne*, 97.
- 11 Megan Meulemans, "Exposing the Villa Noailles: The Women behind the Promotion of Robert Mallet-Stevens," *The International Journal of the Image*, 1:4 (2011): 134.
- 12 Louise and Thérèse Bonney, *A Shopping Guide to Paris*, vii.
- 13 René Chavance, "Guévrèkian Architecte et Décorateur," *Art et Decoration*, 55 (April 1929): 1–8.
- 14 Thérèse Bonney cited in Tag Gronberg, "Femininity and the Woman Painter," in *Tamara de Lempicka: Art Deco Icon*, eds. Alain Blondel and Ingrid Brugger (London: Royal Academy of Arts London, 2004), 48.
- 15 Tirza True Latimer, *Women Together, Women Apart: Portraits of Lesbian Paris* (New Brunswick: Rutgers University Press, 2005), 107.
- 16 Laurence Mouillefarine, "Tamara de Lempicka, Icon of Elegance," in *Lempicka: The Artist, the Woman, the Legend* (Paris: Flammarion, 2006), 98–111, 101.
- 17 Gronberg, "Femininity and the Woman Painter," 49.
- 18 Ibid., 50.
- 19 Thérèse Bonney Photography Collection notes: Bonney no. 11598, Cooper-Hewitt no. ILI 002.
- 20 Louise Campbell, "Perret and His Artist-Clients: Architecture in the Age of Gold," *Architectural History*, 45 (2002): 409–440.
- 21 Louise Campbell, "Un Bel Atelier Moderne: The Montparnasse Artist at Home," in *Designing the French Interior: The Modern Home and Mass Media*, eds. Anca I Lasc, Georgina Downey, and Mark Taylor (London: Bloomsbury, 2015), 179–189, 184.
- 22 Alan Blondel, "The Studio on Rue Mechain," *Tamara de Lempicka: Catalogue Raisonné*, viewed on October 20, 2014.
- 23 Georges Remon, "Architectures Moderns-L'Atelier de Mme de Lempicka," *Mobilier et Decoration*, 9 (January 1931): 1–10.
- 24 Gronberg, "Femininity and the Woman Painter," 51.
- 25 Latimer, *Women Together, Women Apart: Portraits of Lesbian Paris*, 144.

- 26** Cited in Laura Claridge, *Tamara De Lempicka: A Life of Deco and Decadence* (London: Bloomsbury, 2000), 187.
- 27** Lynne Walker, "Architecture and Reputation: Eileen Gray, Gender and Modernism," in *Women's Places: Architecture and Design 1860–1960*, eds. Brenda Martin and Penny Sparke (Abingdon: Routledge, 2003), 87–111.
- 28** Howard Roberston and Frank Yerbury, "The Woman Modernist, Some Striking French Interiors," *The Architect and Building News* (April 4 1930): 451–454 cited in Claire Bonney, *Adrienne Gorska Milka Bliznakov Prize Final Report*, available July 24, 2017, <https://spec.lib.vt.edu/IAWA/inventories/Gorska/gorska-1.html>
- 29** Joseph McBrinn, "Modernism, Orientalism, Craft: French Couture and the Early Furniture of Eileen Gray," in *Fashion, Interior Design and the Contours of Modern Identity*, eds. Alla Myzelev and John Potvin (Surrey: Ashgate, 2010), 147–163.
- 30** Peter McNeil, "Designing Women: Gender, Sexuality and the Interior Decorator, c. 1890–1940," *Art History*, 17:4 (1994): 631–657.
- 31** Jasmine Rault, "Designing Sapphic Modernity," *Interiors*, 1:1 (2010): 29–43, 35.
- 32** Jasmine Rault, *Eileen Gray and the Design of Sapphic Modernity: Staying In* (Surrey: Ashgate, 2011).
- 33** Jasmine Rault, "Fashioning Sapphic Architecture: Eileen Gray and Radclyff Hall," in *Cultures of Femininity in Modern Fashion*, eds. Ilya Parkins and Elizabeth M. Sheehan (New Hampshire: University of New Hampshire Press, 2011), 19–44, 23.
- 34** Ibid., 19–44, 38.
- 35** Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames and Hudson, 2000), 59.
- 36** Walker, "Architecture and Reputation: Eileen Gray, Gender and Modernism," 87–111.
- 37** Eileen Gray cited in Rault, *Eileen Gray and the Design of Sapphic Modernity*, 19.
- 38** Eileen Gray cited in Rault, "Fashioning Sapphic Architecture: Eileen Gray and Radclyff Hall," 19.
- 39** Constant, "E.1027: The Nonheroic Modernism of Eileen Gray," 265–279, 268.
- 40** Louise and Thérèse Bonney, *A Shopping Guide to Paris*, 38.
- 41** Harper's Bazaar cited in Peter Adam, *Eileen Gray: Her Life and Work* (London: Thames and Hudson, 2009), 102.
- 42** Elliot, "Art Deco Hybridity, Interior Design, and Sexuality between the Wars: Two Double Acts: Phyllis Baron and Dorothy Larcher/Eyre de Lanux and Evelyn Wyld," 109–129.
- 43** Ibid.
- 44** Reyner Banham, "Nostalgia for Style," *New Society* (February 1, 1973): 248–249, 249.
- 45** Walker, "Architecture and Reputation: Eileen Gray, Gender and Modernism," 87–111, 102. See Constant, "E.1027: The Nonheroic Modernism of Eileen Gray," 265–279; Beatriz Colomina, "Battle Lines: E1027," in *The Sex of Architecture*, eds. D. Agrest, P. Conway, and L. Weisman (New York: Harry N. Abrams, 1996), 167–190, for discussion on Le Corbusier and E1027.
- 46** Eileen Gray cited in Constant, "E.1027: The Nonheroic Modernism of Eileen Gray," 265–279, 269.
- 47** Mary McLeod, "Perriand: Reflections on Feminism and Modern Architecture," *Harvard Design Magazine* 20, viewed January 17, 2017, <http://www.harvarddesignmagazine.org/issues/20/perriand-reflections-on-feminism-and-modern-architecture>

- 48** Ibid.
- 49** Gabriel Henriot, “Le Salon d’Auomne,” *Art et Decoration* (August, 1927): 15.
- 50** Hilde Heynen, “Modernity and Domesticity: Tensions and Contradictions,” in *Negotiating Domesticity Spatial Productions of Gender in Modern Architecture*, eds. Hilde Heynen and Gulsum Bayder (Oxford: Routledge, 2005), 13.
- 51** Charlotte Perriand cited in Mary McLeod, “Charlotte Perriand: Her First Decade as a Designer,” *AA Files*, 15 (1987): 3–13, 5.
- 52** “Madame Perriand’s Studio Apartment,” *Vogue (America)* (January 4, 1930): 62–63, 62.
- 53** Esther da Costa Meyer, “Simulated Domesticities: Perriand Before Le Corbusier,” in *Charlotte Perriand: An Art of Living*, eds. Mary McLeod (New York: Harry N Abrams, 2003), 26.
- 54** Charlotte Perriand cited in Charlotte Benton, “Le Corbusier: Furniture and the Interior,” *Journal of Design History*, 3:2–3 (1990): 103–124, 119.

Chapter 6

- 1 Mary Lynn Stewart, *Dressing Modern Frenchwomen: Marketing Haute Couture 1919–1939* (Baltimore: John Hopkins University Press, 2008), 95.
- 2 Ibid., 92.
- 3 Ibid., 98.
- 4 Paule Boncourree Dior Seamstress cited in Alexandra Palmer, "Inside Paris Haute Couture," in *The Golden Age of Couture: Paris and London 1947–1957*, ed. Claire Wilcox (London: V&A Publishing, 2008), 63–83, 73.
- 5 Penny Sparke, *The Modern Interior* (London: Reaktion, 2008), 122.
- 6 Stewart, *Dressing Modern Frenchwomen: Marketing Haute Couture 1919–1939*, 104.
- 7 Ibid., 95.
- 8 Rhonda Garelick, *Coco Chanel and the Pulse of History* (Sydney: Random House, 2014), 258.
- 9 Hal Vaughan, *Sleeping with the Enemy: Coco Chanel, Nazi Agent* (London: Chatto and Windus, 2011), 95.
- 10 Goffman, *The Presentation of Self in Everyday Life*, 45, 114, 52.
- 11 Evans, *The Mechanical Smile*, 144.
- 12 Goffman, *The Presentation of Self in Everyday Life*, 42–43.
- 13 Ibid., 43.
- 14 Lucien Lelong cited in Dominique Veillon, *Fashion under the Occupation* (Oxford: Berg, 2002), 13.
- 15 Ibid., 86.
- 16 Norma M. Rantisi, "The Ascendance of New York Fashion," *International Journal of Urban and Regional Research*, 28:1 (2004): 86–106.
- 17 Dior cited in Palmer, *Dior*, 36.
- 18 Bosc, "Haute Couture of the 1950s," 211.
- 19 Kate Nelson Best, *The History of Fashion Journalism* (London: Bloomsbury, 2017), 134.
- 20 Anne Zazzo, "Ordering a Dress," in *Paris Haute Couture*, eds. Olivier Saillard and Anne Zazzo (Paris: Flammarion, 2012), 224.
- 21 Claire Wilcox, "Dior's Golden Age: The Renaissance of Couture," in Wilcox, *The Golden Age of Couture: Paris and London 1947–1957*, 56.
- 22 Ibid., 42.
- 23 Dior cited Bosc, "Haute Couture of the 1950s: A Distinctive Vision of Luxury," 211.
- 24 Christopher Breward, "Intoxicated on Images: The Visual Culture of Couture," in Wilcox, *The Golden Age of Couture: Paris and London 1947–1957*, 198.
- 25 Goffman, *The Presentation of Self in Everyday Life*, 34.
- 26 "Dior's Ideas," *Vogue (American)* (April 1, 1947): 145.
- 27 Parkins, *Poiret, Dior and Schiaparelli: Fashion, Femininity and Modernity*, 117.
- 28 Christian Dior cited in Parkins, *ibid.*, 117.
- 29 Christian Dior, *Dior by Dior* (London: V&A Publishing, [1957] 2007), 67.
- 30 Ibid.

- 31** Ibid., 63.
- 32** Ibid., 64.
- 33** Ibid.
- 34** *Time Magazine*, August 16, 1948.
- 35** Dior, *Dior by Dior*, 118.
- 36** Palmer, *Dior*, 50.
- 37** Palmer, “Inside Paris Haute Couture” 76.
- 38** Palmer, *Dior*, 57.
- 39** Jacques Fath cited in Palmer, *ibid.*
- 40** L’Officiel de la couture, August 1937:38, cited in Anne Zazzo, “The Nobility of Dress,” in *Paris Haute Couture*, eds. Olivier Saillard and Anne Zazzo (Paris: Flammarion, 2012), 149.
- 41** Robert Couchlan, “Designer for Americans,” *Life Magazine* (October 17, 1949).
- 42** Jérôme Savignon, *Jacques Fath* (New York: Assoline, 2008), 6.
- 43** Pierre Bourdieu, *Sociology in Question*, trans. Richard Nice (London: Sage, 1995), 133.
- 44** *Ibid.*, 137.
- 45** Mary Bergstein, “The Artist in His Studio: Photography, Art and Masculine Mystique,” *The Oxford Art Journal*, 18:2 (1995): 45–58, 45.
- 46** Best, *The History of Fashion Journalism*, 145.
- 47** *Ibid.*
- 48** Pierre Balmain, *My Years and Seasons* (London: Cassel & Company, 1964), 92.
- 49** Mary Blume, *The Master of Us All: Balenciaga, His Workrooms, His World* (New York: Farrar, Straus and Giroux, 2013).
- 50** *Ibid.*, 106.

Chapter 7

- 1 Joan De Jean, "Shops of Gold: Advertising Luxury in Seventeenth Century Paris," *Luxury*, 1:1 (2014): 23–48, 28.
- 2 Eighteenth-century Italian guidebook cited in Joan DeJean, *The Essence of Style: How the French Invented High Fashion, Fine Food, Chic Cafes, Style, Sophistication and Glamour* (New York: Simon and Schuster, 2007), 17.
- 3 Sigfried Giedion's critiques of Mallet-Stevens' architecture as fashion cited in Mark Wigley, *White Walls Designer Dresses: The Fashioning of Modern Architecture* (Cambridge, MA: MIT Press, 1995), 75.
- 4 Robert Mallet-Stevens cited in Tim Bergfelder, Sue Harris and Sarah Street, *Film, Architecture and the Transnational Imagination: Set Design in 1930s European Cinema* (Chicago: University of Chicago Press, 2007), 58.
- 5 David Vernet and Leontine De Wit (eds.), *Boutiques and Other Retail Spaces* (Oxon: Routledge, 2007), 79–80.
- 6 Tag Gronberg, *Designs on Modernity: Exhibiting the City in 1920s Paris* (Manchester and New York: Manchester University Press, 1998), 33.
- 7 Tag Gronberg, "Paris 1925: Consuming Modernity," in *Art Deco: 1920–1939*, eds. Charlotte Benton, Tim Benton, and Ghislaine Wood (London: V & A Publishing, 2003), 157–163, 160.
- 8 Gronberg, *Designs on Modernity*, 86.
- 9 David Cottington, *Cubism in the Shadow of War: The Avant-garde and Politics in Paris 1905–1914* (New Haven and London: Yale University Press, 1998), 187.
- 10 Stern, *Against Fashion: Clothing as Art*.
- 11 Matilda McQuaid, "Introduction," in *Colour Moves: Art and Fashion by Sonia Delaunay*, eds. Matilda McQuaid and Susan Brown (New York: Smithsonian Cooper Hewitt, Design Museum, 2011), 10–15, 10.
- 12 Sherry Buckberrough, "Delaunay Design: Aesthetics, Immigration and the New Woman," *Art Journal*, 54:1 (Spring 1995): 51–55, 55.
- 13 Petra Timmer, "Sonia Delaunay: Fashion and Fabric Designer Introduction," in *Colour Moves: Art and Fashion by Sonia Delaunay*, eds. Matilda McQuaid and Susan Brown (New York: Smithsonian Cooper Hewitt, Design Museum, 2011), 25–103, 35.
- 14 Cottington, *Cubism in the Shadow of War*, 187.
- 15 Stanley Baron, *Sonia Delaunay: The Life of an Artist* (London: Thames and Hudson, 1995), 96.
- 16 Rene Herbst cited in Guillemette Delaporte, *Rene Herbst: Pioneer of Modernism* (Paris: Flammarion, 2004), 44.
- 17 Delaporte, *ibid.*, 47.
- 18 Pierre Migennes, "De L'Étalage," *Art et Decoration* 56, July 1929, 97–111, 101 (my translation).
- 19 Rene Herbst cited in Delaporte, *Rene Herbst: Pioneer of Modernism*, 72.
- 20 Stewart, *Dressing Modern Frenchwomen: Marketing Haute Couture 1919–1939*, 85.
- 21 Lucien Lelong cited in Jacqueline Demornex, *Lucien Lelong* (London: Thames and Hudson, 2008), 50.
- 22 Amy De La Haye, *Chanel* (London: V&A Publishing, 2011), 38.

