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Introduction

Maude Bass-Krueger and Sophie Kurkdjian

Inserting the international dimension into First World War fashion

This book examines fashion during the First World War from an international perspective. Fashion is addressed broadly: the essays in this book cover the garment, textile, and accessory trade—its objects, producers, consumers, and venues for dissemination—as well as fashion as an expression of personal identity. Earlier dress historians had written the First World War out of the history of fashion’s evolution in the early twentieth century, while historians had written fashion out of sociocultural histories of the Great War. A few scholars have addressed this lacuna in the past few years, but primarily through a national perspective—recent monographs and exhibitions have addressed French, British, German, or American fashion during the First World War, for instance.¹ This book expands on their body of work, while challenging us to examine the international ties that bound together global fashion networks and fashion practices between 1914 and 1918.

The war altered the business of fashion on a national and international scale. The authors writing in this volume argue that the changes that occurred in the fashionable silhouette, while set in motion in the 1910s, were fixed into place during the war. Their essays highlight how the war restructured the international couture industry—not by decentering the axis away from Paris, but by finding a new economic balance with the US. “Problems” with the supposed reconfigurations of gender, which came to a fore in the interwar period, were rooted in new wartime fashion, workwear, and uniforms for men and for women. Fashion magazines, far from ceasing publication during the war, as some historians have suggested, honed their discourse during the war in order to guide consumers and address societal anxiety around new fashion practices. Read together, the essays in this volume broaden our understanding of the international networks of wartime fashion trade and dress practices, while also significantly adding to our knowledge of how fashion operated on national levels during a period of complex political alliances (Figure 0.1).

The papers weave fascinating connections between one another and the countries they address, which include France and its colonies, the US, Great Britain, Italy, Belgium, the Netherlands, Germany, and Hungary. Many of these countries opposed each other during the war, while others remained neutral. Some, like Belgium, were occupied, their economy at a standstill and their population reliant on foreign aid; others, like the US and the Netherlands, operated more or less “normally” throughout the war, whether as neutral parties or not. Although the essays in this volume all address how Western nations and their colonies responded to the war (France’s colonies in Africa are included in Manuel Charpy’s essay on secondhand clothing networks in Chapter 14), it should not be forgotten that the First World War was a total war, involving the Middle East and Japan. It would be fascinating to add to this first attempt to address Western fashion practices during the First World War with further discussions of fashion industries and practices in Asia, Africa, and the Middle East between 1914 and 1919.

While this book addresses fashion—an area seemingly far removed from the horrors of the war—the wounds of this massive conflict, which mobilized more than 65 million soldiers in more than thirty nations are an integral part of our authors’ narratives (Figure 0.2). As Marie McLoughlin and Lou Taylor have written in the introduction to their recent edited volume on French fashion during the Second World War, “our commitment to examining fashion history in the midst of all [the slaughter and vast traumatic upheavals of this period] needs an explanation.”² McLoughlin and Taylor quote Daniel Roche’s use of clothing studies to “penetrate to the heart of social history” as justification.³ Working on clothing, dress, textile, and fashion history does, indeed, allow us to have a better understanding of the lived experience of the past, and the social, economic, and cultural institutions of a nation. It also penetrates to the heart of cultural history, which includes the intellectual and artistic forces of a people and a nation. The essays in this volume look at fashion as an industry, as an artistic practice, and as a form of individual expression—all of which, we argue, are valid subjects to study in times of war as of peace.

While the topics of these essays and their disciplinary angle are broad in scope, each examines, in its own way, how fashion became a symbol and vehicle of nationalism during the war. For the French, maintaining the dominance and supremacy of Parisian haute couture throughout the war was an economic imperative; it was also a point of national pride. As we have written about in our own work on French fashion during the First World War, France relied heavily on revenue from their fashion and textile industry as well as the employment it generated.⁴ French designers, supported by the government, fought hard to maintain their positions as the arbiters of fashionable taste from the very first days of the war (France’s mobilization in early August coincided with scheduled couture showings, leading to several weeks of chaos for Parisian designers). The essays in this volume make clear that France’s friends and foes alike tried to take advantage of the disorder of the first few months of the war to try and weaken Paris’ influence: the US, Germany, and Italy each tried to create their own

independent national fashion industries. Even countries with smaller fashion and textile industries, such as Belgian, Hungary, or the Netherlands, while they could not sustain an entire independent fashion industry, still strove to create “national fashions” as a point of national pride. Ultimately, the reader will learn, these attempts failed, and Paris triumphed. The reasons why are analyzed by our authors throughout the volume.

