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JEANNE HALLÉE 1870-1924: “ONE OF THE BEST OF THE EARLY HOUSES”

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ABSTRACT

In his 1941 book *The Ways of Fashion*, industry insider and editor of *Women's Wear,* Morris de Camp Crawford referred to the French couture house of Jeanne Hallée as "one of the best of the early houses."[1] While arguably true, Crawford unknowingly made a far more accurate statement about the house in the fact that he misspelled its name. M.D.C Crawford, like many before him, referred to the house as "Jeanne Halle" rather than "Jeanne Hallée," highlighting, among various other reasons, how the house has become virtually forgotten today. Jeanne Hallée, in operation from 1870 to 1924, was a French lingerie and couture house located primarily at 3, rue de la Ville-l'Evêque in Paris. In the nearly sixty years it was open, the house held several names: from Jeanne Hallée, to Jeanne Hallée Diémert et Cie., to Suzanne – Jeanne Hallée Successor, to Anna – *ancienne maison* Jeanne Hallée. Though forgotten today, throughout its history, the name Jeanne Hallée (and its various misspellings) maintained a consistent reputation and identity for the firm.

This paper aims to rediscover and detail the history of the house of Jeanne Hallée, from its opening in 1870 as a lingerie house on the rue Royale to its closure as a premiere couture house on the rue de la Ville-l'Evêque in 1924. To do so, in this qualifying paper I examine and analyze available extant material detailing the daily activities of the house and its owners. This includes surviving garments, fashion press, commercial documents and records, references in contemporary literature, and most revealing, in the personal letters detailing the life of the women who kept this solely female-run firm open for almost sixty years. This research reveals the lost identity of the firm for the purpose of contextualizing its many extant garments held in museums today, but it also sheds light on the inner workings of the couture industry as it evolved in this pivotal early period.

[1] M.D.C. Crawford, *The Ways of Fashion* (New York: G.P. Putnam's Sons, 1941), 66.

TABLE OF CONTENTS

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LIST OF ILLUSTRATIONS

CHAPTER ONE

JEANNE HALLÉE 1870-1891: A HOUSE OF LINGERIE

Introduction

Jeanne Hallée's history spanned more than five decades and the house went through at least five distinct changes in ownership during that time. However, the most significant period of the house began in 1891 with its reorganization into a couture house under the direction of Madame Marie Angenard, which lasted until 1918. All surviving Jeanne Hallée garments in collections represent this period of the house. Therefore, in this paper I present the entire history of the house, but focus primarily on this time, analyzing Mme. Angenard's influence on the identity of Jeanne Hallée. Fifty-six years of garments, fashion press, commercial documents, and public records provide an overwhelming amount of information which cannot be fully analyzed in this paper. There is, however, a compelling story of how and why the house of Jeanne Hallée succeeded, broken up into the five following chapters.

Chapter One presents the early foundations of the couture house of Jeanne Hallée as a lingerie house. With very few surviving primary sources detailing the house in this period, the chapter focuses mainly on the intersection between the lingerie and couture industries and where overlap at that time made defining early couture difficult. Chapter Two presents the detailed history of the start of the couture house of Jeanne Hallée Diémert et Cie., a partnership between Madame Marie Angenard and Mademoiselle Blanche Diémert. Analysis of early fashion press and surviving garments provide the source material for the house in this period. However, the contextualization of the lingerie and couture industries in the first two chapters was sourced in French encyclopedic and historical or economic studies written on both industries contemporary to the period. Both chapters place the house of Jeanne Hallée in the gradual development of the concept of a "House of Grand Couture."

Chapter Three presents the most influential period of the house of Jeanne Hallée under the sole direction of Madame Marie Angenard. Analysis of the surviving garments from this time period are relied on heavily to ascertain the design identity of the house, supported by the fashion press of the period. Secondary sources helpful for the contextualization of the couture industry in this time period include Nancy Troy's *Couture Culture: A Study in Modern Art and Fashion*, and Caroline Evans's *The Mechanical Smile: Modernism and the First Fashion Shows in France and America, 1900-1929.* Chapter Four presents Mme. Angenard's influence and identity as a couturière open during the First World War. Analysis of three surviving garments from the war period and fashion press provide the history of the house at this time. A significant set of letters written by American author Marie Van Vorst and published in her 1916 book *War letters of an American Woman* provided invaluable insight on Mme. Angenard the woman, as she took Van Vorst under her care during the war. Further contextualization of the couture industry during the war was provided by *French Fashion, Women, and the First World War* by Maude Bass-Krueger and Sophie Kurkdjian.

Chapter Five provides clarity to the confusing period after the end of the war when Madame Marie Angenard was no longer a part of the house of Jeanne Hallée and it slowly lost prominence in the industry. In this short period the house had three separate owners: first Madame Suzanne, then the house of Madeleine & Madeleine, and finally the house of Anna. The volume of fashion press coverage from this period is considerable, and analysis on each of these houses could provide several avenues of future research which are beyond the scope of this paper. Pivotal information from the fashion press is analyzed in conjunction with another invaluable primary source to detail the end of the history of Jeanne Hallée. A letter written by a former *vendeuse* (salesperson), at Jeanne Hallée and one of the owners of Madeleine & Madeleine, which remains unpublished in the collection at the Museum of Fine Arts, Boston, was used along with the book *Embroidered Dreams: Designs From The House of Madeleine & Madeleine* by Emily Stoehrer, which it also inspired.

The Origins of Jeanne Hallée

The first evidence of the house of Jeanne Hallée is in the 1870 volume of the Didot-Bottin Directory: "Hallée (Jeanne)" was listed as a maker of "*lingerie*."[2] The annual directory listed half a million commercial, industrial, administrative, and Judiciary addresses in Paris, French departments, and Foreign Countries. The house of Jeanne Hallée was located at 15, rue Royale-St-Honoré, between the Place de la Concorde and the Place de la Madeleine, on the corner of the rue Royale and the rue Saint Honoré.[3] This was, and still is, an affluent area of Paris which had a long history of housing the city's high-end retailers of accessories, clothing, jewelry, and the like. At the time it was situated just west of the main clothing manufacturing district where the *maisons de gros* (wholesale workshops) and *maisons de details* (retail shops) were concentrated.[4] Additionally, Jeanne Hallée was listed in the secondary Didot-Bottin directory, which was organized by profession rather than name or address, under the profession "Lingerie, Chemises, Pour Dames et Enfants," which translates to "lingerie, shirts, for women and children."[5]

Historically, the term *lingerie* in France could be defined as anything made out of linen, including both linen made for the body and linen made for the household.[6] The sale of linen in France had been dictated by statutes since the thirteenth century, but it wasn't until the seventeenth century that the corporation of *lingères* was organized into the Paris-based system which proliferated in the nineteenth century.[7] By 1850, built upon centuries of organized training through the corporations, there were more than 2,000 industrialists manufacturing more than 25,000,000 francs worth of lingerie items in Paris each

[2] Ambroise Firmin-Didot, and Hyacinthe Firmin-Didot, eds. *Annuaire-Almanach Du Commerce, de l'industrie, de La Magistrature et de l'administration : Ou Almanach Des 500,000 Adresses de Paris, Des Départements et Des Pays Étrangers : Didot-Bottin,* s.v. "Hallée" (Paris: Firmin Didot Frères, Fils et Cie., 1870), 330.
[3] Ibid, 330, 1092, 1661.
[4] Heidi Brevik-Zender, *Fashioning Spaces: mode and modernity in late nineteenth-century Paris* (Toronto: University of Toronto Press, 2015), 239.
[5] Firmin-Didot, eds. *Annuaire-Almanach Du Commerce* (1870), 1661.
[6] G.P., "Lingerie," in *Professions & Métiers: guide pratique pour le choix d'une carrière a l'usage des familles et de la jeunesse*, ed. Paul Jacquemart (Paris: Armand Colin et Cie., 1891), 703.
[7] Ibid.

year.[8] The superiority of French lingerie was reinforced at all international exhibitions: in 1867 and 1878 in Paris, and in 1873 in Vienna.[9]