- 23** Marie-Louise de Clermont-Tonnerre, Head of Communications, Chanel cited in Jean Bond Rafferty, "Chanel No.31," *France Today*, 26:2 (2009): 30.
- 24** The glass mirrors of the salon were installed in 1928, Amy de La Haye, *Chanel*, 36. For example, jewelry showcases that echoed the tiered mirrored staircase refracting the image of a mannequin can be seen in Roger Schall's 1938 photographs, illustrated in Jean Leymarie, *Intimate Chanel* (London: Thames and Hudson, 2010), 190. Images of a Jean Michel Frank merchandising table in Chanel's apartment can be seen at <http://www.lalibre.be/lifestyle/deco-design/visite-guidee-dans-les-appartements-de-coco-chanel-56129eb63570b0f19f23dcdf>
- 25** Chanel's niece Gabrille Palasse-Lebrune describes Chanel's mythologizing and tailoring of the truth and periodic burning of paper work in Fiemeyer, *Intimate Chanel*.
- 26** Elsa Schiaparelli, *Shocking Life: The Autobiography of Elsa Schiaparelli* (London: V & A Publishing, 2007 [1954]), 65.
- 27** "Lelong Branches Out," *Vogue* (December 15, 1934): 59 cited in Treadway, "Inside Out: Elsa Schiaparelli, Interiors and Autobiography," 95.
- 28** Jean Cocteau cited in Victoria Pass, "Schiaparelli's Dark Circus," *Fashion, Style and Popular Culture*, 1:1 (2014): 29–43, 35.
- 29** Salvador Dali cited in Maryaura Papalas, "Avant-garde Cuts: Schiaparelli and the Construction of Surrealist Femininity," *Fashion Theory*, 20:5 (2016): 503–522, 508.
- 30** Celia Bertin, *Paris A La Mode: A Voyage of Discovery*, translated by Marjorie Deans (Suffolk: Richard Clay and Company, 1956), 180.
- 31** Schiaparelli, *Shocking Life: The Autobiography of Elsa Schiaparelli*, 65–66.
- 32** Martin-Vivier, *Jean Michel Frank*, 175.
- 33** Tomoko Okawa, "Licensing Practices at Maison Christian Dior," in *Producing Fashion: Commerce, Culture and Consumers*, ed. Regina Lee Blaszczyk (Philadelphia: University of Pennsylvania Press, 2011), 82–107, 86–87.
- 34** Ibid., 91.
- 35** Dior, *Dior by Dior*, 150.
- 36** Palmer, *Dior*, 62.
- 37** Ibid., 67.
- 38** Bertin, *Paris A La Mode*, 116.
- 39** Désirée Sadek and Guillaume De Laubier, *Inside Haute Couture: Behind the Scenes at the Paris Ateliers* (New York: Abrams, 2016).
- 40** Palmer, *Dior*, 72.
- 41** Jacqueline Demornex and Marie Andree Jouve, *Balenciaga* (London: Thames and Hudson, 1989), 53.
- 42** Blume, *The Master of Us All*, 97.
- 43** Ibid.
- 44** "The Boutique Idea at Givenchy," *Vogue (America)* (March 1954): 130–133.
- 45** Bourdieu and Delsaut, "Le Couturier et sa Griffe," 7–36, 7.
- 46** Ibid., 12.
- 47** Alicia Drake, *The Beautiful Fall* (London: Bloomsbury, 2006), 36.
- 48** Yves Saint Laurent and Diana Vreeland, *Yves Saint Laurent: Catalogue of the Exhibition Held at the Costume Institute* (New York: The Metropolitan Museum of Art, 1983), 18–20.
- 49** Fashion journalist Laurence Benaïm cited in Mark Tungate, *Luxury World: The Past, Present and Future of Luxury Brands* (London and Philadelphia: Kogan Page, 2009), 16.

50 Marnie Fogg, *Boutique: A 60s Cultural Phenomenon* (London: Octopus, 2003), 7.

51 Bourdieu and Delsaut, “Le Couturier et sa Griffe,” 7–36, 8.

52 Drake, *The Beautiful Fall*, 205.

Chapter 8

- 1 Sonia Ashmore, "I Think They're All Mad: Shopping in Swinging London," in *Swinging Sixties: Fashion in London and Beyond 1955–1970*, eds. Christopher Breward, David Gilbert, and Jenny Lister (London: V&A Publishing, 2006), 58–77, 62.
- 2 Mary Quant cited in Fogg, *Boutique: A 60s Cultural Phenomenon*, 24.
- 3 Ashmore, "I Think They're All Mad: Shopping in Swinging London," 58–77.
- 4 Mark Pimlott, "The Boutique and the Mass Market," in *Boutiques and Other Retail Spaces*, eds. David Vernet and Leontine De Wit (Oxon: Routledge, 2007), 4.
- 5 Deirdre McSharry, Daily Express 1965, cited in Marnie Fogg, *Boutique: A 60s Cultural Phenomenon*, 53.
- 6 Teri Agins, *The End of Fashion* (New York: Harper Collins, 2009), 87.
- 7 D. J. Huppatz, "Fashion Branding: Ralph Lauren's Stage," in *The Fashion History Reader: Global Perspectives*, eds. Giorgio Riello and Peter McNeil (London and New York: Routledge, 2010).
- 8 Rem Koolhass in interview with Charles Jenks cited in, Claudio Marenco Mores, *From Fiorucci to the Guerrilla Stores: Shop Displays in Architecture, Marketing and Communications* (Venice: Fondazione Pitti Discovery, 2006), 83.
- 9 Rosalind Krauss, "The Cultural Logic of the Late Capitalist Museum," *October*, 54 (1990): 4.
- 10 Marie A. Slowinska, *Art/Commerce: The Convergence of Art and Marketing in Contemporary Culture* (Bielefeld: Verlag, 2014), 72.
- 11 Bonnie English, *Japanese Fashion Designers* (Oxford and New York: Berg, 2011).
- 12 Vernet and de Wit, *Boutiques and Other Retail Spaces*, 114.
- 13 Kawasaki cited in Deyan Sudjic, *Rei Kawakubo and Comme des Gaçons* (New York: Rizzoli, 1990), 111.
- 14 Ibid., 125.
- 15 Louise Crewe, "Wear: Where? The Convergent Geographies of Architecture and Fashion," *Environment and Planning A*, 42 (2010): 2103.
- 16 See Jean Baudrillard, *Simulations* (New York: Semiotext(e), 1983) for discussion on postmodernism's aestheticiation of everyday life.
- 17 Hal Foster, *The Art Architecture Complex* (London: Verso, 2011), vii.
- 18 Peter McNeil and Giorgio Riello, *Luxury: A Rich History* (Oxford: Oxford University Press, 2016), 237.
- 19 Ibid., 255.
- 20 Ibid., 261.
- 21 John Potvin, "Armani Architecture: The Timelessness and Textures of Space," in *The Places and Spaces of Fashion*, ed. John Potvin (New York and Oxon: Routledge, 2009), 247.
- 22 Marta Serrats cited in Potvin, *ibid.*, 247.
- 23 Mendes and Rees-Roberts, "New French Luxury: Art, Fashion and the Re-invention of a National Brand," 59.
- 24 Valerie Viscardi (ed), *Louis Vuitton: Art Fashion and Architecture* (New York: Rizzoli, 2009).
- 25 Olivier Assouly cited in Jill Gasparina, "33 Colours," in Viscardi, *ibid.*, 46.
- 26 Rem Koolhass, *Projects for Prada Part 1* (Milan: Fondazione Prada Edizioni, 2001), 4.

- 27** Crewe, "Wear: Where? The Convergent Geographies of Architecture and Fashion," 2096.
- 28** Rem Koolhaas cited in Nicky Ryan, "Patronage: Prada and the Art of Patronage," in *Fashion and Art*, eds. Adam Geczy and Vicki Karaminas (London: Bloomsbury, 2012), 160.
- 29** Ibid., 162.
- 30** Justine Picardie, *Coco Chanel: The Legend and the Life* (London: Harper Collins 2010), 3.
- 31** Sam Taylor-Johnson cited in Katrina Israel, "Artist Sam Taylor-Johnson Captures Coco Chanel's Paris Apartment for a Show at London's Saatchi Gallery," *Wallpaper**, September 10, 2014, viewed on October 20, 2014, <http://www.wallpaper.com/fashion/artist-sam-taylor-johnson-captures-coco-chanel-paris-apartment-for-a-show-at-londons-saatchi-gallery/7901#103984>
- 32** Gabriel Chanel cited in Picardie, *Coco Chanel*, 1.
- 33** Bourdieu, *Sociology in Question*, 137.
- 34** Ibid., 136.
- 35** Ibid., 136–137.
- 36** *Dior and I*, 2012, written and directed by Frédéric Tcheng.
- 37** Dior, *Dior by Dior*, 20–21.
- 38** Ibid., 192.
- 39** Leena Desai, "Peter Marino's Restoration of Monsieur Dior's Paris Apartment," *Architectural Digest*, 853 (April 21, 2016), viewed on November 10, 2016, <http://www.architecturaldigest.in/content/peter-marinos-restoration-of-monsieur-diors-paris-apartment/>
- 40** Sadek and De Laubier, *Inside Haute Couture*, 41.
- 41** Evans, *Fashion at the Edge: Spectacle, Modernity and Deathliness*.
- 42** Dana Thomas, *Gods and Kings: The Rise and Fall of Alexander McQueen and John Galliano* (London: Penguin, 2015).
- 43** Pierre Berge cited Thomas, ibid., 209.
- 44** Delphine Roche, "Slimane Brings Yves Saint Laurent's Couture Spirit Back to Life," *Numero*, viewed on January 17, 2017, <http://www.numero.com/en/fashion/hedi-slimane-couture-saint-laurent-paris>
- 45** Steff Yotka, "Saint Laurent Shows Couture at Fall 2016 Fashion Week," *Vogue*, viewed on January 17, 2017, <http://www.vogue.com/13412695/saint-laurent-paris-couture-show-fall-2016/>

BIBLIOGRAPHY

- Adam, Peter. *Eileen Gray: Her Life and Work*. London: Thames and Hudson, 2009.
- Agins, Teri. *The End of Fashion*. New York: Harper Collins, 2009.
- Anscombe, Isabelle. *A Woman's Touch: Women in Design from 1860 to the Present Day*. London: Virago, 1984.
- Appleton Read, Helen. "Twentieth Century Decoration." *Vogue (America)* (April 1928): 85, 132, 134, 138, 142.
- Arts and Decoration (America)*, "A Designer Makes her Home." (May 1934): 38.
- Ashmore, Sonia. "I Think They're All Mad: Shopping in Swinging London." *Swinging Sixties: Fashion in London and Beyond 1955–1970*. Eds. Christopher Bewerd, David Gilbert, and Jenny Lister. London: V&A Publishing, 2006, 58–77.
- Attfield, Judy and Kirkham, Pat. *A View from the Interior*. London: The Women's Press, 1989.
- Aynsley, Jeremy. "Pochoir Prints: Publishing the Designed Interior." *Moderne: Fashioning the French Interior*. Ed. Sarah Schleuning. New York: Princeton Architectural Press, 2008, 9–20.
- Balmain, Pierre. *My Years and Seasons*. London: Cassel & Company, 1964.
- Banham, Reyner. "Nostalgia for Style." *New Society* (February 1973): 248–249.
- Baron, Stanley. *Sonia Delaunay: The Life of an Artist*. London: Thames and Hudson, 1995.
- Barthes, Roland. *Camera Lucida*. New York: Hill and Wang, 1981.
- Baudelaire, Charles. *The Painter of Modern Life and Other Essays* [1863]. Trans. and Ed. Jonathan Mayne. New York: Da Capo, 1964.
- Baudrillard, Jean. *Simulations*. New York: Semiotext(e), 1983.
- Benjamin, Walter. "Paris: Capital of the Nineteenth Century" [1939]. *Perspecta* 12 (1969): 163–172.
- Benton, Charlotte. "Le Corbusier: Furniture and the Interior." *Journal of Design History* 3:2 (1990): 103–124.
- Bergfelder, Tim, Sue Harris and Sarah Street. *Film, Architecture and the Transnational Imagination: Set Design in 1930s European Cinema*. Chicago: University of Chicago Press, 2007.
- Bergstein, Mary. "The Artist in His Studio: Photography, Art and Masculine Mystique." *The Oxford Art Journal* 18:2 (1995): 45–58.
- Bertin, Celia. *Paris A La Mode: A Voyage of Discovery*. Trans. Marjorie Deans. Suffolk: Richard Clay and Company, 1956.
- Best, Kate Nelson. *The History of Fashion Journalism*. London: Bloomsbury, 2017.
- Beucler, André. "Chez Madeleine Vionnet." *Madeleine Vionnet*. Ed. Pamela Golbin. New York: Rizzoli, 2009, 273–285.
- Blondel, Alan. "The Studio on Rue Mechain," *Tamara de Lempicka: Catalogue Raisonne*, viewed on October 20, 2014,