Many of these essays also speak to the relationship between fashion and gender. Examining discourses on fashion helps deepen our understanding of how gender is used as a referent to signal social “crises,” as Mary Lou Roberts has eloquently written about in her exploration of the interwar *garçonne*.⁵ On the eve of the war, women in the US and in most European nations appeared to be on the verge of obtaining female suffrage (some had already obtained voting rights for women, such as in Australia in 1902 or in Finland in 1907). During the war, feminists put their demands on hold and threw their support behind the war efforts of their home countries. The essays in this book evoke women who worked during the war in factories, as train conductors, as farmhands, as the head of couture houses, as seamstresses, as home-sewers of garments for soldiers, as organizers of war associations, as nurses, and in a whole range of other positions. In some countries, the women’s contribution to the war effort helped society “see” women as “fit” to vote; female suffrage was passed in England, Germany, and Armenia in 1918, in Holland and Sweden in 1919, and in the United States in 1920. However, in France—a country which is the focus of several essays in this volume—women had to wait until the end of the Second World War to vote. The First World War was more of a hindrance to French women’s suffrage than a facilitator.

Several of the essays in this volume address gender directly: fashion was a useful representational and rhetoric tool through which men and women could discuss the anxiety they felt about upheavals they perceived in society. Whether it was the “masculinization” of women who wore breaches, overalls, or uniforms, or the “feminization” of the non-combatant male, writing about or drawing cartoons about these subjects helped society externalize the range of emotions these changes evoked. Wartime throws much into crisis: political alliances, the economic balance, social networks, feelings of national pride, family dynamics, and gender norms. The essays in this volume study the rhetoric, representations, and objects of wartime fashion in order to shed light on how these alliances, dynamics, and networks were reinforced, reconfigured, or rebuked.

Recent research on fashion during the First World War

This volume has roots in a conference we organized in Paris on December 12–13, 2014, “Fashion, Dress, and Society in Europe during World War I.” Co-hosted by Dominique Veillon, Lou Taylor, and Adhelheid Rasche, our conference was initiated within the framework of the monthly seminar on

fashion history run by Sophie and Thierry Maillet at the Institut d'Histoire du Temps Présent (IHTP) in Paris. The conference was held at the Institut Français de la Mode.

At the time, governments across the globe were gearing up to celebrate the Centennial of the war with four years of events, conferences, exhibitions, and programs. We were aware of a few colleagues who had worked on women's uniforms, fashion seamstresses, and gender issues during the Great War, but we felt that the broader subject of wartime fashion was woefully understudied in 2014.⁶ We sent out a call for papers, expecting perhaps a dozen or so responses. We were staggered when over 100 submissions came pouring in, from all points of the globe. In all, we convened 64 speakers that December in Paris.⁷ Following the conference, we began the long process of inviting speakers to submit papers for publication, and then selecting and editing those contributions. Amy de la Haye helped us select and edit a first round of papers—her sharp eyes helped refine the focus of these essays in initial writing stages. Halfway through the project, we asked Hayley Edwards-Dujardin to reinforce our team. Hayley's painstaking editorial work has shepherded the essays into publication.