In the highly organized clothing industries of nineteenth-century France, lingerie was broken into three distinct categories: lingerie for men, lingerie for women and children, under which Jeanne Hallée was listed, and household lingerie.[10] Each category was produced and sold by different people, in different places, and regulated by different laws. Men's lingerie included white and colored shirts of any fabric, underpants of any fabric, vests of wool, and shirt fronts, collars, and cuffs of any fabric. Women's lingerie included day and night shirts, camisoles, underpants or "pantalettes," petticoats, collars and sleeves, robes, teagowns, kerchiefs, and the trousseaux, which included full constructed outfits as well as household linen purchased for a woman on the event of her marriage.[11] Children's lingerie consisted of everything that made up the layette, which is anything that is purchased for the birth of a child; shirts, petticoats, wimps, hats, swaddles, dresses, baptism dresses, pelisses, etc.[12] Finally, Household linen included table linen, tablecloths, napkins, tea sets, bed linen, and all household linen like aprons, hand towels, etc.[13]

It is not certain what year the house of Jeanne Hallée opened exactly, because the Didot-Bottin directory is the only evidence of the early years of the house, and no issue of the directory survives from 1865 to 1869. The lack of surviving information could possibly reflect the instability of Paris at this time. The Franco-Prussian War (1870-1871), the fall of Emperor Napoleon III in 1870, and with it, the end of the Second Empire in France, could have contributed to the lack or loss of information. It could have also contributed to the house of Jeanne Hallée moving locations twice between 1870 and 1873. On September 19th, 1870, at the culmination of the Franco-Prussian war, the Prussian army besieged the city

[8] Ibid.
[9] Ibid.
[10] A.R., "Lingère," in *Dictionnaire Encyclopédique et Biographique de l'Industrie et des Arts Industriels*, ed. Eugène-Oscar Lami (Paris: Librairie des Dictionnaires, 1886), 128.
[11] Ibid.
[12] Ibid.
[13] Ibid.

of Paris.[14] When no attempts by the government were made to control food distribution, cold and rampant hunger overwhelmed the residents of the city.[15] The Prussians began to bombard Paris in January of 1871, and by the end of the month, the Government had surrendered to the Prussians, signing an armistice at Versailles.[16] As a result, revolts broke out in Paris, with the Paris Commune, dominated by anarchists and radical socialists, defeating the government and taking power on March 26th.[17] By May, though, the Paris Commune was overwhelmed by the French Army, in what would come to be known as the "Bloody Week."[18] In that week the Communards set fire to the Tuileries Palace, the Hôtel de Ville, the Palais de Justice, the Palace of the Legion of Honor, as well as many other prominent government buildings.[19] The house of Jeanne Hallée, located at 15, rue Royale-St-Honoré, was in the epicenter of this conflict.

In 1871 Jeanne Hallée moved to 6, rue de Faubourg-St-Honoré.[20] This new address was essentially across the street from its previous address, on the West side of the rue Royale. The house moved again in 1873 to 408, rue Saint Honoré, which was again, not far from its previous address, just down the street, this time on the East side of the rue Royale.[21] This consistent movement of locations could have also been a consequence of the expansion of the house, rather than driven by political and social turmoil in Paris. In 1873, Mlle. Jeanne Hallée was listed for the first time with the descriptor "lingerie confectionné."[22] In Paris, two classes of industrialists shared the lingerie industry: the *confectionneurs*, and the *lingères*.[23] The *confectionneurs* had lingerie articles produced on their behalf to resell them, either to merchants for consumption in Paris, or to commission agents for export.[24] The most

[14] Alistair Horne, *Seven Ages of Paris* (New York: Vintage Books, 2004), 251-276.
[15] Ibid.
[16] Ibid.
[17] Ibid
[18] Ibid.
[19] Ibid.
[20] Firmin-Didot, eds. *Annuaire-Almanach Du Commerce* (1871-72), 318, 1089, 1753.
[21] Firmin-Didot, eds. *Annuaire-Almanach Du Commerce (*1873), 320, 1102, 1739.
[22] Ibid, 320.
[23] A.R., "Lingerie," in *Dictionnaire Encyclopédique et Biographique de l'Industrie et des Arts Industriels*, ed. Eugène-Oscar Lami (Paris: Librairie des Dictionnaires, 1886), 129.
[24] Ibid.

important houses had all their work carried out in their own *ateliers* (workshops), but most were obliged to have what were called lingerie entrepreneurs who employed the designers, cutters, at-home sewers etc., to which they delivered the fabrics to be used, and were returned the completed articles.[25] This outside work came from women sewing out of their homes, in convents, and even in penitentiaries, and this subscripted work was not limited to workers in Paris either.[26] In fact, different regions of France specialized in the production of different materials and techniques.[27]

Lingères, on the other hand, sold directly to consumers and had most items requested by their clients made to measure.[28] Because of this distinction, the word *confections* in the clothing industry referred to the production of ready-made garments, or garments made to a standard size rather than for a particular person's measurements. Like the confectionneurs, lingères could have their own workshops or could employ outside work.[29] Additionally, due to the sheer quantity of articles embraced by lingerie proper, lingères generally confined themselves to the manufacture of certain specialties of lingerie.[30] While the confectionneurs would use entrepreneurs to hire various types of labor for various types of lingerie simultaneously, the business of a lingère was smaller and more personalized to its clientele. So, the initial designation of Jeanne Hallée under "lingerie," later changing to "lingerie confectionné," suggests the growth of the house from a smaller custom-lingerie house with enough *petits mains* (sewers) to support that limited output, to a house that was more organized with far more conscripted labor, large enough to support the production and sale of ready-made lingerie as well.

Jeanne Hallée remained at 408, rue Saint Honoré until 1882, when the house moved to its permanent address of 3, rue de la Ville-L'Evêque.[31] The rue de la Ville-L'Evêque is a short street just slightly northwest of where the rue Royale ends at the Place de la Madeleine, in the 8th arrondissement, in

[25] Ibid.
[26] Ibid.
[27] Julien Hayem, "Lingère," in *Dictionnaire du Commerce, de l'Industrie et de la Banque*, eds. Yves Guyot, and A. Raffalovich (Paris: Guillaumin et Cie., 1899), 628-635.
[28] A.R., "Lingerie," 129.
[29] Ibid.
[30] Ibid.
[31] *Annuaire-Almanach Du Commerce* (1882), 1384, 2311.

what was known at the time as the Opera district.[32] The fashion district, which began in Paris's second arrondissement in the early nineteenth century – this is where Worth and Doucet were located on the rue de la Paix – expanded to the Madeleine neighborhood – where 3, rue Ville-L'Evêque is located – between 1880 and 1890.[33] Unlike the previous addresses, where Jeanne Hallée was listed as one of several businesses sharing the building, at this new address, the lingerie house shared the much larger multi-story building with only one other business, a stationery and printing works company.[34] This also suggests an expansion of the firm. And indeed, in 1886, Madame Jeanne Hallée was listed for the first time under the professions of: "Lingerie, Chemises, Pour Dames et Enfants," "Nouveautés Confectionnées Pour Dames," (ready-made novelties for women), and "Dentelles, Guipures, Tulles, et Blondes," which encompassed various forms of lace pieces commonly used in lingerie.[35] The inclusion of the house under the "Nouveautés Confectionnées Pour Dames" profession, which included listings for other notable *couturiers* (dressmakers), like the house of Worth at 7 rue de la Paix and Radunitz at 23 rue Louis le Grand, also suggests an increase in the organization of the house and how it advertised itself to the public. Additionally, in 1887 Mme. Jeanne Hallée begins advertising as a producer of "lingerie, trousseaux, et layettes," located at 3, rue de la Ville-L'Evêque in the daily *bourgeois* newspaper *Le Gaulois*.[36]

However, an article published in *Le Gaulois* on June 18th, 1887, suggests that Jeanne Hallée was making more than lingerie. The article featured some "*potin* londonien" (London gossip) regarding what Queen Victoria and those around her-like the Princess of Wales, Princess of Prussia, and Duchess of Braganza-were likely going to wear to her Golden Jubilee on the June 20th, 1887. Jeanne Hallée is listed in the article as one of the possible houses to be represented along with Worth, Morin-Blossier, Rouff, Marion, Georgette, and Auguste et Loisel.[37] This suggests that the house is not only making custom evening and ball gowns, but that they have the notoriety to make gowns for royal events, if not for royalty

[32] Oliver Saillard, and Anne Zazzo, *Paris Haute Couture* (Paris: Flammarion, 2013), 20.
[33] Ibid.
[34] *Annuaire-Almanach Du Commerce* (1882), 1384, 2311.
[35] *Annuaire-Almanach Du Commerce* (1885) 400, 1462, 2505.
[36] "Ce Qui Se Passe: Echos de Paris," *Le Gaulois*, April 1, 1887, 2.
[37] "Le Jubilé de la Reine," *Le Gaulois*, June 18, 1887, 2.

themselves. Each of the other houses listed in the article are listed under "Couturier" and "Nouveautés Confectionnées Pour Dames" in the Bottin Directory, while Jeanne Hallée is primarily listed as a maker of custom and pre-made lingerie.[38] This inconsistency can be clarified by the fact that the category of "lingerie for women and children" included fancy objects called *lingerie fine* (fine lingerie), both in and out of the sale of a lady's trousseau.[39] *Lingerie fine* included highly labor-intensive objects such as sleeves, hats, pelisses, morning dresses, house and teagowns, and other constructed garments which, enhanced by the finest and luxurious French fabrics and trimmings, were some of the most expensive pieces a woman could acquire outside of the houses of Worth, Pignat, and Madame Roger.[40] So, while a lingerie house like Jeanne Hallée primarily specialized in the stereotypical lingerie items – the bread and butter of their work, so to say – they had the absolute ability to create, as they frequently did, the garments most closely associated with the term *couture*.