- <http://www.en.lempickacatalogue.com:86/4daction/NomTeme/%3C%3E6/xx00001RUE%20MEC>
- Blum, Dilys. *Shocking! The Art and Fashion of Elsa Schiaparelli*. Philadelphia: The Philadelphia Museum of Art, 2004.
- Blume, Mary. *The Master of Us All: Balenciaga, His Workrooms, His World*. New York: Farrar, Straus and Giroux, 2013.
- Bofferdino, Louise. "A Look at Fashion Designer Jacques Doucet's Private Collection." *Architectural Digest*, September 2014, viewed on January 17, 2017, <http://www.architecturaldigest.com/gallery/jacques-doucet-furniture-art-collection-slideshow/all>
- Bond Rafferty, Jean. "Chanel No.31." *France Today* 26:2 (2009): 30–32.
- Bonney, Louise and Bonney, Thérèse. *A Shopping Guide to Paris*. New York: Robert M. McBride & Company, 1929.
- Bosc, Alexandra. "Haute Couture of the 1950s: A Distinctive Vision of Luxury." *Paris Haute Couture*. Eds. Olivier Saillard and Anne Zazzo. Paris: Flammarion, 2012, 210–13.
- Bourdieu, Pierre. *Distinction: A Social Critique of Judgment through Taste*. Trans. Richard Nice. London: Routledge, [1979] 1984.
- Bourdieu, Pierre. *Sociology in Question*. Trans. Richard Nice. London: Sage, 1995.
- Bourdieu, Pierre and Yvette Delsaut. "Le Couturier et sa Griffe." *Actes de la Recherche en Sciences Sociales* 1 (1975): 7–36.
- Brachet Champsaur, Florence. "Madeleine Vionnet and Galeries Lafayette: The Unlikely Marriage of a Parisian Couture House and a French Department Store, 1922–1940." *Business History* 54:1 (2012): 4–66.
- Brauer, Fae. "Intimate Vibrations: Inventing the Dream Bedroom." *Designing the French Interior: The Modern Home and Mass Media*. Eds. Anca I. Lasc, Georgina Downey, and Mark Taylor. London: Bloomsbury, 2015, 29–46.
- Breward, Christopher. "Intoxicated on Images: The Visual Culture of Couture." *The Golden Age of Couture: Paris and London 1947–57*. Ed. Claire Wilcox. London: V&A Publishing, 2008, 175–199.
- Brissaud, Pierre. "Le Theatre du Grand Couturier." *Femina* (December 1911): 697.
- Buckberrough, Sherry. "Delaunay Design: Aesthetics, Immigration and the New Woman." *Art Journal* 54:1 (Spring 1995): 51–55.
- Cabire, Emma. "A Lover of France Miss Thérèse Bonney." *Paris Weekly* (February 1930): 38–39.
- Campbell, Louise. "Perret and His Artist-Clients: Architecture in the Age of Gold." *Architectural History* 45 (2002): 409–440.
- Campbell, Louise. "Un Bel Atelier Moderne: The Montparnasse Artist at Home." *Designing the French Interior: The Modern Home and Mass Media*. Eds. Anca I. Lasc, Georgina Downey, and Mark Taylor. London: Bloomsbury, 2015, 179–189.
- Charles-Roux, Edmonde. *The Worlds of Coco Chanel: Friends, Fashion, Fame*. London and New York: Thames and Hudson, 2005.
- Chavance, René. "Guévrèkian Architecte et Décorateur." *Art et Decoration* (April 1929): 1–8.
- Claridge, Laura. *Tamara De Lempicka: A Life of Deco and Decadence*. London: Bloomsbury, 2000.
- Clarke, T. J. *The Painting of Modern Life*. Princeton: Princeton University Press, 1984.
- Clifford, Marie J. "Helena Rubinstein's Beauty Salons, Fashion and Modernist Display." *Winterthur Portfolio* 38 (2003): 83–108.
- Coleman, Elizabeth Ann. *The Opulent Era: Fashions of Worth, Doucet and Pingat*. Brooklyn: The Brooklyn Museum and Thames and Hudson, 1989.
- Colomina, Beatriz. "Battle Lines: E1027." *The Sex of Architecture*. Eds. Diana Agrest, Patricia Conway, and Leslie Weisman. New York: Harry N. Abrams, 1996, 167–190.
- Colomina, Beatriz. "Le Corbusier and Photography." *Assemblage* 4 (1987): 6–23.
- Colomina, Beatriz. "Intimacy and Spectacle: The Interiors of Adolf Loos." *AA Files* 20 (1990): 5–

15.

- Colomina, Beatriz. *Privacy and Publicity: Modern Architecture as Mass Media*. Cambridge, MA: MIT Press, 1994.
- Colomina, Beatriz. "Sex, Lies and Decoration: Adolf Loos and Gustav Klimt." *Thresholds* 37 (2010): 70–81.
- Colomina, Beatriz. "The Split Wall: Domestic Voyeurism." *Sexuality and Space*. Ed. Beatriz Colomina. New York: Princeton Architectural Press, 1992, 73–130.
- Conor, Liz. *The Spectacular Modern Woman: Feminine Visibility in the 1920s*. Indiana: Indiana University Press, 2004.
- Constant, Caroline. "E.1027: The Nonheroic Modernism of Eileen Gray." *Journal of the Society of Architectural Historians* 53:3 (1994): 265–279.
- Cornu, Paul. "L'Art de la Robe." *Art et Decoration* (April 1911): 103–107.
- Costa Meyer, Esther. "Simulated Domesticities: Perriand Before Le Corbusier." *Charlotte Perriand: An Art of Living*. Ed. Mary McLeod. New York: Harry N Abrams, 2003, 22–35.
- Cottington, David. *Cubism in the Shadow of War: The Avant-garde and Politics in Paris 1905–1914*. New Haven and London: Yale University Press, 1998.
- Couchlan, Robert. "Designer for Americans." *Life Magazine* (October 17, 1949): 81.
- Crewe, Louise. "Wear: Where? The Convergent Geographies of Architecture and Fashion." *Environment and Planning A* 42 (2010): 2093–2108.
- De Jean, Joan. *The Essence of Style: How the French Invented High Fashion, Fine Food, Chic Cafes, Style, Sophistication and Glamour*. New York: Simon and Schuster, 2007.
- De Jean, Joan. "Shops of Gold: Advertising Luxury in Seventeenth Century Paris." *Luxury* 1:1 (2014): 23–48.
- De La Haye, Amy. "The House of Worth 1858–1914." *The House of Worth: Portrait of an Archive*. Eds. Amy De La Haye and Valerie D. Mendes. London: V&A Publishing, 2014, 13–23.
- Delaporte, Guillemette. *Rene Herbst: Pioneer of Modernism*. Paris: Flammarion, 2004.
- Delarue-Mardrus, Lucie. "La Mille et Deuxieme Nuit Chez le Grand Couturier." *Femina* 253 (Aout 1911): 415.
- Demornex, Jacqueline. *Lucien Lelong*. London: Thames and Hudson, 2008.
- Demornex, Jacqueline and Marie Andree Jouve. *Balenciaga*. London: Thames and Hudson, 1989.
- Desai, Leena. "Peter Marino's restoration of Monsieur Dior's Paris Apartment." *Architectural Digest* 853 (April 21, 2016): viewed on 10 November 2016, <http://www.architecturaldigest.in/content/peter-marinos-restoration-of-monsieur-diors-paris-apartment/>
- Dior, Christian. *Dior by Dior*. Trans. Antonia Fraser. London: V&A Publishing, [1957] 2007.
- Drake, Alicia. *The Beautiful Fall*. London: Bloomsbury, 2006.
- Driscoll, Catherine. "Chanel: The Order of Things." *Fashion Theory* 14:2 (2010): 135–158.
- El-Dahdah, Fares. "The Josaphine Baker House: For Loos Pleasure." *Assemblage* 26 (1995): 72–87.
- Elliot, Bridget. "Art Deco Hybridity, Interior Design, and Sexuality between the Wars: Two Double Acts: Phyllis Baron and Dorothy Larcher/Eyre de Lanux and Evelyn Wyld." *Sapphic Modernities: Sexuality, Women and National Culture*. Eds. Laura Doan and Jane Garrity. New York: Palgrave Macmillan 2006, 109–129.
- Emery, Elisabeth. *Photojournalism and the Origins of the French Writer House Museum (1881–1914)*. Surrey: Ashgate, 2012.
- English, Bonnie. *Japanese Fashion Designers*. Oxford and New York: Berg, 2011.
- Evans, Caroline. *Fashion at the Edge: Spectacle, Modernity, Deathliness*. New Haven and London: Yale University Press, 2007.
- Evans, Caroline. "Masks, Mirrors and Mannequins: Elsa Schiaparelli and the Decentered

- Subject." *Fashion Theory* 31:3 (1999): 3–31.
- Evans, Caroline. *The Mechanical Smile: Modernism and the First Fashion Shows in France and America, 1900–1929*. New Haven and London: Yale University Press, 2013.
- Felski, Rita. *The Gender of Modernity*. Cambridge, MA: Harvard University Press, 1995.
- Femina*, "Amours, Delices et Orgues." (June 1925): 23.
- Femina*, "L'Influence Oriental Chez Poiret." (March 1925): 11.
- Fiemeier, Isabelle. *Intimate Chanel*. Paris: Flammarion, 2011.
- Flament, Albert. "Le Pavillion de L'Elegance." *La Renaissance de l'art Francais et des Industries de Luxe* (Juillet 1925): 303–317.
- Fogg, Marnie. *Boutique: A 60s Cultural Phenomenon*. London: Octopus, 2003.
- Forty, Adrian. *Words and Buildings: A Vocabulary of Modern Architecture*. London: Thames and Hudson, 2000.
- Foster, Hal. *The Art Architecture Complex*. London: Verso, 2011.
- Friedman, Alice T. *Women and the Making of the Modern House: A Social and Architectural History*. New Haven and London: Yale University Press, 2006.
- Friedman, Alice T. "Your Place or Mine? The Client's Contribution to Domestic Architecture." *Women's Places: Architecture and Design 1860–1960*. Eds. Brenda Martin and Penny Sparke. London and New York: Routledge, 2003, 69–86.
- Frost, Robert L. "Machine Liberation: Inventing Housewives and Home Appliances in Interwar France." *French Historical Studies* 18:1 (1993):109–130.
- Gallotti, Jean. "Les Salons d'une Maison de Couture." *Art et Decoration* (January 1927): 91–96.
- Garellick, Rhonda. "The Layered Look: Coco Chanel and Contagious Celebrity." *Dandies: Fashion and Finesse in Art and Culture*. Ed. Susan Fillin-Yeh. New York: New York University Press, 2001, 35–58.
- Garellick, Rhonda. *Mademoiselle: Coco Chanel and the Pulse of History*. New York: Random House, 2014.
- Garner, Philippe. "Decorative Art of the Twentieth Century." *Christies Magazine: Collection Yves Saint Laurent et Pierre Bergé*, 2009.
- Gasparina, Jill. "33 Colours." *Louis Vuitton: Art Fashion and Architecture*. Ed. Valerie Viscardi. New York: Rizzoli, 2009, 42–48.
- Gazette du Bon Ton*, "Presentation de la classe 20–Le Vetement Francais. Couture.Fourrure.Tailleurs a la Exposition des Art Decoratifs et Industriels Moderns" (7, 1925): 11–13.
- Goffman, Erving. *The Presentation of Self in Everyday Life*. London: Penguin, 1959.
- Goss, Jared. "Paul Poiret and the Decorative Arts." *Poiret*. Eds. Harold Koda and Andrew Bolton. New York: The Metropolitan Museum of Art, 2007, 43–44.
- Green, Christopher. *Art in France: 1900–1940*. New Haven and London: Yale University Press, 2003.
- Gronberg, Tag. *Designs on Modernity: Exhibiting the City in 1920s Paris*. Manchester and New York: Manchester University Press, 1998.
- Gronberg, Tag. "Femininity and the Woman Painter." *Tamara de Lempicka: Art Deco Icon*. Eds. Alain Blondel and Ingrid Brugger. London: Royal Academy of Arts London, 2004.
- Gronberg, Tag. "Paris 1925: Consuming Modernity." *Art Deco: 1920–1939*. Eds. Charlotte Benton, Tim Benton, and Ghislaine Wood. London: V&A Publishing, 2003, 157–63.
- Gronberg, Tag. "Sonia Delaunay: Fashioning the Modern Woman." *Women: A Cultural Review* 13:3 (2002): 272–288.
- Guéné, Hélène. *Décoration et Haute Couture: Armand Albert Rateau pour Jeanne Lanvin, un autre Art Déco*. Paris: Les Arts Décoratifs, 2006.
- Harper's Bazaar*, "House of Worth." (March 1893): 96.
- Harper's Bazaar*, "Schiaparelli." (April 1932): 59.