As stated above, at the time of our conference in 2014, there were only a few books and articles directly addressing the subject of female garments or fashion during the First World War, including Amy de la Haye's 2010 exhibition and catalogue on *Land Girls: Cinderellas of the Soil*.⁸ Most historians either ignored the subject of wartime fashion or mentioned the era obliquely as a period when fashion came to a standstill.⁹ With Centennial celebrations came renewed focus, and two more general interest books were published in 2014: Nina Edwards' *Dressed for War: Uniform, Civilian Clothing and Trappings, 1914 to 1918*, and Lucy Adlington's *Great War Fashion: Tales from the History Wardrobe*, which explores the lives and clothing of British women during the war.¹⁰

A great benefit of the Centennial programming was the funding of—and interest in—exhibitions on First World War fashion. In Germany, Adelheid Rasche organized the exhibition "Krieg und Kleider. Modegrafik zur Zeit des Ersten Weltkriegs" (Wardrobes in Wartime: Fashion Images during the First World War) at the Staatliche Museen in Berlin in 2014, which was accompanied by the edited volume, *Wardrobes in Wartime: Fashion, Art, Design during World War I*.¹¹ In England, an exhibition on "The Great War in Costume: Family and Fashion on the Home Front" was opened at the Fashion Museum in Bath in July 2014.¹² That same year in the US, Sara Hume, curator at Kent State University Museum, Ohio, and contributor to this volume, organized "The Great War: Women and Fashion in a World at War."¹³ In 2016, the exhibition "Fashion & Freedom," organized in Manchester, displayed historic garments alongside contemporary fashions inspired by wartime fashion designs.¹⁴ In France, we jointly curated "Mode & Femmes, 14/18," at the Bibliothèque Forney in Paris in 2017 and its subsequent American iteration, "French Fashion, Women, and the First World War," at the Bard Graduate Center in New York in 2019.¹⁵

Four years after our conference, in October 2018, British colleagues in the Association of Dress Historians organized a second conference, titled: "Dress and War: Clothing and Textiles at Home and

Abroad during the First World War Era, 1910–1920.” Several of those proceedings were published in their online journal, *Journal of Dress History*, in the spring of 2019.¹⁶ We are heartened to see so many new scholars working and writing on First World War fashion. Knowledge on the subject has expanded exponentially in the past five years. This volume gathers scholars with an aim to set on paper the current state of knowledge on fashion during the First World War from an international perspective; it is our hope that scholars will continue to build on this foundation.

Outline of the book

The nineteen essays in this book have been organized into four overarching parts. Part One, “The reconfiguration of the international couture industry,” regroups the essays pertaining to the couture industry, its designers, and its designs. Part Two, “The materiality of wartime fashion and textile industries,” takes the reader through other trades and dress practices within the fashion industry (feathers, folk dress, lace, handmade clothing, fabrics). Part Three, “Problematic uniforms: Male and female experiences and secondhand trade networks,” includes four essays on women and men in uniform (or without it) and networks of sale for secondhand uniforms. Part Four, “Fashion in print: Questions of national fashion and gender,” includes essays whose main focus is on the links between fashion discourse, nationalism, and gender within print culture. Although this organization breaks up a study of fashion as seen through the national lens (the two essays on Belgium are not in the same part, for instance), the hope is that the reader will be able to reconnect the dots if that viewpoint is desired.

Part One: The reconfiguration of the international couture industry

Although the couture industry was reconfigured during the war, the balance of power did not ultimately shift away from Paris. As the five essays in this chapter show, despite efforts made by the US, Germany, and Belgium to create national fashion industries, Paris managed to maintain the influence of its couture industry throughout the duration of the war. It did so by focusing on American clients, combatting copying and counterfeits, and launching new styles. But, while it survived the pressures of the war, the Parisian couture industry, reliant on foreign buyers and clients, was extremely hard hit when wartime alliances cut France off from many of its largest international markets. In their respective chapters, Mary Lynn Stewart, Waleria Dorogova, and Georgina Ripley look at how European designers turned to the US market in order to bolster sales.