It is difficult to define what "couture" was prior to 1910. The origins of the now legally definable term "haute couture" began in 1868, with the *Chambre Syndicale de la Couture, des Confectionneurs et des Tailleurs pour Dames* (Chambre Syndicale for Couture, clothing manufacturers and tailors for women).[41] Founded by Charles Frederick Worth, the union was created to protect the profitable creative interests of the "designer." Prior to the mid-nineteenth century, dressmakers would create made-to-measure garments for their customers in a formulaic way: customers chose and bought fabric from a supplier elsewhere and then at the dressmakers, they would choose from a few currently fashionable and standard-cut patterns, or a fashion plate they provided, for their garment to be made to their measurements.[42] Beginning mid-century though, a new type of dressmaker, the "designer," would instead create a collection of meticulously styled *models* (fully finished prototypes) from which their clients could choose. They would then have the garment made to their measurements in any of the luxurious materials

[38] *Annuaire-Almanach Du Commerce* (1887), 320, 1102, 1739.
[39] A.R., "Lingerie," 128.
[40] Ibid.
[41] Caroline Evans, *The Mechanical Smile: Modernism and the First Fashion Shows in France and America 1900-1929* (New Haven: Yale University Press, 2013), 32.
[42] "L'Industrie de La Couture et de La Confection à Paris," *Musée Social*, June 30, 1897, 263.

previously chosen and provided by the designer.[43] This practice placed an added value on a creative aspect of the process which previously did not exist. However, after the practice of creating models was introduced by Worth and his contemporaries, it was copied by most other dressmakers. This creative process was directed by the couturier who often had one or more assistants, called "*modélistes*," engaged mainly in sketching design ideas for the couturier's next collection. The only manufacturers which did not produce models were wholesale houses and department stores, which instead, produced their *confections* one year behind the presented models, essentially waiting to copy the most popular styles.[44]

Some differentiation between the various manufacturers under the umbrella title "couturiers" came in 1885 when only a small number of these houses were first cited as "Houses of Grand Couture," following the enactment of the law of March 21, 1884, which governed the artistic protection, or copyright, of seasonal industries concerned with women's clothing and finery.[45] Protection of trademarks had long applied to manufactured textile production, which began filing trademarks and royal warrants as early as 1806.[46] Copyright protection for clothing began first for shoes and mens and ladies' hats around 1820-1830. As early as the 1860s, dressmakers like Madame Roger and Worth, used their signature, together with their address and a royal or imperial coat of arms if they had one, on labels placed into their garments.[47] However, recognizing the economic benefit of these labels, as the creative value in a garment, dry goods stores and made-to-order shops again followed suit.[48] The protections of 1885 were meant to combat this indistinction because, as one contemporary author stated, the only thing that defined this group was their "haughty name stamped diagonally in gold letters."[49]

Copyright, ownership, and the idea of "originality" in fashion is what ultimately created the modern couture industry, as the monetary value of creativity was continually exploited by others. The

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[43] Ibid.
[44] Ibid.
[45] Françoise Tétart-Vittu, "1885-1900 Golden Age of Parisian Fashion," Archive on Demand (The Museum at FIT, 2016), https://archiveondemand.fitnyc.edu/items/show/810.
[46] Ibid.
[47] Ibid.
[48] Ibid.
[49] Translation by author: "*d'un nom hautain tracé diagonalement.*" R. Plantel, "La Toilette feminine en 1897: La grand couture parisienne et les Industries français qui s'y rattachent," *Le Figaro,* August 19, 1897, 1.

house of Jeanne Hallée was expanding during this pivotal period of self-definition and protection in the industry. By 1910, the original union founded by Worth was eventually superseded by the *Chambre Syndicale de la Couture Parisienne*, with a clearly defined distinction between "couture" and "confections," rules of membership, and specific criteria in regards to creativity, design, quality, and reproduction of models.[50] It is Jeanne Hallée's later participation in the legal and organizational measures to protect creative copyright, beginning in the 1890s and built upon a twenty year reputation for fine luxury clothing, that suggests the house was indeed "one of the great early houses" as M.D.C. Crawford proclaimed.

[50] Francesca Sterlacci and Joanne Arbuckle, *The A to Z of the Fashion Industry* (Lanham, MD: Scarecrow Press, 2009), 39.

CHAPTER TWO

JEANNE HALLÉE: DIÉMERT & CIE. 1891-1911

On August 27th, 1891 the weekly legal and judicial bulletin, *Le Droit,* detailed the purchase of the house of Jeanne Hallée. "Under the terms of a fifteen-year contract signed in Paris on August 8th, 1891, Mademoiselle Blanche Diémert, residing at 3, rue de la Ville-l'Evêque, and Madame Marie-Claudine Marché, the legally separated wife of Monsieur Charles-Marie Zimmermann residing at 15, rue de Surène…began a company of trade in their collective name of Diémert et Cie. located at 3, rue de la Ville-l'Evêque."[51] The bulletin served as notice of the acquisition and exploitation of the funds of the "lingerie and couture" business of Mademoiselle Jeanne Hallée, to establish the business under the new name and management. The bulletin reported that Mademoiselle Diémert and Madame Marché each brought to the company "*leur industrie et leurs relations commerciales*" (their industry and their commercial relations). The identification of Mademoiselle Blanche Diémert, as residing at 3, rue de la Ville-l'Evêque, suggests that she was already a part of the house of Jeanne Hallée in some capacity at the time of the purchase.

While virtually nothing is known about Mademoiselle Blanche Diémert prior to the purchase of the house, research has revealed quite a lot about her partner. Marie-Claudine Marché was born on November 12th, 1859 in today's La Roche-Vineuse, a town which was then called Saint Sorlin, located in

[51] Translation by author: "*Aux termes d'un acte sous signatures privées en date à Paris du huit août mill huit cent quatre-vingt-onze, enregistré ; Mlle Blanche Diémert, demurant à Paris, rue de la Ville-l'Evêque, numero 3. Et Mme. Marie-Claudine Marché, epouse séparée contractueliement quant aux biens de M. Charles-Marie Zimmermann, - ladite dame autorisée par son mari susnommé ; - M. et Mme Zimmermann, demeurant ensemble à Paris, rue de Surène, numero 15. Ont formé entre ells, pour quinze années, qui commenceront à courir a quinze octobre mil huit cent quatre-vingt-onze, une Société de commerce en nom collectif dont le siege sera à Paris, rue de la Ville-l'Eveque, numero 3*." "Société Industrielles et Commerciales," *Le Droit,* August 27, 1891, 4.

the central-eastern region of Burgundy in France.[52] Madame Marie, as she would come to be known, was the heart of the house of Jeanne Hallée and was involved in its management and direction in some respect from at least 1891 until its closure in 1924. Several surviving personal letters of her friends and employees give a rare and personal insight into both the house of Jeanne Hallée and the life of Madame Marie, its most influential and significant advocate. American author Marie Van Vorst detailed a conversation she had with Madame Marie during the First World War in a letter she wrote to one of her American friends, stating:

> Mme. A. told me her life. She was born of a peasant family in Burgundy, in the simplest, poorest milieu. At sixteen [in 1875], she came third class to Paris, with 100 [francs] in her pocket, and that's all she had in the world. An unknown girl, she took the first Omnibus she saw in the streets, asked one of the passengers for the address of a simple little hotel, and went there alone to seek her fortune. Her first position was that of lingère in a little shop at 25 [francs] a month. Today she is a millionaire! She has a Paris house, a house at Saint-Cloud, a château on the Seine, and this villa at Nice, besides her Maison de commerce.[53]

Marie-Claudine married Charles Marie Zimmermann in Paris at the age of twenty-nine, on June 10th, 1889.[54] However, according to the bulletin, the couple was legally separated by the date of the purchase of the house, just two years later when Mme. Marie was just thirty-one years old. It is still unclear whether or not Madame Marie was already working in the house of Jeanne Hallée at the time of the purchase, or whether or not Jeanne Hallée was the "little shop" where she began working as a lingère in 1875. The listing of her address in the bulletin as 15, rue de Surène, suggests that was her home address, which would also suggest that Mlle. Blanche Diémert was living at the address of the couture house, because 3, rue de la Ville L'Evêque is listed as her address.