- Hartzell, Freyja. "The Velvet Touch: Fashion, Furniture and the Fabric of the Interior." *Fashion Theory* 13:1 (2009): 51–81.
- Henriot, Gabriel. "Le Salon d'Automne." *Art et Décoration* (August 1927): 15.
- Hess, Heather. "The Lure of Vienna: Poiret and the Weiner Werkstätte." *Poiret*. Eds. Harold Koda and Andrew Bolton. New Haven and London: Yale University Press, 2007.
- Heynen, Hilde. *Modernity and Domesticity: Tensions and Contradictions*. London: Routledge, 2005a.
- Heynen, Hilde. "Modernity and Domesticity: Tensions and Contradictions." *Negotiating Domesticity Spatial Productions of Gender in Modern Architecture*. Eds. Hilde Heynen and Gulsum Bayder. Oxford: Routledge, 2005b, 1–29.
- Hoffmann, Joseph. "The Individual Dress." *Die Waage* 1, 15, 1898 in *Against Fashion: Clothing as Art 1850–1930*. Ed. Radu Stern. Cambridge, MA: MIT Press, 2004, 122–24.
- Hollander, Anne. "The Great Emancipator Chanel." *Connoisseur* 213 (1983): 82–90.
- Hollander, Anne. *Seeing through Clothes*. Berkeley: University of California Press, 1993.
- Houze, Rebecca. "Fashionable Reform Dress and the Invention of 'Style' in Fin-de-Siècle Vienna." *Fashion Theory* 5:1 (2001): 29–56.
- Houze, Rebecca. "From Weiner Kunst im Hause to the Weiner Werkstätte: Marketing Domesticity with Fashionable Interior Design." *Design Issues* 18:1 (2002): 3–23.
- Houze, Rebecca. "The Textile as Structural Framework: Gottfried Semper's Bekleidungsprinzip and the case of Vienna 1900." *Textile* 4:3 (2006): 292–311.
- Huppertz, D. J. "Fashion Branding: Ralph Lauren's Stage." *The Fashion History Reader: Global Perspectives*. Eds. Giorgio Riello and Peter McNeil. London and New York: Routledge, 2010, 553–55.
- Ilyukhina, Evgenia. "The Mansion of Serge Koussevitzky. The Story behind a Commission." *The Tretyakov Gallery Magazine*, 1 (2014): 42.
- Israel, Katrina. "Artist Sam Taylor-Johnson Captures Coco Chanel's Paris Apartment for a Show at London's Saatchi Gallery," *Wallpaper** (September 10, 2014), viewed on October 20, 2014, <http://www.wallpaper.com/fashion/artist-sam-taylor-johnson-captures-coco-channels-paris-apartment-for-a-show-at-londons-saatchi-gallery/7901#103984>
- Joseph, Abigail. "A Wizard of Silks and Tulle: Charles Worth and the Queer Origins of Culture." *Victorian Studies*, 56:2 (2014): 251–79.
- Joubin, André. "Le Studio de Jacques Doucet." *L'Illustration* (May 1930): 17–20.
- Kirke, Betty. *Madeleine Vionnet*. San Francisco: Chronicle Books, 1991.
- Koda, Harold and Andrew Bolton. "Preface: The Prophet of Simplicity." *Poiret*. Eds. Harold Koda and Andrew Bolton. New York: The Metropolitan Museum of Art, 2007, 13–14.
- Krauss, Rosalind. "The Cultural Logic of the Late Capitalist Museum." *October* 54 (1990): 3–17.
- Koolhass, Rem. *Projects for Prada Part 1*. Milan: Fondazione Prada Edizioni, 2001.
- La Parisienne. "Nous voice devant chez Worth, le grand couturier. Entrée sobre, grand air, maison de bon ton bien français." *Femina* (April 1906): XVII.
- Lasc, Anca I., Georgina Downey, and Mark Taylor. "French Connections: The Modern Interior and Mass Media." *Designing the French Interior: The Modern Home and Mass Media*. Eds. Anca I. Lasc, Georgina Downey, and Mark Taylor. London: Bloomsbury, 2015, 1–9.
- Latimer, Tirza True. *Women Together, Women Apart: Portraits of Lesbian Paris*. New Brunswick: Rutgers University Press, 2005.
- Le Miroir des Modes*, "Poiré: Une Silhouette Parisienne," 64:6 (Juin 1912): 242–43.
- Lipovetsky, Giles. "On Artistic Capitalism by Giles Lipovetsky." *Crash* 65, <http://www.crash.fr/on-artistic-capitalism-by-gilles-lipovetsky-crash-65/>
- L'Illustration*, "Le Pavillon de L'Elegance." (June 1925): 34.
- L. M. "L'hôtel de Madeleine Vionnet aménagé par M. de Feure," *Art et Décoration* 45 Chronique (April 1924): 2–3.

- Loos, Adolf. "Ornament and Crime (1908)." *Adolf Loos Ornament and Crime: Selected Essays*. California: Ariadne Press, 1998.
- Loyauté, Benjamin. "Housing as the Clothing of Tomorrow." *Madeleine Vionnet*. Ed. Pamela Golbin. New York: Rizzoli, 2009, 37–48.
- Marenco Mores, Claudio. *From Fiorucci to the Guerrilla Stores: Shop Displays in Architecture, Marketing and Communications*. Venice: Fondazione Pitti Discovery, 2006.
- Martin-Vivier, Pierre-Emanuel. *Jean Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*. New York: Rizzoli, 2008.
- Massey, Anne and Penny Sparke (eds). *Biography, Identity and the Modern Interior*. Surrey: Ashgate, 2013.
- Maynard, Margaret. "The Wishful Feeling about Curves: Fashion, Femininity and the New Look in Australia." *Journal of Design History* 8:1 (1995): 43–59.
- McBrinn, Joseph. "Modernism, Orientalism, Craft: French Couture and the Early Furniture of Eileen Gray." *Fashion, Interior Design and the Contours of Modern Identity*. Eds. Alla Myzelev and John Potvin. Surrey: Ashgate, 2010, 147–163.
- McLeod, Mary. "Charlotte Perriand: Her First Decade as a Designer." *AA Files* 15 (1987): 3–13.
- McLeod, Mary. "Perriand: Reflections on Feminism and Modern Architecture." *Harvard Design Magazine* 20, viewed on January 17, 2017, <http://www.harvarddesignmagazine.org/issues/20/perriand-reflections-on-feminism-and-modern-architecture>
- McLeod, Mary. "Undressing Architecture: Fashion, Gender and Modernity." *Architecture in Fashion*. Eds. Deborah Faussch, Paulette Singley, Rodolphe El-Khoury, and Zvi Efrat. New York: Princeton Architectural Press, 1994, 38–123.
- McNeil, Peter. "Designing Women: Gender, Sexuality and the Interior Decorator, c. 1890–1940." *Art History* 17:4 (1994): 631–657.
- McNeil, Peter. "Put Your Best Face Forward: The Impact of the Second World War on British Dress." *Journal of Design History* 6:4 (1993): 283–299.
- McNeil, Peter and Giorgio Riello. "The 'Fashion Arts' Jean Michel Frank, Elsa Schiaparelli and the Interwar Aesthetic Project." *Fashion Cultures Revisited*. Eds. Stella Bruzzi and Pamela Church Gibson. London: Routledge, 2013, 217–233.
- McNeil, Peter and Giorgio Riello. *Luxury: A Rich History*. Oxford: Oxford University Press, 2016.
- McQuaid, Matilda. "Introduction." *Colour Moves: Art and Fashion by Sonia Delaunay*. Eds. Matilda McQuaid and Susan Brown. New York: Smithsonian Cooper Hewitt, Design Museum, 2011, 10–15.
- Mendes, Silvano and Nick Rees-Roberts "New French Luxury: Art, Fashion and the Re-invention of a National Brand." *Luxury* 2:2 (2015): 53–69.
- Mendes, Valerie D. "Photograph Albums." *The House of Worth:Portrait of an Archive*. Eds. Amy De La Haye and Valerie D. Mendes. London: V&A Publishing, 2014, 27–50.
- Merwood-Salisbury, Joanna. "On Luxury." *AA Files* 58 (2009): 22–27.
- Meulemans, Megan. "Exposing the Villa Noailles: The Women behind the Promotion of Robert Mallet-Stevens." *The International Journal of the Image* 1:4 (2011): 119–34.
- Migennes, Pierre. "De L'Étalage." *Art et Decoration* (July 1929): 97–111.
- Miller, Michael B. *The Bon Marché: Bourgeois Culture and the Department Store, 1869–1920*. Princeton: Princeton University Press, 1981.
- Morlay, Gaby. "Poiret." *Femina* (September 1923): 32.
- Mouillefarine, Laurence. "Tamara de Lempicka, Icon of Elegance." *Lempicka: The Artist, the Woman, the Legend*. Paris: Flammarion, 2006, 98–111.
- Myzelev, Alla and John Potvin (eds.) *Fashion, Interior Design and the Contours of Modern Identity*. Surrey: Ashgate, 2010.
- Okawa, Tomoko. "Licensing practices at Maison Christian Dior." *Producing Fashion: Commerce*,

- Culture and Consumers*. Eds. Regina Lee Blaszczyk. University of Pennsylvania Press, 2011, 82–107.
- Palmer, Alexandra. *Dior*. London: V&A Publications, 2009a.
- Palmer, Alexandra. "Inside Paris Haute Couture." *The Golden Age of Couture Paris and London 1947–57*. Eds. Claire Wilcox. London: V&A Publications, 2009b.
- Parkins, Ilya. *Poiret, Dior and Schiaparelli: Fashion, Femininity and Modernity*. London: Bloomsbury, 2012.
- Parkins, Ilya and Lara Haworth. "The Public Time of Private Space in Dior by Dior." *Biography* 35:4 (2012): 668–689.
- Pass, Victoria. "Schiaparelli's Dark Circus." *Fashion, Style and Popular Culture* 1:1 (2014): 29–43.
- Papalas, Marylaura. "Avant-Garde Cuts: Schiaparelli and the Construction of Surrealist Femininity." *Fashion Theory* 20:5 (2016): 503–522.
- Paulvé, Dominique. *Marie Cuttoli: Myrbor et l'invention de la tapisserie modern*. Paris: Norma Editions, 2010.
- Periton, Diana. "The Interior as Aesthetic Refuge: Edmond de Goncourt's *La Maison d'un Artiste*." *Tracing Modernity: Manifestations of the Modern in Architecture and the City*. Eds. Mari Hvattum and Christian Hermansen. London and New York: Routledge, 2004, 137–155.
- Picardie, Justine. *Coco Chanel: The Legend and the Life*. London: Harper Collins, 2010.
- Pimlott, Mark. "The Boutique and the Mass Market." *Boutiques and Other Retail Spaces*. Eds. David Vernet and Leontine De Wit. Oxon: Routledge, 2007, 1–15.
- Poiret, Paul. *My First Fifty Years: The Autobiography of Paul Poiret*. Trans. Stephen Haden Guest. Philadelphia: J. Lippincott, 1931.
- Polan, Brenda and Tredre Roger. *The Great Fashion Designers*. Oxford: Berg, 2009.
- Potvin, John. "Armani Architecture: The Timelessness and Textures of Space." *The Places and Spaces of Fashion*. Ed. John Potvin. New York and Oxon: Routledge, 2009, 247–263.
- Randole, Leo. "An Artist in Dress and Decoration: The Entry of Jeanne Lanvin into a New Field." *Arts & Decoration* (America) (October 1921): 384–385.
- Rantisi, Norma M. "The Ascendance of New York Fashion." *International Journal of Urban and Regional Research* 28:1 (2004): 86–106.
- Rault, Jasmine. "Designing Sapphic Modernity." *Interiors* 1:1 (2010): 29–43.
- Rault, Jasmine. *Eileen Gray and the Design of Sapphic Modernity: Staying In*. Surrey: Ashgate, 2011.
- Rault, Jasmine. "Fashioning Sapphic Architecture: Eileen Gray and Radclyff Hall." *Cultures of Femininity in Modern Fashion*. Eds. Ilya Parkins and Elizabeth M. Sheehan. New Hampshire: University of New Hampshire Press, 2011, 19–44.
- Rault, Jasmine. "Occupying E.1027: Reconsidering Le Corbusier's 'Gift' to Eileen Gray." *Space and Culture* 8:2 (2005): 160–179.
- Remon, Georges. "Architectures Moderns-L'Atelier de Mme de Lempicka." *Mobilier et Décoration* 9 (January 1931): 1–10.
- Revel, Jean François. "Une Temple de l'Art Moderne: L'Appartement de M.J.D." *Femina* (January 1925): 29–32.
- Rice, Charles. *The Emergence of the Interior: Architecture, Modernity, Domesticity*. Oxon: Routledge, 2007.
- Rittenhouse, Anne. "The Prophet of Simplicity." *Vogue* (America) (November 1913): 42–43, 142.
- Roberts, Mary Louise. *Civilisation without Sexes: Reconstructing Gender in Postwar France, 1917–1927*. Chicago and London: University of Chicago Press, 1994.
- Roberts, Mary Louise. "Samson and Deliliah Revisited: The Politics of Women's Fashion in 1920s France." *The American Historical Review* 98:3 (1993): 657–684.
- Roche, Delphine. "Slimane Brings Yves Saint Laurent's Couture Spirit Back to Life." *Numero*, viewed on January 17, 2017, <http://www.numero.com/en/fashion/hedi-slimane-couture-saint->

[laurent-paris](#)