Mary Lynn Stewart, in her article on the “Wartime marketing of Parisian haute couture in the United States, 1914–17” in Chapter 1, provides a general overview of how Parisian couturiers, working



Figure 0.2 *Two women and a French soldier wearing a Poiret military, c. 1915. Postcard from authors' personal collection.*

together in trade associations and syndicates—notably, the *Syndicat de Défense de la Grande Couture*, founded in 1914 by Paul Poiret and the *Chambre Syndicale de la Couture Parisienne*, founded in 1868 but reorganized in 1914 under the direction of Jean Aine-Montailié—focused their attention on marketing to American buyers and clients. The couturiers sent new fashion designs to be shown in special fashion shows in New York; they also sent their best models to San Francisco and Saint Louis to be shown at the fairs and exhibitions held in those cities. Stewart examines the problem of illegal copying of models, which threatened to undercut much needed revenue, and reveals the ways in which the designers and trade associations attempted to combat this problem without angering important American partners.

Waleria Dorogova, in Chapter 2, “Boué Sœurs: ‘Compelled by the war,’” focuses on one Paris-based couture house, Boué Sœurs, which, over the course of the war, began to shift the balance of their international business to the United States. Dorogova shows how the sisters captured the American market by opening a store in New York and forming partnerships with American department stores. The essay also addresses the problems and dangers associated with operating a transatlantic business, including high import taxes, dangerous boat crossings, and immigration laws.

Like the Boué Sœurs, the London-based designer Lucile, or Lady Duff Gordon, also marketed her romantic evening wear to an American clientele. In Chapter 3, “‘Gladdening the hearts of warriors’: The relationship between Lucile’s romantic fashions and morale in the First World War,” Georgina Ripley looks at extant garments Lucile designed during the war—mainly held in American collections—in order to see how the designer’s dresses help promote an idealized image of womanhood while also responding to wartime morale.

In Chapter 4, “*Die Kriegskrinoline: A feminine fashion between past and future*,” Birgit Haase argues that the war crinoline, which was the fashionable silhouette from September 1914 until early 1917 (when it was replaced by the barrel silhouette), expressed the ambivalent position of women during the First World War. Although the silhouette was historicizing—the flared skirts and defined waist harked back to eighteenth- and nineteenth-century crinolines—and helped reinforce gender norms, the new line was also conducive to the mobility and dynamism of modern life. Haase, like Burcu Dogramaci in Chapter 16, also investigates Germany’s attempts to create a “national” style, free from Paris control. The Germans, like the Americans, hoped to use the chaos of the war to wrest control from Paris and impose their own style. Ultimately, Stewart, Dorogova, and Haase agree that these attempts fell flat and that Parisian fashion dictated international style throughout the war.

Nele Bernheim’s essay, Chapter 5, “Fashion in Belgium during the First World War and the case of Norine Couture,” is an apt conclusion to this section. The Belgian fashion industry was located at a crossroads between French, German, and Austrian influence. Belgium was almost fully occupied by the Germans during the war, who fought some of their bloodiest battles on Belgian soil. Hundreds of thousands of Belgians fled to the Netherlands, France, and England. Many of those who remained

were largely dependent on foreign charity for food and clothing. Regardless, the Belgian elite still consumed fashion. Bernheim investigates the beginning of Norine Couture, a Belgian fashion house that was likely founded in 1915 by Paul-Gustave Van Hecke and his companion Honorine (Norine) Deschryver. Through a discussion of German influences on Belgian fashion, Bernheim also addresses the issues of copying and counterfeits raised by Stewart. In her article, Bernheim traces the early history of Norine Couture, which can be considered the first genuine Belgian fashion house.

Part Two: The materiality of wartime fashion and textile industries

The second section of the book, “The materiality of wartime fashion and textile industries,” deals with clothing industries and practices that lie outside of the couture industry but intersect with it in interesting ways. The section begins with Emily Brayshaw’s cultural history of the feathered showgirl in Paris and ends with Margherita Rosina’s close object analysis of the fabric and textile sample books held in the Fondazione Antonio Ratti. The arrangement of the chapters takes the reader from cultural history to material culture while moving eastward from Paris to Alsace, a region of heightened tension between France and Germany, through occupied Belgium, and to neutral Netherlands. The reader ends in Italy, which first joined the war as a neutral partner of the Triple Alliance, before negotiating a secret pact with Great Britain and France in April 1915.¹⁷ By looking at specific products and practices—feathers, folk dress, lace, handmade clothing, silk textiles—these authors deepen our understanding of the wartime fashion and textile industries in Europe.