It is interesting that, while Madame Marie had the most visibility of the two owners throughout their partnership, both in commercial records and in the fashion press, the partners choose to use "Diémert" as the new name of the firm. This could suggest that Blanche Diémert was the main designer

[52] Marriage Banns, Marie Claudine Zimmermann to Marc Louis Lucien Angenard, October 16, 1906, available in "Paris, France & Vicinity Marriages, 1700-1907," s.v. "Marie Claudine Angenard (née Marché)," *myheritage.com*.
[53] Marie Van Vorst, *War Letters of an American Woman* (New York: John Lane Company, 1916), 132.
[54] Marriage Banns, Charles Marie Zimmermann to Marie Claudine Marché, October 6, 1889, available in "Archives de Paris et sa région: Publications des bans de Mariages 1860-1930," s.v. "Charles Marie Zimmermann," *Ancestry.com*.

or in charge of the creative direction of the firm, both prior to and after the sale of the house. Should that be the case, it would make sense that the pair chose to use the name Diémert, as it was already associated with the success of the house. For this reason it is also not surprising that, while the new name of the firm is Diémert et Cie., the house still advertised itself in the Didot-Bottin directory each year, and in the press, as "Jeanne Hallée" or "Jeanne Hallée Diémert et Cie." In the fashion industry, where the creative value of fashion far exceeded the value of finely made clothing, a business's reputation was often based solely on the name of the designer or house. Therefore, on the event of a designer's death or the purchase of a house, the name was often kept as a brand name by the new artistic creators, who are generally unknown and seldom mentioned.[55]

Fashions of the 1890s

Much of what is known about the house prior to 1900 comes from surviving garments, the Didot-Bottin Directory, American *Vogue*, and most significantly in the *International Herald Tribune*, which published a weekly fashion supplement in addition to regular articles on fashion. The daily newspaper, published in Paris, was long known as the primary source of English-language news for American expatriates, tourists, and businesspeople in Europe and was affectionately called "Le New York" by many Parisians.[56] Beginning in 1894, Jeanne Hallée (Diémert et Cie. success.) is listed in the Didot-Bottin Directory under both professions "Lingerie, Chemises, Pour Dames et Enfants," and for the first time under "Couturières," with an added description of "robes, trousseaux, lingerie, et layettes" (dresses, trousseau's, lingerie, infant clothing).[57]

Throughout the 1890s, press coverage on the fashions coming out of the house of Jeanne Hallée are primarily descriptions of various *trousseaux* for well-known American socialites and European aristocrats. An article in the *International Herald Tribune* in 1893 details the bridal clothes and

[55] Tétart-Vittu, https://archiveondemand.fitnyc.edu/items/show/810.
[56] The Editors of Encyclopedia Britannica, "International New York Times," In *Encyclopedia Britannica* (Encyclopedia Britannica, Inc., October 15, 2013), https://www.britannica.com/topic/International-New-York-Times.
[57] *Annuaire-Almanach Du Commerce* (1894), 320, 1102, 1739.

trousseaux of three New York brides and their bridal parties. While the bridal gowns, bridesmaids' dresses, and outerwear were all made by Worth, Paquin, and Doucet, all of the undergarments and lingerie were made by Jeanne Hallée.[58] In this early period, the reputation of a *grand couturier* and the dissemination of their fashions did not take place in the strictly scheduled fashion press system of the twentieth-century couture industry. While the organized buyer system and a systematic seasonal coverage of Paris fashions was indeed formalizing at the end of the nineteenth century, primary promotion of a house's models came in the form of dressing actresses for the stage, sending models to a racetrack such as Longchamp, or dressing a socially prominent woman for her marriage. Each of these situations allowed for the close scrutiny of the meticulously styled garments, and a format for the press to explicitly state which house a model originated from. Through the status or celebrity of the wearer, the couture house gained publicity and legitimacy.

Jeanne Hallée was gaining this legitimacy throughout the 1890s through press coverage such as this, but these articles also emphasize the strong association and long-standing reputation the house had with making some of the best lingerie and trousseaux in Paris. This reputation even transcended into other areas of popular culture in France. Beginning in 1894, French writer, journalist, and politician Edgar Monteil began publishing chapters of his upcoming fictional book titled *Les femmes s'en mêlent* (*Women Get Involved*) as a recurring column in the literary newspaper *Le Journal*. The story, which was political in nature but told through the viewpoint and tribulations of the female characters, takes place in the late 1870s. The house of Jeanne Hallée is mentioned several times, most prominently in a discussion where a young woman is advised on where to buy her clothes to find a husband: Worth for her gowns and Jeanne Hallée for "*la lingerie la plus sérieuse*" (the most serious lingerie) with the best taste.[59]

Additionally, several 1895 articles in the *International Herald Tribune* give some insight into the elite patronage of the house, listing several members of the "four hundred," a list of the 400 most elite

[58] "Dresses for Three American Brides: Descriptions of the Trousseaux Prepared for a Trio of Coming Weddings," *International Herald Tribune*, October 15, 1893, 5.
[59] Edgar Monteil, *Les Femmes s'en Mêlent: Études Humaines: Le Monde Officiel* (Paris: Maurice Dreyfous et M. Dalsace, 1895) 221, 307.

New Yorkers during America's Gilded Age.[60] These loyal clients to Jeanne Hallée's salon included Mary Goelet, an old-money socialite considered to be one of the leaders of the ultra-fashionable and wife of New York businessman and yachtsman Ogden Goelet, and Emily Lorillard, wife of New York tobacco magnate Pierre Lorillard IV.[61] Also represented were each of the Vanderbilt wives who embodied the ultra-fashionable *nouveau riche*: Alva Vanderbilt, Alice Claypoole Vanderbilt, and Louise Vanderbilt.[62] The articles also mention two elite Mexican women living in Paris: the Marquise de Villavieja, wife of Olympic Mexican polo player, the Marquis de Villavieja José Manuel de Escandon; and Mme. Isabelle de Mier, wife of the Minister to Mexico in Paris.[63] It is evident here that there is a clear pattern of foreign patronage to the house, especially that of very wealthy Americans, a fact not dissimilar from other couture houses at this time, but also an unavoidable consequence of reporting primarily coming from a newspaper written for foreigners in Paris. Regardless, this emphasizes the notion that the house of Jeanne Hallée was indeed competing with the best of the grand houses of couture for the most elite clientele.

The earliest known garment from the house is a c.1894 two-piece evening gown of deep purple velvet, featuring a center front-laced bodice and large short puff sleeves decorated with insertions of needle lace over white mousseline.[64] The gown, which went up for auction in 2019, was significantly altered, and while it can't lend much information in terms of its construction, it does feature the earliest known label of the house. Located on the proper left side of the bodice petersham, "Jeanne Hallée / 3, rue de la Ville l'Evêque, Paris" is stamped in gold (fig. 1). This is significant because this label, which was very clearly modeled after the formulaic labeling method prescribed by the great couture houses, changed around 1895. Created during the reorganization by Mme. Marie and Mlle. Diémert, the new petersham

[60] Greg King, *A Season of Splendor: The Court of Mrs. Astor in Gilded Age New York* (Hoboken, New Jersey: John Wiley & Sons, 2009), 84.
[61] "Latest Novelties in Fashion," *International Herald Tribune*, July 14, 1895, 6; and "Corsets and Petticoats," *International Herald Tribune*, December 22, 1895, 4; and Charles Wilbur de Lyon Nicholls, *The Ultra-Fashionable Peerage of America; an Official List of Those People Who Can Properly Be Called Ultra-Fashionable in the United States* (New York: G. Harjes, 1904), 7-8.
[62] Ibid.
[63] Ibid.
[64] "Jeanne Hallee Evening Gown, Paris, c.1896," Augusta Auctions *Vintage Clothing & Accessories May 14, 2019*, lot 1055, accessed April 11, 2020, https://www.augusta-auction.com/list-of-upcoming-sales?view=lot&id=19341&auction_file_id=55.

label had “Jeanne Hallée” stamped in red in the center with “3, rue de la Ville l'Evêque / Paris” woven into the petersham itself on either side (fig. 2). This emphasizes that, as the house expanded, the partners consciously chose to maintain the original name, and therefore the reputation, of the firm in the most visible and legitimizing way, on the literal brand of the garments, with no adjustments or addition of “Diémert et Cie.” to the new label.