- Roger-Miles, Leon. *Les Créateurs de la Mode*. Paris: C. Eggimann, 1910.
- Ryan, Nicky. "Patronage: Prada and the Art of Patronage." *Fashion and Art*. Eds. Adam Geczy and Vicki Karaminas. London: Bloomsbury, 2012, 155–167.
- Sadek, Désirée and Guillaume De Laubier. *Inside Haute Couture: Behind the Scenes at the Paris Ateliers*. New York: Abrams, 2015.
- Saint Laurent, Yves and Diana Vreeland. *Yves Saint Laurent: Catalogue of the Exhibition Held at the Costume Institute*. New York: The Metropolitan Museum of Art, 1983.
- Savignon, Jérôme. *Jacques Fath*. New York: Assoline, 2008.
- Schapira, Elena. "Dressing a Celebrity: Adolf Loos's House for Josephine Baker." *Studies in the Decorative Arts* 11:2 (2004): 2–24.
- Schell, Sherril. "Modernising Backgrounds." *Vogue America* (December 1914): 122.
- Schiaparelli, Elsa. *Shocking Life*. London: V&A Publications, 2007 [1954].
- Schiaparelli Berenson, Maria. *Elsa Schiaparelli's Private Album*. London: Double-Barrelled Books, 2014.
- Schlankser Kolosek, Lisa. *The Invention of Chic: Thérèse Bonney and Paris Moderne*. London: Thames and Hudson, 2002.
- Schweiger, Werner J. *Wiener Werkstätte: Design in Vienna 1903–1932*. New York: Abbeville Press, 1984.
- Silverman, Deborah L. *Art Nouveau in Fin-de-Siècle France: Politics, Psychology and Style*. Berkeley: University of California Press, 1989.
- Simmel, Georg. [1904] "Fashion." *The American Journal of Sociology* 62:6 (1957): 541–558.
- Slowinska, Marie A. *Art/Commerce: The Convergence of Art and Marketing in Contemporary Culture*. Bielefeld: Verlag, 2014.
- Sparke, Penny. *As Long as It's Pink: The Sexual Politics of Taste*. Halifax, NC: The Press of the Nova Scotia College of Art and Design, 2010.
- Sparke, Penny. *The Modern Interior*. London: Reaktion Books, 2008.
- Steele, Valerie. "Chanel in Context." *Chic Thrills: A Fashion Reader*. Eds. Juliet Ash and Elizabeth Wilson. London: Harper Collins, 1993, 118–126.
- Stern, Radu. *Against Fashion: Clothing as Art 1850–1930*. Cambridge, MA: MIT Press, 2004.
- Stewart, Janet. *Fashioning Vienna: Adolf Loos's Cultural Criticism*. London: Routledge, 2000.
- Stewart, Mary Lynn. *Dressing Modern Frenchwomen: Marketing Haute Couture 1919–1939*. Baltimore: John Hopkins University Press, 2008.
- Striner, Richard. "Art Deco: Polemics and Synthesis." *Winterthur Portfolio* 25:1 (1990): 21–34.
- Sudjic, Deyan. *Rei Kawakubo and Comme des Gaçons*. New York: Rizzoli, 1990.
- Thomas, Dana. *Gods and Kings: The Rise and Fall of Alexander McQueen and John Gallian*. London: Penguin, 2015.
- Tiersten, Lisa. "The Chic Interior and the Feminine Modern: Home Decorating as High Art in Turn of the Century Paris." *Not at Home: The Suppression of Domesticity in Modern Art and Architecture*. Ed. Christopher Reed. London: Thames and Hudson, 1996, 18–32.
- Timmer, Petra. "Sonia Delaunay: Fashion and Fabric Designer' Introduction." *Colour Moves: Art and Fashion by Sonia Delaunay*. Eds. Matilda McQuaid and Susan Brown. New York: Smithsonian Cooper Hewitt, Design Museum, 2011, 25–103.
- Treadway, Tom. "Inside Out: Elsa Schiaparelli, Interiors and Autobiography." *Biography, Identity and the Modern Interior*. Eds Anne Massey and Penny Sparke. Surrey: Ashgate, 2013, 87–102.
- Troy, Nancy. "Chanel's Modernity." *Chanel*. Ed. Joan Holt. New York: The Metropolitan Museum of Art, 2005, 18–21.
- Troy, Nancy. *Couture Culture: A Study in Modern Art and Fashion*. Cambridge, MA: MIT Press, 2003.
- Troy, Nancy. *Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier*. New

- Haven and London: Yale University Press, 1991.
- Troy, Nancy, "The Theatre of Fashion: Staging Haute Couture in Early 20th-Century France." *Theatre Journal* 53:1 (2001): 1–32.
- Troy, Virginia. "Marie Cuttoli: Patron of Modern Textiles," Textiles Narratives and Conversations, Textile Society of America 10th Biennial Symposium, Toronto, Ontario, October 11–14, 2006.
- Tungate, Mark. *Luxury World: The Past, Present and Future of Luxury Brands*. London and Philadelphia: Kogan Page, 2009.
- Van de Velde, Henry. "Artistic Improvement of Women's Clothes." *Die Künstlerische Hebung der Frauentracht (1900)* in *Against Fashion: Clothing as Art 1850–1930*. Ed. Radu Stern, Cambridge, MA: MIT Press, 2004a.
- Van de Velde, Henry. "New Art Principle in Women's Clothing." *Against Fashion: Clothing as Art 1850–1930*. Ed. Radu Stern, Cambridge, MA: MIT Press, 2004b, 137–142.
- Vaughan, Hal. *Sleeping with the Enemy: Coco Chanel, Nazi Agent*. London: Chatto and Windus, 2011.
- Veillon, Dominique. *Fashion under the Occupation*. Oxford: Berg, 2002.
- Vernet, David and De Wit, Leontine (eds). *Boutiques and Other Retail Spaces*. Oxon: Routledge, 2007.
- Viscardi, Valerie (ed). *Louis Vuitton: Art Fashion and Architecture*. New York: Rizzoli, 2009.
- Vogue (America), "The Boutique Idea at Givenchy." (March 1954):130–133.
- Vogue (America), "Decorator's Preview." (September 1934): 76–77.
- Vogue (America), "Dior's Ideas." (April 1947): 136–151.
- Vogue (America), "The Dwelling Place of Madame la Mode." (October 1911): 17–19.
- Vogue (America), "Lelong Branches Out." (December 1934): 59.
- Vogue (America), "Madame Perriand's Studio Apartment." (January 1930): 62–63.
- Vogue (America), "Modern Rugs Now Have the Floor." (April 1931): 100–101, 116.
- Vogue (America), "Poiret's New Kingdom." (July 1912): 16.
- Vogue (America), "The Shop of Martine." (July 1913): 44.
- Vogue (France), "L'Art et la Mode." (July 1925): 51.
- Vogue (France), "Paul Poiret prépare ses modèles pour l'hiver." (July 1927): 30–32.
- Vogue (France), "Une Demeure Entierement Moderne." (November 1926): 31–32 and 62.
- Walker, Lynne. "Architecture and Reputation: Eileen Gray, Gender and Modernism." *Women's Places: Architecture and Design 1860–1960*. Eds. Brenda Martin and Penny Sparke. Abingdon: Routledge, 2003, 87–111.
- Windover, Michael. *Art Deco: A Mode of Modern Mobility*. Quebec: Presses de l'Universite du Quebec, 2009, 15.
- Wigley, Mark. *White Walls, Designer Dresses: The Fashioning of Modern Architecture*. Cambridge, MA: MIT Press, 1995.
- Wigley, Mark. "White-out: Fashioning the Modern [Part 2]." *Assemblage* 22 (1993): 6–49.
- Wilcox, Claire. "Dior's Golden Age: The Renaissance of Couture." *The Golden Age of Couture: Paris and London 1947–57*. Eds. Claire Wilcox. London: V&A Publishing, 2008, 29–62.
- Wilson, Elizabeth. *Adorned in Dreams: Fashion and Modernity*. London: Virago Press, 1983.
- Wilson, Elizabeth. "All the Rage." *Fabrications and the Female Body*. Eds. Jane Gaines and Charlotte Herzog. New York: Routledge, 1990, 28–38.
- Worth, Jean-Philippe. *A Century of Fashion*. Trans. Ruth Scott Miller. Boston: Little Brown, 1923.
- Yotka, Steff. "Saint Laurent Shows Couture at Fall 2016 Fashion Week." *Vogue*, Viewed on January 17, 2017, <http://www.vogue.com/13412695/saint-laurent-paris-couture-show-fall-2016/>
- Zazzo, Anne. "The Nobility of the Dress." *Paris Haute Couture*. Eds. Olivier Saillard and Anne Zazzo. Paris: Flammarion, 2012, 146–149.
- Zazzo, Anne. "Sophisticated and Industrious Paris." *Paris Haute Couture*, Eds. Olivier Saillard and Anne Zazzo. Paris: Flammarion, 2012, 50–53.

INDEX

Abbot, Berenice [here](#)

abstract art and design [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)

accessories [here](#), [here](#)

advertising [here](#), [here](#)

African art [here](#), [here](#), [here](#), [here](#), [here](#)

Allatini, Éric [here](#)

America

apartment interiors [here](#), [here](#), [here–here](#)
boutiques [here–here](#)
business expansion [here–here](#)
department stores [here](#), [here](#), [here](#)
export of French fashions to [here](#)
fashion magazines [here](#), [here](#), [here](#), [here–here](#), [here](#), [here](#)
flagship stores [here](#)
local designers [here](#), [here](#), [here](#)
Minimalist movement [here](#)
ready-to-wear fashions [here](#), [here](#), [here](#)
salons [here](#), [here](#), [here](#)
spread of French fashions to [here–here](#), [here](#), [here](#)
Anscombe, Isabelle [here](#)
antifashion [here](#), [here–here](#)
Aoki, Jun [here](#)
apartment interiors [here](#), [here](#), [here](#), [here–here](#), [here–here](#)
Bonney, Thérèse [here–here](#), [here](#), [here](#), [here](#)
Chanel, Gabrielle (Coco) [here](#), [here](#), [here–here](#), [here–here](#)
Delaunay, Sonia [here](#)
Dior, Christian [here](#), [here–here](#)
Doucet, Jacques [here](#), [here](#), [here–here](#)
Lanvin, Jeanne [here](#), [here–here](#)
Lempicka, Tamara de [here–here](#), [here](#), [here](#), [here](#), [here](#)
Mathieu-Lévy, Madame Juliette [here–here](#)
Perriand, Charlotte [here–here](#), [here](#)
Poiret, Paul [here](#), [here](#), [here–here](#)
Rubenstein, Helena [here–here](#), [here](#)
Schiaparelli, Elsa [here](#), [here](#), [here–here](#), [here](#)
Worth, Charles Frederick [here](#), [here–here](#)
Arc de Triomphe [here](#)
architecture and interior design [here–here](#), [here–here](#), [here–here](#)
Koolhaas, Rem [here](#), [here](#), [here–here](#)
Le Corbusier [here](#), [here](#), [here](#), [here](#), [here–here](#), [here](#), [here](#), [here](#), [here–here](#)
Loos, Adolf [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here–here](#), [here](#), [here](#), [here](#)
Semper, Gottfried [here](#), [here](#)
Velde, Henry van de [here](#), [here](#), [here](#), [here–here](#)
Wiener Werkstätte [here](#), [here](#), [here](#), [here–here](#), [here](#), [here](#)
Armani [here](#), [here–here](#)
Arnault, Bernard [here](#)
Arp, Hans [here](#)
Arroyo, Eduardo [here](#)

Badovici, Jean [here](#)
Baker, Josephine [here–here](#), [here](#)
Baker House Project [here–here](#)
Balenciaga [here](#), [here–here](#), [here](#), [here](#), [here–here](#)
Ballet Russes [here](#), [here](#)
Balmain, Pierre
 atelier [here](#), [here](#), [here](#), [here](#), [here–here](#)
 boutiques [here](#), [here–here](#)
 licensing practices [here](#)
 salon [here](#)
Balsan, Etienne [here](#)
Banham, Reyner [here–here](#)
Barbra Harrison House [here](#)
Barcelona [here](#), [here](#)
Barney, Nathalie [here](#)
baroque art [here](#), [here](#), [here](#), [here](#), [here](#)
Barthes, Roland [here–here](#)
Baudelaire, Charles [here](#), [here](#), [here](#), [here](#)
Baudrillard, Jean [here](#)
Bazaar (Mary Quant) [here](#), [here](#)
Beaton, Cecil [here](#), [here](#), [here](#), [here](#)
BéchoffDavid [here](#)
Beecroft, Vanessa [here](#)
Behrens, Peter [here](#)
Beijing [here](#)
Bellos, Christos [here](#)
Bendel, Henri [here](#)
Bendel, Irene [here](#)
Benjamin, Walter [here](#), [here](#), [here](#), [here–here](#), [here](#)
 Arcades Project [here](#)
 fashion and the interior [here](#), [here–here](#), [here](#)
 phantasmagoria [here](#), [here](#), [here](#), [here](#), [here](#)
Bérard, Bébé [here](#)
Bérard, Christian [here–here](#), [here](#)
Béraud, Jean [here](#)
Bergé, Pierre [here](#), [here](#)
Bergstein, Mary [here](#)
Berin, Célia [here](#)

Berlin

decorative arts exhibitions [here](#)

guerilla stores [here](#)

and Parisian couture [here](#)

Werkstätte stores [here](#)

Berthelot, Gaston [here](#)

Beucler, André [here](#), [here](#)

Biba [here](#), [here](#)

Binet [here](#)

Bing, Siegfried [here](#), [here](#)

bisexual/lesbian identity [here](#)–[here](#)

Blenheim Palace, Oxfordshire [here](#)

bloggers [here](#)

Blomenverf villa (Velde) [here](#)

Blum, Léon [here](#)

Blume, Mary [here](#)

Bobergh, Gustav [here](#), [here](#)

bohemian lifestyles [here](#), [here](#), [here](#)

Bonaparte, Napoleon [here](#)

Bondage [here](#)

Bonney, Louise [here](#), [here](#)–[here](#), [here](#)

Bonney, Thérèse [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#)–[here](#)

apartment [here](#)–[here](#), [here](#), [here](#), [here](#)

modern woman persona [here](#)–[here](#)

promotional practices [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)

Shopping Guide to Paris, A (guide book) [here](#), [here](#), [here](#)

Booth, Pat [here](#)

Boucher, François [here](#), [here](#)

Bourdieu, Pierre [here](#)–[here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#)

bourgeois culture [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#)

[here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#)

boutique [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#)–[here](#), [here](#)–[here](#), [here](#)–[here](#), [here](#)

[here](#)

Armani [here](#)–[here](#)

Balenciaga [here](#)–[here](#)

Balmain [here](#)–[here](#)

Calvin Klein [here](#)

Chanel [here](#), [here](#)–[here](#)

Comme des Garçons [here](#)

Delaunay [here](#), [here](#)–[here](#)

Dior [here](#)–[here](#), [here](#), [here](#), [here](#)

expansion and development [here](#)–[here](#)

Givenchy [here](#)

Herbst [here](#)–[here](#)

Lanvin [here](#)

Lelong [here](#)–[here](#)

London [here](#), [here](#)–[here](#)

Louis Vuitton [here](#)

Mallet-Stevens [here](#)–[here](#)

Paris, origins and identity [here](#), [here](#)