In Chapter 6, “Dressed to quill: The origin and significance of the feathered showgirl in First World War Paris,” we learn of the opulent music-hall revue *Laisse les Tomber!*, which opened in 1917, in the midst of France’s darkest year. It starred Gaby Desyls, a French music-hall star, wearing towering ostrich feather headdresses made by Maison Lewis. The decadent ostrich feathered fashions tapped into the audiences’ nostalgia for Belle-Époque luxury and helped revive their use, despite a global crash of the raw plume market during the war. Designers consequently refashioned existing plumes, created cheaper pompons made from offcuts, and used precious stockpiles. Brayshaw’s article also emphasizes how music-hall costumes influenced high fashion and department-store fashion in Paris, and as far abroad as Australia.

Sara Hume’s essay on traditional Alsatian dress, Chapter 7, “Between fashion and folk: Dress practices in Alsace during the First World War,” shows how the French and Germans placed their own meanings on the dress of this contested region during the war.¹⁸ The French used heavily stylized imagery of the typical Alsatian dress and head bow to serve their own agenda. They created effective propaganda images that showed France fighting to free the costumed Alsacienne from her German captors and return her to the nation she loved. The Germans were less interested in the folk costume than they were in the logistics of governing the region and stamping out French influences on fashion.

In her essay in Chapter 8, “The lace industry in France and Belgium during the First World War,” on the lace industry in Belgium and France, Marguerite Coppens explains that handmade lace production was promoted and financially subsidized in occupied Belgium during the war, despite the fact that machine-made lace had cornered most of the market. The plight of the Belgian lacemakers became a useful motif in propaganda campaigns aimed at supporting Belgian relief. Although lacemaking did not attract as much attention in France, the government did enforce a law to regulate salaries for work performed at home.

Although the Netherlands was neutral during the war, it also experienced fabric shortages, unemployment, and an economic crisis. Looking closely at Dutch women’s magazines, Marta Kargól’s essay, Chapter 9, “Industrial and homemade clothing production in the Netherlands: A neutral country during the First World War,” examines how the Dutch responded to these problems by making their own clothing and hand-sewing garments and accessories for soldiers, Belgian refugees, and the poor. In the Netherlands, even more so than in France, Germany, or Belgium, handmade clothing became fashionable; it was even “recognized as typically Dutch.” There was no *Norine Couture* equivalent in the Netherlands—no “Dutch” couture was created during the war—but the country did seek to emancipate itself from Parisian fashion, which was sometimes seen as too extravagant, by creating simple, practical, clothing embellished with needlework embroidery at home.

Margheria Rosina, in Chapter 10, “Wartime fabrics in the historical archives of Como weavers and in the collections of the Fondazione Antonio Ratti,” looks closely at the sample books of textile manufacturers, dyers, and ribbon makers held in the archives of the Fondazione Antonio Ratti in Como in order to investigate the wartime production of French and Italian silk manufacturers. She finds that some manufacturers produced a few novelty “patriotic” pieces, but that for most manufacturers, production continued as normal during the war.

Part Three: Problematic uniforms: Male and female experiences and secondhand trade networks

“You are doing a man’s work and so you are dressed rather like a man,” read *The Women’s Land Army L.A.A.S. Handbook*, quoted in Amy de la Haye’s Chapter 11 essay on the reglementary uniforms worn by the women conscripted into the British Land Army between 1917 and 1919. De la Haye and Jérémie Brucker, the first authors in this part, tell two different stories about how the government on both sides of the Channel reacted to female workers during the First World War. Britain conscripted the Land Girls into a paid, uniformed Army. In France, the *remplaçantes*, or the women who replaced men in their jobs, were hired on a private or state level—they were not considered to be enlisted and were not provided with reglementary uniforms.