Jeanne Hallée and Historicism

Several surviving garments and fashion press from 1895 to 1897 highlight how the house was contributing to one of the prevailing trends at the highest level of fashion, that of overt historicism. As the rate of fashion change escalated during the second half of the nineteenth century, inspiration for novel and catching fashions was being sought out in fashion and art history. The link between fashion and art was already established at this time, emphasized by early leading couturiers like Jacques Doucet, who not only amassed a large art collection, but was an avid patron of the arts, commissioning artists and architects to create the spaces he lived and worked in.[65] This connection only strengthened in the twentieth century with designers like Paul Poiret who shrewdly nurtured his relationships with artists across all spheres of creative endeavors as a means to create his aesthetic brand. In the 1890s, spurred on by the increasing popularity of exhibitions of portraiture and fine art in fashionable circles, artists and designers alike began to study old portraits and paintings to find charming silhouettes, colors, and ornament to inspire new fashions.[66] Worth himself built a reference library filled with texts on costume history, and amassed hundreds of photographs, engravings, and sketches of famous portraits to serve as inspiration for his models.[67]

While this practice certainly influenced fashionable garments in terms of colors, qualities of materials, and overall shapes and proportions in more subtle and tasteful ways, this fashion became clearly identifiable in the salons of the grand couturiers in the last two decades of the nineteenth century.

[65] Nancy J. Troy, *Couture Culture: A Study in Modern Art and Fashion* (Cambridge, Mass: MIT Press, 2004), 32.
[66] “L’Industrie de La Couture et de La Confection à Paris,” 266.
[67] Diana de Marly, *The History of Haute Couture 1850-1950* (New York: Holmes & Meier, 1986), 37.

Models at this time most frequently originated from sketches, created by the designers of the houses, or frequently purchased by the house from other outside artists, many of whom were not adept in construction in any way. These sketches, inspired by, or directly copied from, portraits of the "*dogaresses* of the fifteenth century, the *ligueuses* of the sixteenth, the *marquises* and *incroyables* of the seventeenth and eighteenth centuries," where then brought to the head of the *atelier* (workshop), called the *première*, and she and the cutters of the patterns technically recreated the sketch as it was drawn.[68] Therefore, these hyper-realistic and true to historic-form sketches became real garments copied by all who had clients willing to spend an exorbitant amount of money to dress in an overtly period style that was not fancy dress.

In the fashion press, the style of these garments was almost always referenced by the name of a French King: Louis XIII, Louis XIV, Louis XV, or Louis XVI. "It should be noted that each designer has a type of predilection. M. Worth likes the theatrical and sumptuous; all his costumes are influenced by the Louis XIV style. M. Doucet prefers light fabrics, muslins, and the Louis XVI style suits him perfectly."[69] In 1896 and 1897, Jeanne Hallée exploits primarily the Louis XV and Louis XVI styles, both overtly and more subtly. An 1896 article in the fashion supplement to the *International Herald Tribune* provides a sketch and short description of a Jeanne Hallée indoor dress copied and "slightly modernized" from the 1737 Carle Vanloo painting, *Halte de chasse* (fig. 3).[70] The open robe was made of yellow moiré over an underdress of pleated cream *mousseline de soie*. The open fronts were trimmed with Louis XV bows of silver braid and adorned with gold fringe (fig. 4). The primary difference between the gown in the painting and the sketch in the newspaper was the silhouette of the skirt and the sleeves, which were

[68] Translation by author: "*les dogaresses du XVe siècle, les ligueuses du XVIe, les marquises ou les incroyables du XVIIIe."* Plantel, 2.
[69] Translation by author: "*Il est à remarquer que chaque couturier a un type de prédilection. M. Worth aime ce qui est théâtral et somptueux; tous ses costumes se ressentent de l'influence du style Louis XIV. M. Doucet préfère les étoffes légères, les mousselines, et le style Louis XVI lui sied à merveille.*" "L'Industrie de La Couture et de La Confection à Paris," 269.
[70] "Latest Novelties in Paris Fashions: Creations of Pasquier, Decot, Emery, Marc Walter, Callot, Weille, and Hallé," *International Herald Tribune*, February 9, 1896, 2, 4.

modernized in construction, likely by maintaining the currently fashionable proportions of the pattern pieces used to create the garment.

Several extant Jeanne Hallée garments in this overtly eighteenth-century style survive from this period. The first is an 1896 bodice (42.432.1) in the Costume and Textile Collection at the Museum of the City of New York, which was formerly part of two-piece ensemble (fig. 5). The bodice is a very clear reference to the Louis XV style in the form of an eighteenth-century man's *justacorp*, or a long, knee-length coat worn by men in the latter half of the 17th century and throughout the 18th century, of powder blue velvet (fig. 6). The bodice, embroidered in polychrome silk and metallic threads, sits over a cream satin false *gilet* or vest front, decorated with a false double-breasted closure. The round open neckline above the gilet is filled with an embroidered net lace *jabot* attached to a boned standing collar. The bodice has slightly puffed elbow-length sleeves ending in embroidered cuffs and lace *engageantes*.[71] In the front, the jacket falls tight over the bust, slightly loose through the waist and open at the hips in a cut-away style. The level of historicism in the garment would suggest that it could actually be for fancy dress, but the previously mentioned article from the same year does suggest it was expressed in non-fancy dress garments as well.

The second example is an 1896 gown, likely made to be worn in the home as a teagown, which was deaccessioned from the collection of the Costume Institute at the Metropolitan Museum of Art (fig. 7). An important point to make here is that *all* the overtly historicized gowns made by Jeanne Hallée, both extant garments and illustrated in the press, are teagowns, house gowns, or morning gowns. A teagown was essentially a hybrid between an evening gown and a negligée or dressing gown, which was

[71] Engageantes are separate half-sleeves that could be tied to the arm or attached to the interior of a shorter over sleeve. They were made of white cotton or linen with either a single ruffle or several tiers, and were often trimmed in or entirely make of lace. Up until the end of the eighteenth century, the sleeves of most women's dresses ended near the elbow where the ruffled white sleeve of the cotton undergarment was revealed, this is also referred to as an engageant. Men's undershirts did much the same beneath their waistcoats and jackets. "Engageantes" in *World of Art: The Thames & Hudson Dictionary of Fashion and Fashion Designers*, by Georgina O'Hara Callan. 2nd ed. Thames & Hudson, 2008.
[https://libproxy.fitsuny.edu/login?url=https://search.credoreference.com/content/entry/thfashion/engageantes/0?institutionId=2614

worn in the privacy of one's bedroom without undergarments.[72] Teagowns were worn at tea time, in the late afternoon, for entertaining at home during the hours when a lady received visitors. By the turn of the twentieth century women wore them outside of their own homes, if for example they were guests at country house parties, but they were always worn indoors. Many teagowns were constructed in one piece, without separate bodices and skirts, and had trains.[73] They could be made of the same luxurious materials used for evening gowns, and were constructed for ease of dressing.[74] Like dressing gowns, they had front openings and undefined waistlines, for the option of loosening or forgoing wearing a corset.[75] As a style, the teagown was often constructed with some form of functional or *faux* open-robe feature, often appearing to be a separate layer from a more fitted dress or bodice beneath. Such is the case with the previously mentioned Jeanne Hallée teagown.

Like the powder blue velvet bodice, the two-piece gown is constructed with a loose-fitting and open over-bodice and a more close-fitting low-cut underbodice, with the open neckline filled with a draped lace and net *fichu.*[76] The style of the heavily embroidered cream taffeta gown is unmistakably eighteenth century, inspired by the Louis XVI style. The embroidery on the stylized cut-away coat of the over bodice is very similar to the floral silk embroidery used along the borders of men's eighteenth century suits, while the draped lace and embroidered net along the neckline and on the sleeves is

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[72] Emily Post, *Etiquette in Society, in Business, in Politics, and at Home* (New York: Funk & Wagnalls Co., 1922), 547.

[73] "tea gown," In *World of Art: The Thames & Hudson Dictionary of Fashion and Fashion Designers*, by Georgina O'Hara Callan. 2nd ed. Thames & Hudson, 2008. https://libproxy.fitsuny.edu/login?url=https://search.credoreference.com/content/entry/thfashion/tea_gown/0?institutionId=2614.