Prada [here](#)
ready-to-wear [here](#)–[here](#)
rue des Boutiques [here](#)–[here](#), [here](#)
Schiaparelli [here](#)–[here](#), [here](#), [here](#)–[here](#), [here](#)
Yves Saint Laurent [here](#)–[here](#)
Boutique Simultanée [here](#)–[here](#)
Brancusi, Constantin [here](#), [here](#), [here](#)
Bird [here](#)
brand identity [here](#), [here](#)
here, here
Braque, Georges [here](#)
Breton, André [here](#)–[here](#)
Breward, Christopher [here](#)
Brooks, Romaine [here](#)
Buckberrough, Sherry [here](#)
Buren, Daniel [here](#)
Butler, Judith [here](#)

Callot Soeurs [here](#), [here](#), [here](#)
Calvin Klein [here](#), [here](#)–[here](#)
Capel, Arthur “Boy” [here](#), [here](#)
capitalism [here](#), [here](#). See also artistic capitalism
Cardin, Pierre [here](#), [here](#)
casual clothes [here](#)
catwalk [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#)
Céline [here](#)
Cendrars, Blaise [here](#)
Chambre Syndical de la Haute Couture [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#)
Chanaut, Ferdinand [here](#)
Chanel, Gabrielle (Coco) [here](#), [here](#)–[here](#), [here](#), [here](#)
 apartment interiors [here](#)–[here](#), [here](#)–[here](#), [here](#)–[here](#)
 atelier working conditions [here](#)
 boutiques [here](#)–[here](#)
 haute couture fashion [here](#)
 international expansion [here](#)
 and lifestyle branding [here](#)–[here](#), [here](#), [here](#)
 and modern woman persona [here](#)–[here](#), [here](#)
 promoting copies and reproductions of designs [here](#)–[here](#)
 salon interiors (House of Chanel) [here](#)–[here](#)
Chanut, Ferdinand [here](#)
Cheruit [here](#), [here](#), [here](#)
Chinoise [here](#), [here](#), [here](#)
Chiuri, Maria Grazia [here](#)
cinema aesthetics. See films
Clifford, Mary J. [here](#)
Coard, Marcel [here](#)
cocktail dress [here](#), [here](#)
Cocteau, Jean [here](#), [here](#)–[here](#), [here](#)
Colomina, Beatriz [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
Colonna, Edward [here](#)

design modernism [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#)

Diaghilev, Sergei [here](#)

diffusion lines [here](#), [here](#), [here](#)

Dior, Christian [here](#), [here](#), [here](#), [here](#)

- apartment interiors [here](#)–[here](#), [here](#), [here](#), [here](#)
- atelier [here](#), [here](#), [here](#)–[here](#), [here](#)
- boutique [here](#)–[here](#), [here](#), [here](#), [here](#)
- and *Chambre Syndicale* regulations [here](#)
- Dior by Dior* [here](#), [here](#), [here](#)
- Galliano's spectacles for [here](#)–[here](#)
- impacts of illegal copying/piracy [here](#)–[here](#)
- international expansion [here](#)
- licensing practices [here](#)
- lifestyle branding [here](#)
- "New Look" [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#)
- Salon [here](#), [here](#), [here](#), [here](#)
- Dior and I* (film) [here](#), [here](#)

display

cabinets [here](#), [here](#), [here](#), [here](#)

methods [here](#)–[here](#), [here](#), [here](#)

rooms [here](#), [here](#)

vitrines [here](#), [here](#)

window [here](#)–[here](#), [here](#)–[here](#), [here](#)–[here](#), [here](#), [here](#)

Djo-Bourjeois, Georges [here](#), [here](#), [here](#)

Doevillet [here](#)

Doisneau, Robert [here](#), [here](#)

Dongen, Keesvan [here](#)

Donna Karan [here](#), [here](#)

d'Ora, Madame [here](#), [here](#), [here](#)

Doucet, Jacques [here](#), [here](#)

apartment interiors [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#)

haute couture fashion [here](#), [here](#), [here](#)

salon interiors (Maison Doucet) [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#)

Douillet [here](#)

Dragset, Ingar [here](#)

Drian, Etianne [here](#)

Driscoll, Catherine [here](#)

Duchamp, Marcel [here](#), [here](#)

Nude Descending a Staircase, No.2 [here](#), [here](#)

Duffy, Raoul [here](#)

Duncan, Isadora [here](#)

École Martine [here](#), [here](#)

Eiffel Tower [here](#), [here](#)

Eliasson, Olafur [here](#)

Elliot, Bridget [here](#)

Elmgreen, Michael [here](#)

empire-line dresses [here](#), [here](#), [here](#)

Epicenter, New York [here](#)–[here](#)

Ernst, Max [here](#)

Errazuriz, Madame [here](#)

Eugénie, Empress [here](#)

Evans, Caroline [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)

exoticism [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#)

export industry [here](#)

Exposition Internationale des Arts Décoratifs et Industriels Modernes [here](#)–[here](#), [here](#), [here](#), [here](#)

[here](#)

fashion

concept of [here](#)

democratisation of [here](#), [here](#), [here](#)

and lifestyle [here](#), [here](#), [here](#), [here–here](#), [here](#), [here](#), [here](#), [here–here](#), [here–here](#), [here](#),
[here–here](#), [here–here](#), [here](#), [here–here](#), [here](#), [here](#)

morality of [here–here](#)

symbolic production of [here](#), [here–here](#)

as “tiger’s leap” [here](#)

fashion interior [here](#),
[here](#)

fashion, the interior, and modernity [here–here](#), [here–here](#)

and aesthetic modernism [here–here](#), [here–here](#), [here](#), [here–here](#), [here](#), [here](#), [here](#), [here](#),
[here](#), [here](#), [here](#), [here](#)

beyond the modern [here–here](#), [here–here](#)

and identity formation [here](#), [here](#), [here](#), [here](#), [here](#)

public and private spaces [here](#), [here](#), [here–here](#), [here–here](#), [here](#), [here](#), [here](#), [here](#), [here](#),
[here–here](#), [here](#), [here](#), [here](#), [here](#), [here–here](#)

traces and formations [here–here](#)

fashion capitals [here–here](#), [here](#), [here](#), [here](#), [here](#), [here](#)

fashion cities [here](#), [here](#)

fashion photographs. See photography

fashion shows [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)

Fath, Genevieve [here](#)

Fath, Jacques [here](#), [here](#)

atelier [here](#), [here–here](#), [here](#)

boutiques [here–here](#), [here](#), [here](#), [here](#)

Felski, Rita [here](#), [here](#)

female identity
performance of [here](#), [here](#)
psychological aspects [here](#), [here](#), [here](#), [here](#)
sociocultural significance [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#)
Femina (magazine) [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
femme nouvelle (New Woman) [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
Fendishow [here](#)
Fiemeyer, Isabelle [here](#)
films [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
fin-de-siècle [here](#)–[here](#)
fine art [here](#), [here](#)
First World War [here](#), [here](#), [here](#)
flagship stores [here](#), [here](#)–[here](#), [here](#), [here](#)–[here](#)
Fleury, Sylvie [here](#)
Flöge, Emilie [here](#), [here](#), [here](#), [here](#)
Flögl, Mathilde [here](#)
Fogg, Marnie [here](#)
foreign markets [here](#)–[here](#)
Foster, Hal [here](#)
Fragonard, Jean-Honoré [here](#)
Frank, Jean-Michel [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#)
Frankl, Paul [here](#)
French fashion. See also specific topics
 Benjamin on [here](#)
 and economy [here](#), [here](#), [here](#), [here](#), [here](#)
 Golden Age [here](#), [here](#)–[here](#)
 labor movement [here](#)
 licensing [here](#)
 Paris as world's fashion capital [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#)
 postwar developments [here](#), [here](#)–[here](#), [here](#), [here](#)–[here](#)
 regulations [here](#), [here](#), [here](#)–[here](#), [here](#)
French Revolution [here](#)
Friedman, Alice [here](#), [here](#)
Fulham Road Clothes Shop [here](#)
Fuller, Loie [here](#)
functionalism [here](#)–[here](#), [here](#)
Future Systems [here](#)

Gaillard, Eugène [here](#)
GaleriesLafayette [here](#), [here](#)
Galliano, John [here](#)–[here](#)
Gallotti, Jean [here](#)
Garellick, Rhonda [here](#), [here](#)
Garnier, Guillaume [here](#)
Gazette du bon ton (magazine) [here](#)
Geffroy, Georges [here](#)
Gehry, Frank [here](#), [here](#)
Gervex, Henri [here](#)
Gesamtkunstwerk (total work of art) [here](#), [here](#)

Giacometti, Alberto [here](#), [here](#), [here](#), [here](#)
Giedion, Sigfried [here](#)
Givenchy [here](#), [here](#), [here](#)
globalization [here](#), [here](#), [here](#)
Goffman, Erving [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#)
Goldstein, Janson [here](#)
Goncourt, Edmond de [here](#), [here](#)
Goncourt, Jules de [here](#)
Gontcharova, Natalia [here](#)
Gorska, Adrienne de [here](#), [here](#), [here](#)
Goss, Jared [here](#)
Grandpierre, Victor [here](#), [here](#)–[here](#)
Gray, Eileen [here](#)
 apartment interiors [here](#)
 architecture and interior design [here](#), [here](#), [here](#)
 fashion interiors [here](#)
 modern woman aesthetics [here](#)–[here](#)
 studio apartment [here](#)–[here](#)
Great Depression [here](#), [here](#), [here](#)
Grès, Alix [here](#), [here](#)
Gronberg, Tag [here](#)–[here](#), [here](#), [here](#)
Groupe Boussac [here](#)
Gucci [here](#)
guerilla stores [here](#)
Guggenheim Museum, SoHo [here](#)
Gursky, Andreas [here](#)
Guyon, Bertrand [here](#)

hairstyles [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
Harper's Bazaar (magazine) [here](#), [here](#)
Hartzell, Freyja [here](#)
Haussmann, Georges-Eugène [here](#)
Haussmannization [here](#), [here](#), [here](#)

Japonisme [here](#), [here](#)
Jaqueline Demornex [here](#)–[here](#)
Jean Désert [here](#), [here](#)
Jeanneret, Pierre [here](#), [here](#)
Jenny [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
jewelry [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
Jigsaw [here](#)
John Stephen [here](#)
Jones, Bettina [here](#), [here](#)
Jourdain, Francis [here](#), [here](#)
Judd, Donald [here](#), [here](#)

Kapoor, Anish [here](#)
Kawakubo, Rei [here](#)
Kawasaki, Takao [here](#)
Kering (Pinault-Printemps-Redouté) [here](#)
Kirke, Betty [here](#)
Kirkland, Douglas [here](#)
Klimt, Gustav [here](#), [here](#)
Knoll [here](#)
Kollar, François [here](#)
Koolhaas, Rem [here](#), [here](#), [here](#)–[here](#)
Koons, Jeff [here](#), [here](#)
Koussevitzky, Serge [here](#)
Krauss, Rosalind [here](#)
Krull, Germain [here](#)
Kusama, Yayoi [here](#)

Lacroix, Christian [here](#), [here](#)
La Garçonne (femme moderne) [here](#), [here](#), [here](#), [here](#), [here](#)
La Garçonne (Margueritte) [here](#)
Lagerfeld, Karl [here](#), [here](#), [here](#)
Lalique, René [here](#), [here](#), [here](#), [here](#)
Lanvin, Jeanne [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
 apartment interiors [here](#)–[here](#)
 atelier [here](#)
 boutique [here](#)
 collaborations with Rateau, Armand Albert [here](#)–[here](#), [here](#)–[here](#)
 and *Pavilion de L'Elegance* [here](#), [here](#)
 salon [here](#)
Lanvin Décoration [here](#), [here](#), [here](#)–[here](#)
la Parisienne [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#)
La Renaissance de l'art français et des industries de luxe [here](#)
La Roche, Raoul [here](#), [here](#)
Latimer, TirzaTrue [here](#), [here](#)
Lautrec, Toulouse [here](#)
Le Corbusier [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
 architecture and interior design [here](#)–[here](#), [here](#)
L'Esprit Nouveau [here](#)
Maison La Roche [here](#), [here](#)

studio apartment [here](#), [here](#), [here](#), [here](#)–[here](#)
Unite d'habitation [here](#)
Weisenhoff buildings [here](#)
Leen, Nina [here](#), [here](#), [here](#)
Léger, Ferdinand [here](#), [here](#), [here](#), [here](#)
Legrain, Pierre [here](#)
Lelong, Lucien [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#)
boutique [here](#)–[here](#)
Les Robes d'Edition [here](#)
Le Miroir des Modes (magazine) [here](#)–[here](#)
Lempicka, Tamara de [here](#), [here](#)
apartment interiors [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#)
Auto-portrait [here](#)
and modern woman persona [here](#)–[here](#)
Lepape, Georges [here](#), [here](#), [here](#)
Le P'titParigot (film) [here](#), [here](#)
lesbian/bisexual identity [here](#), [here](#)–[here](#)
Let It Rock (boutique) [here](#)
Levasseur, André [here](#)
Le Vertige (film) [here](#)
Le Witt, Sol [here](#)
L'Herbier, Marcel [here](#)
Liberman, Alexander [here](#), [here](#), [here](#), [here](#)
licensing [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
Life (magazine) [here](#), [here](#)–[here](#), [here](#), [here](#)

lifestyle

aristocratic [here](#), [here–here](#)
bachelor [here](#), [here](#)
bourgoise [here](#), [here](#)
display of [here](#)
fashionable [here–here](#)
marketing [here](#), [here](#)
modern [here](#), [here–here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here–here](#), [here–here](#)
Sapphic [here](#), [here–here](#)
lighting [here](#), [here](#)
Likarz-Strauss, Maria [here](#)
L'Illustration (magazine) [here](#), [here](#), [here](#)
Lin, Michael [here](#)
L'Inhumaine (film) [here](#)
Lipitzki, Boris [here](#)
Lipovetsky, Gilles [here](#), [here](#), [here](#)
Lipska, Sarah [here](#), [here](#)
L'Officiel de la Couture [here](#)