De la Haye, in Chapter 12, “‘Breeched, booted, and cropped’: A dress historical analysis of the uniform worn by members of Britain’s Women’s Land Army, 1917–19,” investigates how the Land Girls reacted to their uniform: some were proud to wear it, while others disliked the performance of parading with it in public. She also looks at how some women personalized their uniform, turning it into a “non-uniform” uniform. In Chapter 12, “The French home front in 1914–18: An investigation into female workwear,” Brucker’s study of the situation in France shows that many women used their own clothes for workwear, signaling their status through armbands or items incorporated from the male uniform (waistcoats for female servers or hats with the company logo). Some French women wore men’s overalls to work in factories. De la Haye and Brucker’s essays both show that these “masculinized” female garments caused anxiety within civil society: these garments commanded respect, but also provoked ridicule and derision.

Guillaume de Syon and Manuel Charpy both look at male uniforms, but from very different angles. In Chapter 13, “Rushing to suit up: French aviation’s adjustment to wartime uniforms, 1914–16,” de Syon studies the challenges associated with the beginnings of French military aviation and charts the rise of the aviator’s sartorial identity through the war. The adoption of a uniform fashion specific to aeronautics, de Syon argues, reflects a search for identity through style, ritual, and distinctiveness.

Manuel Charpy, Chapter 14, “The spoils of war: Use and transformations of secondhand uniforms during the First World War in France,” is interested in what happens to the uniform once it is removed from the soldier’s body and enters into civilian life, as it were. Although repurposed uniforms were a regular part of working-class dress in France in its overseas territories, Charpy’s study shows that the war aggravated certain long-held fears about secondhand clothes as vectors of disease. There were also concerns about repurposed “civilian” uniforms posing a risk to army and police departments. Charpy concludes by looking at the ways in which secondhand uniforms in France and its colonies were subverted for patriotic, homoerotic, theatrical, or anti-colonial purposes. Like de Syon, Charpy sees the wearing of the uniform—for de Syon, on combattant aviators and in their civilian life, and for Charpy on non-combatant bodies—as a means of personal expression.

Part Four: Fashion in print: Questions of national fashion and gender

Print sources provide a rich venue for research on fashion during the Great War. Although some print publications ceased due to financial strain, most continued. New magazines were launched during the war as well: *Le Flambeau*, a luxury magazine studied by Nigel Lezama, was launched in May 1915 and ceased publication in January 1916.¹⁹ Authors writing on France throughout this volume typically refer to articles and illustrations from *Le Style parisien*, the official magazine of the couture associations, which was published between July 1915 and April 1916; it was followed by *Les Élégances parisiennes*, published from April 1916 until September 1917.²⁰ All nineteen essays in this book make clear that

information about fashion was printed outside of fashion journals as well: as sources, authors cite newspapers, satirical magazines, postcards, letters, diaries, and books.

However, the authors in Part Four look specifically at written texts from national perspectives. Three of the authors, Zsolt Mészáros, Burcu Dogramaci, and Enrica Morini analyze fashion writing in Hungary, Germany, and Italy, respectively, to see how each country tried to foster a national fashion industry. Mészáros, as well as Nigel Lezama and Andrea Kollnitz, trace shifting attitudes in print towards the recurring wartime tropes of “masculinized” women, “passive” female bodies, and “emasculated” men.

Zsolt Mészáros’s essay, Chapter 15, “The gentleman turned ‘enemy’: Men’s fashion in the Hungarian press, 1914–18,” shows that in Hungary, men’s fashion operated much like women’s fashion in other European countries. There was a movement to bolster the national fashion industry which included abandoning French names for Hungarian ones, emphasizing local production, and positioning Hungarian men’s fashion in opposition to English fashion, specifically as it was embodied by the figure of the “gentleman”. However, Mészáros concludes, like other authors, that men’s dress in Hungary during the war continued to follow the European standards. For womenswear, designers looked to Paris; for menswear, Mészáros shows that tailors looked to England.

The authors studied by Burcu Dogramaci in Chapter 16, “The politics of fashion: German fashion writings in times of war,” wrote specifically about the need for German artists, designers, and manufacturers to free themselves from Paris and create an independent German fashion industry. Like Birgit Haase, Dogramaci looks at attempts to “Germanize” the war crinoline, or *Kriegscrinoline*, and to label it as a distinctly German design. However, Dogramaci concludes that these writers, who published their more salient fashion-related work in the year 1915, made no attempt to define a German style.