[74] Post, 547.

[75] Callan, s.v. "tea gown." https://libproxy.fitsuny.edu/login?url=https://search.credoreference.com/content/entry/thfashion/tea_gown/0?institutionId=2614

[76] A fichu is a small scarf or shawl, often made of sheer or lightweight cotton or linen and frequently embroidered or adorned with lace, worn draped around the shoulders and either fastened with a brooch at the breast or sewn across the open neckline of a blouse or dress. Fichu's were a popular accessory in the eighteenth century, and very commonly worn in the neckline of gowns in the Louis XVI period. "fichu," In *World of Art: The Thames & Hudson Dictionary of Fashion and Fashion Designers*, by Georgina O'Hara Callan. 2nd ed. Thames & Hudson, 2008. https://libproxy.fitsuny.edu/login?url=https://search.credoreference.com/content/entry/thfashion/fichu/0?institutionId=2614

reminiscent of the fichus and engageantes worn by women at that time (fig. 8). This amalgamation of references to various men's and women's styles from the Louis XVI period was extremely popular for the house, with several other examples like this surviving in collections worldwide.[77]

While Jeanne Hallée's indoor and teagowns from this period are overtly referencing historic styles, the house's other garments are far more subtle in their references. Two examples, also from the collection of the Costume Institute, are evidence of this. The first is an 1894-1896 dinner gown (2009.300.374a,b) of heavy ribbed green velvet, featuring inserts of green mousseline de soie decorated with applied green velvet polka dots (fig. 9). The high neckline features a tight standing collar of lace and a large lace jabot. The sleeves are long with the heavy green velvet forming large puffs at the top, before tapering down to heavily pleated green mousseline-constructed sleeves at the elbows and terminating in deep tight cream lace cuffs at the wrists. The richness and colors of the materials in addition to the lace jabot gives a subtle reference to the Louis XIV style. The same color palette, rich amalgamation of materials, lace jabot, and white undersleeves can be noted in a circa 1695 fashion plate by Nicolas Bonnart of a gentleman playing an angelica (fig. 10). The gown also still falls in line with other fashionable dress of the period, including that of aesthetic or artistic dress, which incorporated Renaissance influences like the sleeve shape and natural muted green and rich orange color palette. An example of a teagown (T.56-1976) of this type from Liberty & Co. circa 1894, made of the same shade of green velvet, is in the collection at the Victoria and Albert museum (fig. 11). Liberty's was known for their aesthetic dress. In 1884 they opened a dress department under the guidance of the designer E. W. Godwin, who was a prominent member of the Aesthetic Movement, advocating for 'artistic' dress for women based on classical, medieval, Pre-Raphaelite and Renaissance clothing.[78] In fact, the

[77] Three other notable examples in museum collections include: a circa 1895 pink taffeta two-piece dress (C.I.62.36.4a–c) in the Costume Institute's collection at the Metropolitan Museum of Art, a circa 1900 pink taffeta and white tulle teagown (20018285) in the collection of the Musées Royaux d'Art et d'Histoire, and a circa 1897 two-piece pale green taffeta dress (1988.001.01) in the collection of the La Crosse County Historical Society in La Crosse, Wisconsin.

[78] "Dress, Liberty & Co. Ltd.," Victoria and Albert Museum, accessed May 3, 2020, https://collections.vam.ac.uk/item/O15543/dress-liberty-co-ltd/.

construction of the Jeanne Hallée gown is just as ambiguous, with its unfitted and draped bust, minimally defined waist, and other aesthetic or artistic dress influences, it could have also been made as a house or teagown or simply in the style of one.

Another example is an 1897-1898 two-piece evening gown (C.I.62.36.1a–d) of pink satin ornamented with polychrome chain-stitched embroidery of floral sprays and borders in addition to appliquéd garland or festoon-like scallops done in cream silk and lace (fig. 12). While the ornament is in the rococo style, the construction of the gown features the newly fashionable S-curve silhouette of the final years of the nineteenth century. This new silhouette was achieved by a straight-front corset which created an ideal body shape much like the corsets of the 1790s, which can be noted when comparing the silhouette of the Jeanne Hallée gown with a painting of one from the 1790s (fig. 13). The bodice is constructed to look as though it has been wrapped across the center front, with the proper right side overtop the left in an asymmetrical way and the very low v-neckline created by the wrapped effect is filled with an insert of pleated lace in the style of a stomacher.[79] The house appeared to navigate this change in silhouette in tandem with other notable couturiers, the affinity for eighteenth century styles from 1896-1897 highlights this, and by 1898 the silhouette had completely evolved.

On the whole, these five examples emphasize how the house of Jeanne Hallée navigated this trend of historicism in fashion. It could be argued that the house chose to only use obvious historical references in their teagowns because their clientele was not interested in dressing in such an evidently period style outside of their own homes or for fancy dress. Parisian couturiers at the end of the nineteenth century were, themselves, slow to change. As *Harper's Bazaar* stated in 1894, they were "the stronghold of conventional dress."[80] Change in fashion was much more reflective of the nature and needs of its

[79] In the eighteenth century a stomacher was the center front section of an open bodice on a gown, separate from the gown itself. Stomachers were worn by men and women in the 15th and 16th centuries and later by women only. "stomacher," In *Merriam-Webster's Collegiate(R) Dictionary*. 11th ed. Merriam-Webster, 2012. https://libproxy.fitsuny.edu/login?url=https://search.credoreference.com/content/entry/mwcollegiate/stomacher/0?institutionId=2614

[80] De Marley, 80.

clientele.[81] The most aristocratic and wealthy individuals, to which the couture industry catered, were by design very conservative consumers who purchased prescribed pieces of clothing to maintain the appearance of continuity in their status. Exoticism and historicism were both extremely fashionable in teagowns at the turn of the twentieth century: a woman could explore fashion is a much more unrestrained way in the safety of her own home. Unlike the dressing gown, the teagown was already a garment which served no utilitarian purpose, cost as much as a ball or evening gown but couldn't be worn out of the house, and was essentially an accepted way to be in a state of semi-undress in front of other people. The rules of etiquette for dress outside the home were different, and those were rules which the clientele of Jeanne Hallée clearly followed.

Expansion as a Couturière: 1891-1900

The number of couturiers in Paris increased exponentially from 1850, when there were 158 dressmakers, to 1870 when there were 700, to 1900 when that number increased to 1700. [82] The 1890s, especially, was a time of intense expansion of the couture industry, with a number of new couture houses being founded and expanding outwards from the rue de la Paix. This growth was largely due to the bureaucratic reorganization of couture firms and the continual expansion of the lucrative markets of overseas buyers and ready-to-wear manufacturers who accounted for sixty-three percent of sales.[83] Jeanne Hallée reorganized in 1891 under the partnership of Mme. Marie and Mlle. Diémert, and they were joined by a number of other prominent female-led firms. This included the instantly successful Mme. Paquin, who opened her couture house under her own name in 1889 on the rue de la Paix.[84] Jeanne Paquin became the leading couturier, or *couturière,* in the period between Charles Frederick Worth's death in 1895, and the start of the First World War in 1914. However, much more in line with the early business expansion trajectory of the house of Jeanne Hallée was that of

[81] Ibid.
[82] Ibid, 41.
[83] Evans, 11.
[84] Maude Bass-Krueger and Sophie Kurkdjian, eds, *French Fashion, Women, and the First World War* (New York: Bard Center, 2019), 301.