London
boutiques [here](#)–[here](#), [here](#)–[here](#)
department stores [here](#)
flagship stores [here](#)
French couture houses [here](#)
Minimalist movement [here](#)

Loos, Adolf [here](#)
architecture and fashion [here](#)–[here](#), [here](#)
Baker House Project [here](#)–[here](#)
critique of Werkstätte's designs [here](#)
view of haute couture [here](#)
view of Velde's design [here](#)
view on men's vs. women's fashion [here](#)–[here](#)

Louis Vuitton [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)

Louis XV style [here](#), [here](#)

Louis XVI/*ancien régime* style [here](#), [here](#)

Loyaute, Benjamin [here](#)

Lurçat, Andre [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)

Lurçat, Jean [here](#), [here](#)

luxury fashion brands [here](#)–[here](#)

LVMH group [here](#), [here](#), [here](#), [here](#)

Madame Butterfly collection [here](#)

Maison
Balenciaga [here](#)
Chanel [here](#), [here–here](#), [here](#), [here](#), [here](#), [here](#)
Delauny [here](#), [here](#)
Dior [here–here](#), [here–here](#)
Doucet [here](#), [here–here](#)
Lanvin [here–here](#), [here](#), [here](#)
Lelong [here](#), [here](#)
Myrbor [here](#), [here–here](#), [here](#), [here](#)
Patou [here](#)
Paquin [here](#), [here](#)
Poiret [here](#), [here–here](#), [here–here](#)
Schiaparelli [here](#), [here](#)
Vionnet [here–here](#)
Worth [here](#), [here–here](#)
Yves Saint Laurent [here](#)
maison de couture [here](#), [here](#), [here](#)
Mallet-Stevens, Robert [here](#), [here](#), [here](#)
boutique aesthetics [here–here](#)
film set design [here](#), [here](#)
modern interior designs [here](#)
Une Place Publique [here](#), [here](#)
mannequins [here](#), [here](#)
Mare, André [here](#), [here](#), [here](#)
Margueritte, Victor [here](#)
Marie-Antoinette [here](#), [here](#)
Marino, Peter [here](#), [here–here](#)
marketing techniques [here](#), [here–here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
Martel, Jan [here](#)
Martel, Joel [here](#)
Marx, Karl [here](#)
masculinized style [here](#), [here](#), [here–here](#)
Mathieu-Lévy, Juliette [here](#), [here–here](#)
Mathilde, Princess [here–here](#)
Matisse, Henri [here](#), [here](#), [here](#)
Maynard, Margaret [here](#)
McBrinn, Joseph [here](#)
McCardell, Claire [here](#)
Mcleod, Mary [here](#), [here](#)
McNeil, Peter [here](#), [here](#), [here](#)
McQueen, Alexander [here](#)
McSharry, Deirdre [here](#)
Mecure gallant (magazine) [here](#)
mediateecture and technology [here](#)
Mendes, Silvano [here](#)
Mendes, Valerie [here](#)
Mercedes Benz advert [here–here](#)
Merwood-Salisbury, Joanna [here](#)
Metz &Co [here](#)

Meulemans, Megan [here](#)
Milan [here](#), [here](#)
Milton, Frederic L. [here](#)
minimalism [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#)
Miro, Joan [here](#), [here](#), [here](#)
mirrors [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
mise-en-scène [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
Miss Selfridge [here](#)
Mobilier et Décoration d'intérieur (magazine) [here](#), [here](#)
modern art [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#)–[here](#)

modernism

aesthetic here, here, here—here, here, here, here—here, here, here, here, here, here, here,
here, here

female consumers and cultures of here, here, here, here, here, here

modern movement here, here, here, here, here—here, here, here—here, here

modernity
and classicism [here](#)–[here](#)
concept of [here](#)
experience of [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#)
gendered [here](#)
Modern movement [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#)–[here](#), [here](#)
modern woman (*la garçonne*) [here](#)–[here](#), [here](#), [here](#)–[here](#)
and architecture [here](#), [here](#), [here](#)
Bonney's portrayal [here](#)–[here](#)
Chanel's portrayal [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#)–[here](#), [here](#)
Gray's aesthetics [here](#)–[here](#)
Lempicka's portrayal [here](#)–[here](#)
masculinized dress [here](#)–[here](#)
Perriand's aesthetics [here](#)–[here](#)
Sapphic/non-heterosexual aesthetics [here](#)–[here](#)
Schiaparelli's portrayal [here](#), [here](#), [here](#)
Vionnet's image of [here](#)
Modigliani, Amedeo [here](#)
Mods [here](#)
Mohrbutter, Alfred [here](#)
Molyneux [here](#)
Monet, Claude [here](#)
Moral, Jean [here](#)–[here](#)
Moser, Koloman [here](#)–[here](#), [here](#), [here](#)
Mourgue, Olivier [here](#)
Mr Fish [here](#)
Murakami, Takashi [here](#)
museums [here](#), [here](#)
Muthesius, Hermann [here](#)

Nana sculpture [here](#)–[here](#)
Napoleon III [here](#), [here](#), [here](#)
naturalism [here](#)
neo-baroque [here](#)
neo-classical aesthetics [here](#), [here](#), [here](#)
New Look [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
new technologies [here](#)
New Woman (*femme nouvelle*) [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#)
Nicole Groult [here](#)
Niki de Saint Phalle [here](#)–[here](#)
Noguchi Akari [here](#)
non-heterosexual identities [here](#), [here](#)–[here](#)
nudes [here](#), [here](#)

Oceanic art [here](#)
Okawa, Tomoko [here](#)
OMA [here](#)
online shopping [here](#), [here](#)
Opera Garnier [here](#)
Oppler, Else [here](#)

Oriental art [here](#), [here](#), [here](#), [here–here](#), [here](#), [here–here](#), [here](#), [here](#)

Oshiba, Toshiaki [here](#)

Osthaus, Karl Ernst [here](#)

Palace of Versailles [here](#), [here](#), [here](#)

Palasse-Labrunie, Gabrielle [here](#)

Paquin, Jeanne [here](#), [here](#), [here](#), [here](#), [here](#), [here–here](#), [here](#), [here](#), [here](#), [here](#)

Paris Weekly [here–here](#)

Parkins, Ilya [here](#), [here](#), [here](#)–[here](#)

Patou, Jean [here](#), [here](#), [here](#), [here](#), [here](#)

Paul, Bruno [here](#)

Pavilion de l'Art Nouveau (Bing) [here](#)

Pavilion de L'Elegance [here–here](#), [here](#)

Pawson, John [here](#)

Penn, Irving [here](#)

perfumes [here](#), [here](#), [here–here](#), [here](#), [here](#)

Perret, Auguste [here](#)

Perriand, Charlotte [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here–here](#), [here](#), [here](#)

personas/types

la Parisienne [here–here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here–here](#)

modern woman/*la garçonne*/decorative woman [here–here](#), [here–here](#)

new woman (*femme nouvelle*) [here](#), [here](#), [here–here](#), [here](#), [here](#), [here](#), [here](#)

phantasmagoria
of Art Nouveau interior [here](#)
Benjamin's concept [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
of fashion interior [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#)
past/present dialectics of [here](#), [here](#), [here](#)
public/private dialectics of [here](#), [here](#)–[here](#)
real/imaginary dialectics of [here](#), [here](#), [here](#), [here](#)
and spectacle [here](#), [here](#), [here](#), [here](#)–[here](#)

Philippe and Gaston [here](#), [here](#)
photography/photographs [here](#), [here](#)–[here](#)
of apartments [here](#)–[here](#), [here](#), [here](#), [here](#)–[here](#), [here](#)–[here](#), [here](#)
architecture and interiors [here](#), [here](#), [here](#), [here](#), [here](#)
of ateliers [here](#), [here](#)–[here](#), [here](#)–[here](#), [here](#)
Bonney's work [here](#)–[here](#)
of boutiques [here](#), [here](#), [here](#), [here](#)
Le Corbusier's usage [here](#)
Lempicka's portraits [here](#)–[here](#)
Poiret's approach [here](#)–[here](#), [here](#)
postwar era [here](#)
of salons [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#)
Shaw's portraits [here](#)
Witkin's portraits [here](#)

Picabia, Francis [here](#), [here](#)
Picardie, Justine [here](#)
Picasso, Pablo [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
Piguet [here](#), [here](#)
Pirates [here](#)
Pissaro, Camille [here](#)
pochoir print [here](#), [here](#)
Poiret, Denise [here](#), [here](#), [here](#)–[here](#)
Poiret, Paul [here](#), [here](#), [here](#)–[here](#)
 apartment interiors [here](#)–[here](#)
 Atelier Martin [here](#), [here](#), [here](#)–[here](#), [here](#)–[here](#), [here](#), [here](#)
 haute couture fashion [here](#), [here](#), [here](#)
 photographs by [here](#)–[here](#), [here](#)
 promotional strategy [here](#), [here](#), [here](#)
 salon interiors [here](#)–[here](#)
 Scheherazade-inspired fashions [here](#)
 and Wiener Werkstätte designs [here](#)–[here](#)

Pollock, Jackson [here](#)
Pomaine, Edouard [here](#)
pop art [here](#), [here](#)
popular culture [here](#), [here](#), [here](#)
Potvin, John [here](#)–[here](#)
Prada [here](#), [here](#), [here](#), [here](#)–[here](#)
 and architecture [here](#)
 and art [here](#)
Précourt, Baron de [here](#)
Premet [here](#)
prêt-à-porter. See ready-to-wear

Primitive art [here](#), [here](#), [here–here](#), [here](#)
Prince, Richard [here](#)
Printemps [here](#), [here](#)
Punk [here](#)
Purist construction techniques [here](#), [here](#)

Quant, Mary [here](#), [here](#)

Ralph Lauren [here–here](#)
Rateau, Armand-Albert [here–here](#), [here–here](#)
Rault, Jasmine [here](#)
Ray, Man [here](#), [here](#), [here](#)
Read, Helen Appleton [here](#)
ready-to-wear [here](#), [here](#), [here](#), [here](#), [here–here](#), [here](#), [here–here](#), [here–here](#), [here](#), [here](#),
[here](#), [here](#)
Redfern [here](#)
reductionism [here](#), [here](#)
Rees-Roberts, Nick [here](#)
Reifenberg, Madame [here](#)
Rembrandt [here](#)
René Herbst-Decoration [here](#), [here](#), [here](#), [here](#), [here](#), [here–here](#)
Renoir, Pierre August [here](#), [here](#), [here](#)
retail stores [here](#), [here–here](#), [here](#), [here](#), [here–here](#), [here](#), [here](#), [here](#), [here](#), [here](#),
[here–here](#), [here](#), [here](#)
Rhodes, Zandra [here](#)
Rice, Charles [here](#), [here](#)
Richemond [here](#)
Roberts, Mary Louise [here](#), [here](#)
Rocamora, Agnes [here–here](#)
Rochas, Marcel [here](#), [here](#)
Rosine [here](#), [here](#), [here](#)
Rousseau, Henri [here](#)
Ruaud, Paul [here](#)
Rubenstein, Helena [here–here](#), [here–here](#)
Ruhlmann, Jacques-Emil [here](#)
Ryan, Nicky [here](#)

Saatchi Gallery, London [here](#)
Sadek, Désirée [here](#)
Saint Laurent Rive Gauche [here–here](#), [here](#)
Salon d'Automne [here](#), [here](#), [here](#), [here](#), [here–here](#)
Salon des Artistes Décorateurs [here](#), [here](#)
salon interiors [here](#)
Chanel [here–here](#)
Delauny [here](#)
Doucet [here–here](#)
Myrbor (GalerieVignon) [here–here](#)
neo-classical aesthetics [here–here](#)
Paquin [here–here](#)
Poiret [here–here](#)

Vionnet [here](#)–[here](#)
Worth [here](#)–[here](#)
Sapphic lifestyle [here](#), [here](#), [here](#)
Sassoon, Vidal [here](#)
Schall, Roger [here](#), [here](#)
Scheherezade [here](#)
Schiaparelli, Elsa [here](#), [here](#), [here](#), [here](#)
 apartment interiors [here](#), [here](#)–[here](#), [here](#)–[here](#), [here](#)–[here](#), [here](#)
 boutique [here](#), [here](#)–[here](#), [here](#), [here](#)
 couture houses [here](#), [here](#)
 haute couture fashion [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
 salon interiors [here](#), [here](#)
 Shocking Life [here](#)
 Shoe Hat [here](#)
 Skeleton Dress [here](#)
 Tear Dress [here](#)
Schwestern Flögesalon [here](#), [here](#)
Secessionist movement [here](#)–[here](#), [here](#)
Seditionaries (boutique) [here](#)
Seilhac, Léon de [here](#)
Semper, Gottfried [here](#), [here](#), [here](#)
Serroy, Jean [here](#), [here](#)
Sert, Misia [here](#), [here](#)
Sète, Maria [here](#)–[here](#)
Sex (boutique) [here](#)
sexual identities [here](#), [here](#)–[here](#)
Shapira, Elana [here](#)
Shaw, Mark [here](#), [here](#)
Siegel [here](#)
silhouettes [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#)
Silverman, Debora L. [here](#), [here](#)
Silvestrin, Claudio [here](#), [here](#)–[here](#)
Simmel, Georg [here](#)–[here](#)
Simons, Raf [here](#), [here](#), [here](#)
Slowinska, Maria [here](#)
Snow, Carmel [here](#)–[here](#)
social networking [here](#), [here](#)
Solidar, Suzy [here](#)
Sparke, Penny [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#)
spectacle of fashion [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
 Galliano [here](#)–[here](#)
 McQueen [here](#)
 and runway shows, Chanel [here](#)
 Yves Saint Laurent [here](#)–[here](#)
Spinelli, Andrée [here](#)
sportswear [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
standardization [here](#), [here](#)
standard sizes [here](#)
Steele, Valerie [here](#)