In Chapter 17, “The Italian fashion magazine *Margherita*: The war, women, and the call for a ‘Moda Italiana,’ 1914–18,” Enrica Morini studies Italian attempts to create and define a “Moda Italiana” through the pages of the fashion magazine *Margherita*. Yet, like all the authors writing in this volume who touch on the attempted creation of national fashion industries—in the US, Germany, Belgium, and Netherlands—Italy failed as well. Morini also addresses questions of gender in the pages of *Margherita*. Her essay serves as a pivot to Nigel Lezama and Andrea Kollnitz’s contributions. If *Le Flambeau*, studied by Lezama, promoted a retrograde femininity through its fashion pages, the Italian fashion *Margherita* did the opposite: it became even more politically and socially engaged during the war, and helped familiarize readers with the image of the new working woman.

Lezama’s analysis of *Le Flambeau* in Chapter 18, “*Le Flambeau*’s fashion discourse during the First World War: Towards a retrograde femininity?,” shows how the magazine’s fashion column, which grew in size during the course of the war, promoted an ambivalent discourse on the relationship between fashion and femininity. Ultimately, it served to corral female behavior and limit the moral or social disorder that women were deemed capable of fostering.

In Chapter 19, “Is beauty useless? Fashion, gender, and British wartime society in *Punch Magazine*, 1915,” Andrea Kollnitz analyzes the cartoons published in the British satirical magazine *Punch* in the year 1915. Looking closely at the illustrations that used fashion as signifier of social roles, gender norms, and class relationships, Kollnitz shows how the cartoons celebrated and ridiculed the creativity of fashionable women in war, mocked female vanity and fashionable ignorance, explored the trope of the uniform as a site of masculine vanity, and joked about the spectacularization of war. Kollnitz’s conclusion to her essay is a fitting reminder for why studying fashion matters: “Buying into the largely pejorative tone on fashion and fashion practices that the jokes have communicated, historians may have unconsciously erased, hidden, or silenced other stories on fashion and fashionability as less politically correct in the (dress) history of the Great War in Britain.” The same could be said for the histories of the other thirty nations engaged in the battles of the First World War.

Notes

- 1 A full overview of these works will be addressed further in this article.
- 2 Marie McLoughlin and Lou Taylor’s complete sentence is as follows: “In the midst of the slaughter and the vast traumatic upheavals of this period, a text with its focus on couture clothes might seem positively shocking, even perverse, and our commitment to examining fashion history in the midst of all of this needs an explanation,” in McLoughlin and Taylor, “Introduction,” *Paris Fashion and World War Two: Global Diffusion and Nazi Control* (London: Bloomsbury, 2020), 13.
- 3 Daniel Roche, *The Culture of Clothing: Dress and Fashion in the Ancien Regime* (Cambridge: Cambridge University Press, 1994), 5, cited in McLoughlin and Taylor, “Introduction.”
- 4 For a full overview of the economic, social, and political importance of French fashion during the war, see Maude Bass-Krueger and Sophie Kurkdjian, eds., *French Fashion, Women, and the First World War* (New Haven, CT: Yale University Press, 2019).
- 5 See Mary Louise Roberts, “‘This civilization no longer has sexes’: *La Garçonne* and cultural crisis in France after World War I,” *Gender & History* 4, 1 (1992): 49–69, and *ibid.*, *Civilization without Sexes: Reconstructing Gender in Postwar France, 1917–1927* (Chicago, IL: University of Chicago Press, 1994).
- 6 Amy de la Haye’s exhibition on the “Land Girls” was held in 2010 (see n. 7). Other scholars who had published articles on First World War fashion include Cheryl Buckley, “De-humanised females and Amazonians’: British wartime fashion and its representation in *Home Chat*, 1914–1918,” *Gender & History* 14, 3 (November 2002): 516–36; Patricia Tilburg, “Mimi Pinson goes to war: Taste, class and gender in France, 1900–18,” *Gender & History* 23, 1 (April 2011): 92–110; Maude Bass-Krueger, “From the ‘union parfaite’ to the ‘union brisée’: The French couture industry and the midinettes during the Great War,” *Costume* 47, 1 (2013): 28–44.
- 7 We thank all of those who spoke at the conference and attended as members of the audience. A full list of the speakers can be found in the Acknowledgments in this book. The conference program is available at: <https://europeanfashionwwi.wordpress.com/> (accessed June 20, 2020); and “Fashion, dress, and society in Europe during WWI,” Conference, Séminaire Histoire de la Mode, Paris, December 12–13, 2014. Available at: <https://europeanfashionwwi.wordpress.com/> (accessed June 20, 2020).