Callot Sœurs, who were an entirely female run firm specializing first in the production of laces, blouses, and other lingerie confections before expanding into the couture model.[85] The two houses shared many of the same clientele, notably Callot's most significant customer, American millionaire Mrs. Rita de Acosta Lydig who frequented Jeanne Hallée's salons as well.[86] Additionally, Jeanne Lanvin, who began her career in 1889 as a milliner on the corner of the rue du Faubourg Saint-Honoré and the Rue Boissy d'Anglas, just steps away from the first address of the house of Jeanne Hallée, is another example of a couturière gaining access to the industry through another, related apparel trade.[87]

Two 1897 publications offered the public a level of transparency into the couture industry previously unheard of. The first, published in June of that year, was a lengthy study on the couture industry titled "L'industrie de la Couture et de la Confection à Paris" (The Couture and Confection Industry in Paris) published in the monthly bulletin of the Musée Sociale. The Musée Social was a private French institution founded in 1894, which conducted and published research studies on various topics like city planning, social housing and labor organization, playing an important role in influencing government policy.[88] Their 1897 study on the couture and confection industry covered the history of dressmakers going back to before the 1675 statutes under Louis XIV.[89] The study addresses, at length, each of the various areas of work in a couture house; how many workers that area encompasses for various sizes of houses; the types of workers in those areas; what they do; where and how they received their training, and the range of their salaries.[90] The authors go on to detail a client's experience in the salon, including how they choose a model and how that model is then made, but most interestingly, the authors delve into how fashions themselves are created, and how inspirations manifest themselves in everyday Parisian life and

[85] De Marly, 50.
[86] Julia Bloodgood Borden, "The Alabaster Lady: Rita de Acosta Lydig (1875-1929)" (M.A. Thesis, Fashion Institute of Technology, State University of New York, 2011), 59.
[87]Lourdes Font, "Jeanne Lanvin," in *Grove Art Online*, Oxford Art Online, July 2, 2009, https://doi.org/10.1093/gao/9781884446054.article.T2081227.
[88] Janet R. Horne, *A Social Laboratory for Modern France: The Musée Social and the Rise of the Welfare State*, (Durham, NC: Duke University Press, 2002), 5.
[89]"L'Industrie de La Couture et de La Confection à Paris," 263.
[90] Ibid, 271-277.

French history.[91] The study concludes with an in-depth explanation of each the various areas of the industry which support, or work subordinately to the couture houses: confection houses, wholesale houses, retail houses or novelty stores, department stores, fabric and trim manufacturers, and even the fashion press.[92] It is in this discussion where the author transitions into a presentation of the current issues facing the industry, primarily illegal copying and unauthorized production of models by foreign buyers, and the industry's response.

To ward off the illicit exploitation of models, a combined defense committee of the Chambre Syndicale de la Couture and the separate unions of Lace and Embroidery was formed in Paris. An agreement was reached to institute the following protections: no model for the summer season was to be delivered before February 1st, no new model of dresses for the winter season was to be delivered before August 4th, no new model of coats for the summer season was to be delivered before January 15th, and no new model of coats for the winter season was to be delivered before July 15th. Therefore, if models became available before those dates in other markets, it was clear that they were either false models or illegal copies. A *poinçon* (hallmark stamp) was also to be created, indicating the season and the year of the model, giving indisputable authenticity to garments made in Paris. The hallmark was to be guaranteed in France and in the main foreign countries where buyers were to be notified through statements to the press. By signing, the signatories agreed not to deliver any dress or coat which did not have the waistband or claw hallmarked, and any infringement of the rules was to be rigorously prosecuted. Representatives of thirty-four couture houses were present at that meeting to sign the agreement, Mme. Diémert being one of them; signatories represented other great couture houses such as Worth, Doucet, Paquin, Félix, Raudnitz and Cie., Rouff, and Callot Soeurs.[93]

The Chambre Syndicale de la Couture organized this legal resistance to safeguard the intellectual property of couture houses. The union was at this time the main governing body devoted to the purely

[91] Ibid, 269-270.
[92] Ibid, 282-283.
[93] Ibid, 269-270.

economic interests of Parisian couture, holding an office at 8 rue d'Aboukir, and by 1897 it had 130 members.[94] However, one of the main issues in defining couture houses prior to the twentieth century is that the membership of the Syndicate did not include the industry as a whole. The clearly defined rules of membership, which defined a very specific business model that each house had to follow to qualify, were not codified until 1910, and there were numerous other corporations and unions in the sewing industry which both overlapped and represented different interests, notably for the protection of the workers' rights rather than the economic interests of the business itself.[95] There was only one all-comprehensive union in the sewing industry, organized to address the interests of both parties, called l'Aiguille.[96]

Founded on April 24th, 1892, l'Aiguille united the owners, the employees, and workers of all clothing professions in Paris: seamstresses, milliners, corset-makers, embroiderers, etc.[97] The union offered members support from a professional organization which provided some of the material advantages of a corporate institution: employment offices, litigation, information, a free loan fund, a fund to encourage mutual benefit societies, a family home for isolated workers, and free care from a union doctor.[98] Each partner-employer payed a minimum contribution of ten francs, while each employee associate payed two francs, and each worker one franc. In January of 1897, the union had a total of 1395 members, 996 of them being couturiers, 261 milliners, 80 embroiderers, 37 corsetieres, and 21 feather workers.[99] Of these numbers there were 136 employers.[100] In addition to this, in Paris, there were two special mutual aid societies for needle workers: the *Société de secours mutuels entre jeunes ouvrières* (the Mutual Aid Society between young workers) founded in 1875, which provided healthcare for workers; and the *Société de la Couturière*, a society chaired by Worth which brought together 1,200 members to

[94] Plantel, 1.
[95] Ibid, 3.
[96] "L'Industrie de La Couture et de La Confection à Paris," 277.
[97] Ibid.
[98] Ibid.
[99] Ibid, 278.
[100] Ibid.

provide medical services and a free loan fund to workers.[101] However, each of these societies, in addition to l'Aiguille, were primarily created for the mutual benefit of workers' rights.

This tension between the rights of the workers and the profits of the commercial business only grew as the industry expanded. On May 24th, 1901 an article critical of the business practices taking place at the house of Jeanne Hallée was published in the feminist newspaper *La Fronde*. The article featured a letter addressed to the paper's founder Marguerite Durand. Durand, who was an actress, became a well-known feminist journalist using her high-profile image to attract influential Parisian women to contribute articles to her daily newspaper.[102] The letter sent to her regarding the house of Jeanne Hallée read:

> Dear madam,
>
> You who always reach out to the oppressed and who lend them the powerful support of your pen, I have recourse to use the publicity of your column to put an end to a monstrous abuse which is committed daily in a fashion house in the Madeleine district…For two months, without interruption, the workers of the house Jeanne-Hallée, [3] rue de la Ville-l'Evêque, work 15 hours a day - from 9 a.m. in the morning to midnight, having only 20 minutes in the evening to hurriedly eat. Many times, these facts have been reported to the inspectorate responsible for monitoring this district - but without any result. I am certain in advance that thanks to your generous assistance this breach of the labor law will cease immediately and that closer surveillance will be exercised in this direction to restore our dear protected, little Parisian workers the only poor little hours of freedom and sleep they so badly need."[103]

In the article, Durand responded to the letter with a reprimand to both the owners of the house as well as the workers, who she called out for not taking part in the strike of 1901. This equal judgement and treatment of the owners and workers by the feminist paper likely has a gendered component, as the house was well known at this time to be a solely female-run firm. Pre-war labor unions and organized strikes in

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[101] Ibid, 281.

[102] "Life on the Continent." *Manchester Courier*, December 14, 1897, 3.

[103] Translation by author: "*Chère madame, Vous qui tendez toujours la main aux opprimées et qui leur prêtez le puisaant appui de votre Diurne, j 'ai recours à la publicité de vos colonnes pour faire cesser un abus monstrueux qui se commet journellement dans une maison de couture du quartier de la Madeleine...Depuis deux mois, sans interruption, les ouvrières de la maison Jeanne-Hallee, 1, rue de la Ville-l'Evêque, font 15 heures de travail par jour - de 9 h. du matin à minuit – n'ayant le soir que 20 minutes pour prendre en hâte quelques substances indispensables. Maintes fois ces faits ont été signalés à l'inspectrice chargée de la surveillance de ce quartier - mais sans aucun résultat. Je suis certaine d'avance que grâce à votre concours généreux cette infraction a la loi sur le travail cessera immédiatement et qu'une surveillance plus étroite sera exercée dans ce sens pour rendre à nos chères protégées, les ouvrières parisiennes, les seules pauvres petites heures de liberté et de sommeil dont elles ont tant besoin. Agréez chère madame, l'assurance de mes sentiments distingués*." "La loi sur le travail," *La Fronde*, May 24, 1901, 2.

the garment trades in France were often framed in terms of gender, where women's needs for livable working hours (time) were often pitted against a man's need or desire for a lucrative business (money).[104] This gendered assumption that only men could represent the economic interests of the business was clearly evident in the Musée Sociale's study which claimed that in general, a house of grand couture was directed by a man.[105] The male authors of the study claimed this was due to women being ill-suited to run a business because they were either too "disorderly," or too "afraid" to make a business successful, and that "[m]an alone can direct such a considerable industry."[106] This prejudice within the industry impacted the house of Jeanne Hallée throughout its history, in both the treatment it received in the fashion press and in its involvement in the legal protections of the industry, which were male-dominated for much of the time it was in business. Lingerie itself was the most gendered area of the clothing industry, since it was made almost entirely by women; the white confections they created literally ushered in each new stage of a woman's life, from birth and first communion, to marriage and motherhood, and even death.[107]