Steichen, Edward [here](#), [here](#)
Stella, Frank [here](#)
Sterner, Harold [here](#)
Stewart, Janet [here](#)
Stewart, Mary Lynn [here](#)–[here](#), [here](#)
street fashion [here](#), [here](#), [here](#), [here](#), [here](#)
Striner, Richard [here](#)

studio apartment
Bonney's [here](#)–[here](#), [here](#)
Delaunay's [here](#)
Gray's [here](#)–[here](#)
Lempicka's [here](#)–[here](#), [here](#)
Perriand's [here](#)–[here](#)
subcultural consumers [here](#), [here](#)
Süe, Louis [here](#), [here](#), [here](#), [here](#), [here](#)
"Superflat" designs [here](#)
Surrealism [here](#), [here](#)–[here](#), [here](#)–[here](#), [here](#), [here](#), [here](#)
Suzanne Talbot [here](#), [here](#)
swimwear [here](#)
symbolic production [here](#), [here](#), [here](#)

Tachard, Jean [here](#)
Taylor Johnson, Sam [here](#)
tea-dress [here](#)
technology, fashion and [here](#), [here](#), [here](#), [here](#), [here](#)
theater/theatrical aesthetics [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)–[here](#)
Théâtre Daunou, Paris [here](#)
Tierstan, Lisa [here](#)
Time (magazine) [here](#)–[here](#), [here](#)
Timmer, Petra [here](#)
Tokyo [here](#), [here](#)
Top Gear (boutique) [here](#)
Treadway, Tom [here](#)–[here](#)
Troy, Nancy [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)

Ungers, Kurt [here](#)
Union des Artistes Modernes (UAM) [here](#)–[here](#)
urbanization [here](#), [here](#), [here](#)

Vanity Fair (magazine) [here](#)
Veillon, Dominique [here](#)
Velde, Henry van de [here](#), [here](#), [here](#)
fashion and architectural reform [here](#)–[here](#)
Hoenhof house [here](#)
view on haute couture [here](#), [here](#)
Vertige (film) [here](#), [here](#)

women

agency [here](#), [here](#), [here](#), [here–here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
avant-garde [here–here](#)
consumers [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
emancipation [here](#), [here–here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#), [here](#)
experiences of modernity [here](#), [here–here](#), [here–here](#)

mobility [here](#), [here](#), [here](#), [here](#), [here–here](#), [here](#), [here](#)

non-heterosexual [here](#)

as objet d'art [here](#)

professional identities [here–here](#), [here](#), [here](#)

roles in society [here](#), [here](#), [here](#), [here](#), [here](#)

Women's Wear Daily (magazine) [here](#)

World's End (boutique) [here](#)

Worth, Charles Frederick [here](#), [here](#), [here](#)

apartment interiors [here–here](#)

salon interiors (MaisonWorth) [here–here](#), [here](#)

Worth, Gaston-Lucien [here](#)

Worth, Jean Phillippe [here](#), [here](#)

Worth et Boberg (Maison Worth) [here–here](#), [here](#)

Wyld, Evelyn [here](#), [here](#)

youth culture/market [here](#), [here–here](#), [here](#), [here](#), [here–here](#)

Yves Saint Laurent [here](#), [here–here](#), [here](#), [here](#), [here](#), [here–here](#)

Zanini, Marco [here](#)

Zazzo, Anne [here](#)



Plate 1 Édouard Manet, *La Parisienne* (A Parisian Lady) 1876. Oil on canvas, 192 × 125 cm, National Museum Stockholm, Sweden/ Bridgeman Images.



Plate 2 Henri Gervex, *Cinq Heures Chez Paquin*, 1906. Oil on canvas, 172 × 172 cm, House of Worth, London/Bridgeman Images.

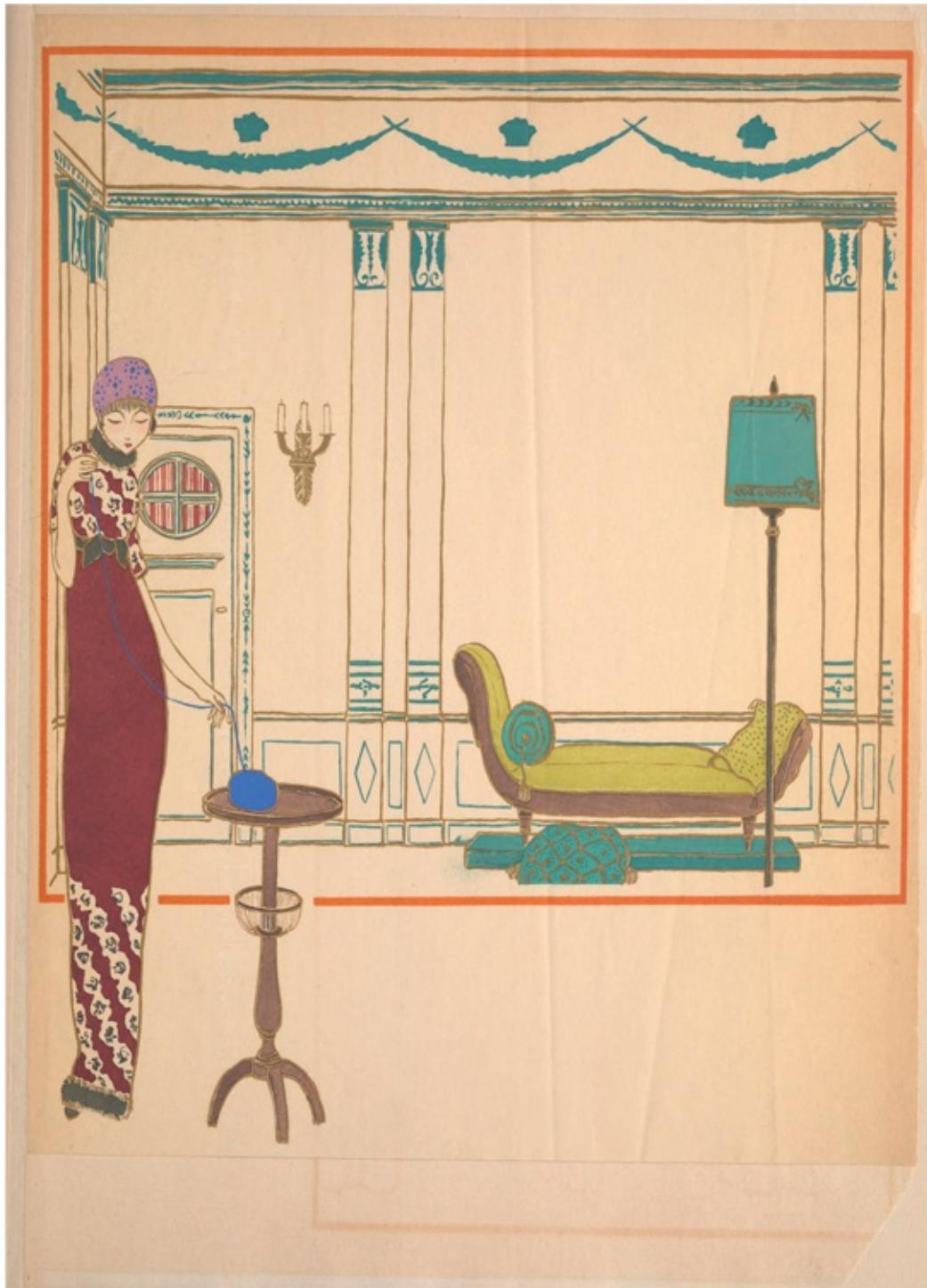


Plate 3 Georges Lepape, Plate 2 published in *Les Choses de Paul Poiret vues par Georges Lepape*, 1911. Smithsonian Libraries.



Plate 4 Myrbor Evening Ensemble, 1929 © The Metropolitan Museum of Art, Brooklyn Museum Costume Collection at the Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Mrs. V. D. Crisp; Photographed by Lea Christiano.



Plate 5 Georges Lepape, Plate 5 published in *Les Choses de Paul Poiret vues par Georges Lepape*, 1911. Smithsonian Libraries.

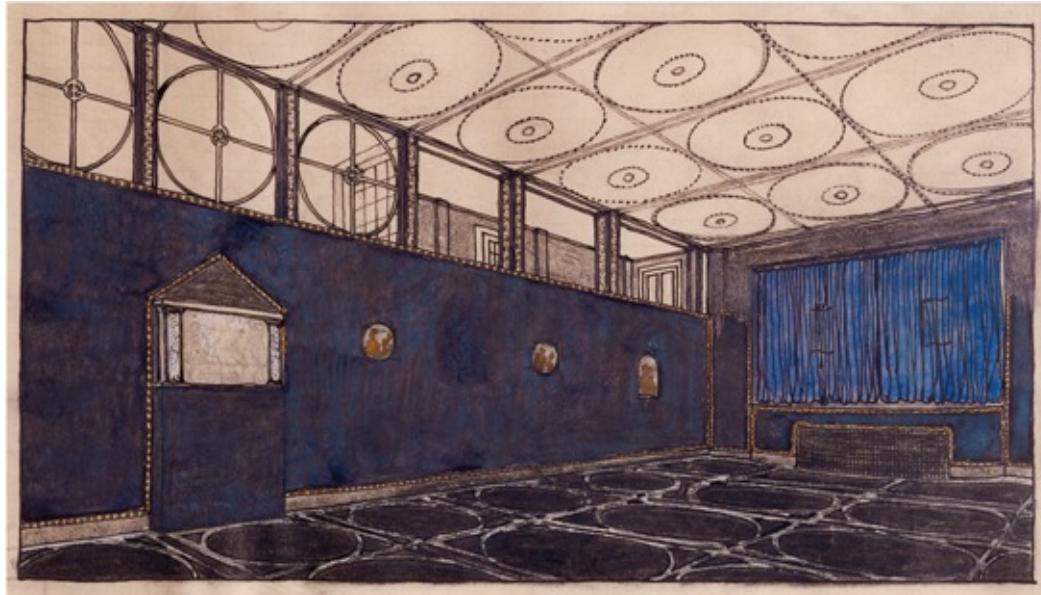


Plate 6 Josef Hoffmann Sketch for music room, Palais Stoclet Brussels 1905–1911. Credit: Imagno. Collection: Hulton Archive/Getty Images.



Plate 7 Loomis Dean, Christian Dior at a fitting in his atelier, 1950s. Collection: The LIFE picture Collection/Getty Images.



Plate 8 The Chanel runway, Haute Couture, Autumn/Winter 2016. The Grand Palais Paris was transformed into a replica of the Maison Chanel atelier. Credit: Antonio de Moraes Barros Filho/Contributer. Collection: WireImage.



Plate 9 Recreation of Sonia Delaunay's *Simultané* at the Museum of Modern Art, Paris, 2014. The original shop front was presented at the 1924 *Salon d'Automne*. Photograph: Chesnot/Getty Images.



Plate 10 Comme des Garcons flagship store, Omotesando, Tokyo designed by Future Systems. Credit: Marc Gantier. Collection: Gamma-Rapho/Getty Images.



Plate 11 Claudio Silvestrin designed boutique for Giorgio Armani, London, 2003. Photograph: View Pictures/Universal Images Group/Getty Images.



Plate 12 Louis Vuitton and Yayoi Kusama collaboration at Louis Vuitton Maison, Fifth Avenue, New York 2012. Photograph: Rob Kim/Film Magic/Getty Images.



Plate 13 Michael Elmgreen and Ingar Dragset, *Prada Marfa*, 2005. Marfa, Texas. Photograph: Josh Noel/Chicago Tribune/MCT via Getty Images.



Plate 14 Stella Tennant and Lady Amanda Harlech at the opening of the Chanel flagship boutique, New Bond Street, London, 2013. Designed by Peter Marino. The deer and writing desk in the background are replica versions of those found in Chanel's maison apartment in Paris. Photograph: Dave M. Benton/Getty Images.



Plate 15 Loomis Dean, Christian Dior at home, 1957. Credit: Loomis Dean/the LIFE Picture Collection/Getty Images.



Plate 16 Brand ambassador for Schiaparelli Farida Khelfa Seydoux at Schiaparelli Fall/Winter 2015 collection. The Giacometti shell sculpture was part of the original salon décor. Credit: Bertrand Rindoff Petroff. Collection: French Select/Getty Images.



Plate 17 John Galliano for Christian Dior, Haute Couture Spring/Summer 2007. Photograph: Francois Guillot. Collection: AFP/Getty Images.

BLOOMSBURY VISUAL ARTS
Bloomsbury Publishing Plc

50 Bedford Square, London, WC1B 3DP, UK

BLOOMSBURY, BLOOMSBURY VISUAL ARTS and the Diana logo are trademarks of
Bloomsbury Publishing Plc First published in Great Britain 2018

Copyright © Jess Berry, 2018

Jess Berry has asserted her right under the Copyright, Designs and Patents Act, 1988, to be
identified as Author of this work.

For legal purposes the Acknowledgements on p. xii-xiii constitute an extension of this copyright
page.

Cover design by Liron Gilenberg

Cover image: Two models wearing crepe buvard dresses by Lucien Lelong, in Lelong's studio. (©
Horst P. Horst/Condé Nast via Getty Images) All rights reserved. No part of this publication may
be reproduced or transmitted in any form or by any means, electronic or mechanical, including
photocopying, recording, or any information storage or retrieval system, without prior permission
in writing from the publishers.

Bloomsbury Publishing Plc does not have any control over, or responsibility for, any third-party
websites referred to or in this book. All internet addresses given in this book were correct at the
time of going to press. The author and publisher regret any inconvenience caused if addresses
have changed or sites have ceased to exist, but can accept no responsibility for any such
changes.

A catalogue record for this book is available from the British Library.

A catalog record for this book is available from the Library of Congress.

ISBN:	HB:	978-1-4742-8339-7
	PB:	978-1-4742-8340-3
ePDF:		978-1-4742-8341-0
eBook:		978-1-47428338-0

Typeset by Integra Software Services Pvt. Ltd.

To find out more about our authors and books visit www.bloomsbury.com and sign up for our
[newsletters](#).