- 8 Amy de la Haye, “Land Girls: Cinderellas of the soil,” Exhibition, Brighton Museum & Art Gallery, October 2009–March 2010 (The Royal Pavilion & Museums, Brighton & Hove, 2019).
- 9 For the historiography within the French context, see Bass-Krueger and Kurkdjian, eds., *French Fashion*. Our “Introduction” in *ibid.*, particularly pp. 43–51, refer specifically to the subject of wartime fashion within French Studies.
- 10 Lucy Adlington, *Great War Fashion: Tales from the History Wardrobe* (London: History Press, 2014) and Nina Edwards, *Dressed for War: Uniform, Civilian Clothing and Trappings, 1914 to 1918* (London: I.B. Tauris, 2014).
- 11 The exhibition, “Krieg und Kleider. Modegrafik zur Zeit des Ersten Weltkriegs,” was held September 2014–January 2015, Kunstbibliothek, Staatlichen Museen, Berlin; see the exhibition catalogue, Adelheid Rasche, ed., *Wardrobes in Wartime: Fashion, Art, Design during World War I* (Leipzig: EA Seemann, 2014).
- 12 The exhibition, “The Great War in costume: Family and fashion on the home front,” was held July 19–August 31, 2014, at the Fashion Museum in Bath.
- 13 “The Great War: Women and fashion in a world at war,” Exhibition, Kent State University Museum, Ohio, July 24, 2014–June 7, 2015, available at: <https://www.kent.edu/museum/event/great-war-women-and-fashion-world-war> (accessed September 12, 2020).
- 14 “Fashion and freedom” was exhibited at the Manchester Art Gallery, May–November 2016, and a website was created to showcase the work, at: https://www.1418now.org.uk/fashion-freedom/?show_microsite_popup=3788 (accessed June 20, 2020).
- 15 “Mode & Femmes, 14/18” was open at the Bibliothèque Forney in Paris, February–June 2017. In 2019, the exhibition was augmented and modified for display at the Bard Graduate Center, New York. “French fashion, women, and the First World War” ran September 2019–January 2020.
- 16 See “Dress and war: Clothing and textiles at home and abroad during the First World War era, 1910–1920,” *Journal of Dress History*, Special Issue, 3, 1 (Spring 2019), available at: <https://dresshistorians.org/wp/wp-content/uploads/2019/05/The-Journal-of-Dress-History-Volume-3-Issue-1-Spring-2019.pdf>. The conference, “Dress and war: Clothing and textiles at home and abroad during the First World War era, 1910–1920,” organized by the Association of Dress Historians, was held in London on October 26, 2018.
- 17 Italy declared war on Austria-Hungary on May 23, 1915.
- 18 Located on the border between France and Germany, the region of Alsace had long been disputed by the two powers. From the seventeenth century until 1871, Alsace was part of France. Germany claimed Alsace as well as a portion of the neighboring Lorraine region, following France’s defeat in the Franco-Prussian War (1870–1).
- 19 The magazine, whose full title was *Le Flambeau: Grand Magazine de Luxe Hebdomadaire* (The Torch: Weekly Luxury Magazine) was ultimately short-lived. Its first issue was dated May 1915 and its last, January 1916.
- 20 For more information on the French wartime fashion press, see Bass-Krueger and Kurkdjian, eds., *French Fashion*.

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