While the Musée Social's study was an extremely in-depth and comprehensive examination of the couture industry, gender discrimination aside, the contents of its monthly bulletin were not widely read by the general public. However, on August 19th, 1897, an article titled "La Toilette féminine en 1897: la grand couture parisienne et les Industries françaises qui s'y rattachent" (The feminine Toilette of 1897: The great Parisian couture and the French industries attached to it) was published as a supplemental issue of the daily newspaper *Le Figaro,* using the study's findings with supplemental engravings of the interiors and exteriors of Parisian couture houses. *Le Figaro* was a daily morning newspaper founded in 1826 and consumed primarily by the French upper and middle classes, which had traditionally held a conservative editorial stance.[108] As one of the three most popular newspapers in Paris, this supplemental

[104] Maude Bass-Krueger, "From the 'Union Parfaite' to the 'Union Brisée': The French Couture Industry and the Midinettes during the Great War," *Costume* 47, no. 1 (2013): 39.
[105] "L'Industrie de La Couture et de La Confection à Paris," 265.
[106] Translation by author: "*Dans une grande industrie, une femme est peu apte à diriger les affaires. Ou bien elle aura de Tordre et confondra cet ordre avec l'économie, aura peur de se lancer, n'osera se risquer dans des frais énormes, qu'elle n'est pas assurée de récupérer. Ou bien la femme, à la tête d'une affaire, aura du goût, sera artiste, et par suite trop souvent désordonnée. L'homme seul peut diriger une "industrie" aussi considérable*." Ibid.
[107] Plantel, 4.
[108] Ibid.

issue had an enormous readership, disseminating the information to both industry insiders and outsiders.[109] Whether intentional or not, both publications made insider knowledge of these previously closely guarded spaces accessible to all, highlighting the value of a more diverse clientele who, at whatever level of manufacture, were consuming what was created in those spaces.

The houses who signed the 1897 agreement also recognized that copying was inherent to the very structure of the industry, and that foreign markets were simultaneously the most lucrative and the most illicit.[110] Beginning in the 1880s, couture houses hired photographers to record their models for deposit at the Conseil des Prud'hommes (Industrial Relations Board) in order to document their ownership of the designs.[111] One such photograph of a Jeanne Hallée gown on a living mannequin from January of 1898 survives in an album showing model gowns at approximately forty Parisian dressmaking houses, including Redfern, Francis, Laferrière and Félix.[112] This, along with Jeanne Hallée's involvement in the 1897 committee meeting emphasizes that the house, whose position in the industry was ambiguous at best in previous decades, was at least operating as a house of grand couture under the partnership of Mme. Marie and Mlle. Diémert by this time.

Gaining Influence in the Industry:1900-1910

It wasn't until 1904 that the new rules to protect couture models were widely announced in the press, and the house of Jeanne Hallée, Diémert et Cie was listed as one of the twelve principal dressmakers of Paris who composed the protective trust.[113] A long article titled "La propriété artistique dans l'industrie des vêtements" (Artistic property in the clothing industry), published in *La Liberté,* announced the rules in a treatise defending the artistic value of the models and the veritable artists who created them. The article also contained the statement made by the protective trust:

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[109] The Editors of Encyclopedia Britannica, "Le Figaro," In *Encyclopedia Britannica* (Encyclopedia Britannica, Inc., 2017), https://www.britannica.com/topic/Le-Figaro.
[110] Troy, 239, 248.
[111] Evans, 15.
[112] Ibid, 19. Caption to the photo: "Musée Galliera de la Mode de la Ville de Paris, 2004.658.1. Photograph Richard."
[113] "La Propriété Artistique Dans l'industrie Des Vêtements," *La Liberté,* August 20, 1904, 2; and "Parisian Gowns to Be Protected," *The Star Press,* August 28, 1904, 8.

> The fashion houses of Paris whose names follow, wishing to prevent the ever-increasing counterfeiting of their models and to protect the origin of production by all possible means, have the honor to inform the foreign sewing houses that the winter season models will not be shown until after August 15th, and that deliveries will only be made from September 7th, for America, and from September 15, for other countries. Models imported abroad before September 15th will therefore not be part of the collections for the 1904 winter season. Signed: Armand, Beer, Callot, Diémert, Doeuillet, Doucet, Huet et Cheruit, Laferriere, Paquin, Redfern, Rouff, Worth.[114]

American newspapers derisively reported on the new rules stating "the exclusive society dames of Manhattan are at last protected from having their Paris gowns copied. In future, the swell Five-Hundred-and-Fifty matron can rest content [that] when she buys a Paris 'creation' she will not, upon her return from Paris, find cheaper duplicates already available on the backs of less-moneyed New Yorkers."[115] The law not only protected the clients wearing the models, though, it also protected the buyers who were purchasing the models legally.

American buyers had been making biannual trips to Paris to purchase models starting in the second half of the nineteenth century.[116] However, it wasn't until the twentieth century that fashion journalists began to refer to this seasonal system as the international fashion calendar.[117] In Paris, the new season's collections began to take shape in couture houses in January and July, and were shown in February and August, respectively.[118] They were shown first to American buyers, and then to European and South American buyers.[119] The American buyers represented wholesale manufacturers, department stores (including many who had couture salons within them), and smaller dressmakers' salons who exhibited their imports, both licensed and unlicensed copies, first in expositions and later in large fashion shows, taking place in March and April for the spring season, and October and November for the fall.[120]

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[114] "Translation by author: "Les maisons de couture de Paris dont les noms suivent, désireuses d'empêcher la contrefacon toujours croissante de leurs modèles et de protéger par tous les moyens possibles l'origine de production, ont l'honneur de porter à la connaissance des maisons de couture étrangères que les modèles de la saison d'hiver ne seront montrés qu'après le15 août, et que les livraisons ne se feront qu'à partir du 7 septembre, pour les autres pays. Les modèles importés à l'étranger avant le 15 septembre ne feront donc pas partie des collections de la saison d'hiver 1904. Signé: Armand, Beer, Callot, Diemért, Dœuillet, Doucet, Huet et Cheruit, Laferrière, Paquin, Redfern, Rouff, Worth." "La Propriété Artistique Dans l'industrie Des Vêtements," *La Liberté,* August 20, 1904, 2.
[115] "Parisian Gowns to Be Protected," *The Star Press,* August 28, 1904, 8.
[116] Evans, 33.
[117] Ibid.
[118] Ibid.
[119] Ibid.
[120] Ibid.

Jeanne Hallée models began to be featured regularly in the early Paris model expositions at Wanamaker's, Gimbels, and Macy's beginning in 1899, just two years after they became commonplace each season in America. The house made its debut on this stage at Wanamaker's Fifth New York Exposition of Masterpieces in Costumes which highlighted three "new stars" in Parisian fashion: Walles, who succeeded Pingat, Dœuillet who had managed Callot Sœurs, and Diémert et Cie.[121] The exposition was expressly aimed to emphasize a departure from the past thirty years of leaders in fashion like Pingat and Felix, in favor of new names and styles, and each of the "present living masters" sent between one to five gowns or wraps expressly designed and executed for the exposition.[122]

Regardless of the gains Jeanne Hallée had made in the industry by that point, the house was not one present on the largest stage granted to Parisian Haute Couture, at the Exposition Universelle in Paris in 1900. The massive exposition celebrated France's sewing industry among other scientific and technological developments, traditional crafts, new artistic styles, and for the first time presented couture as its own classification in the clothing industry.[123] The *Palais du Fils, Tissus, et Vetements* (Palace of threads, fabrics, and clothing), sponsored by the *Collectivite de la Couture*, was an entire building devoted to fashion featuring a presentation of historic fashions in the *Palais du Costume,* organized by Felix, and contemporary garments by twenty-two eminent members of the Chambre Syndicale de la Couture in the *Pavillon de la Mode,* organized by Jeanne Paquin.[124] The contemporary fashion exhibits were divided by couturier in four sections, one for each season, with dioramas representing specific events from the elite social calendar during that season.[125] Winter was presented in a great hall of a luxury mansion, spring was presented in a fashion show, summer was presented as a

[121] "Three New Stars Shine for America," *The Morning News*, March 29, 1899, 6.
[122] "The Showing of Imported Costumes," *New York Times*, April 6, 1899, 4.
[123] Maxime Laprade, "Haute Couture et Expositions Universelles, 1900–1925," *Apparence(s)*, July 2017, http://journals.openedition.org/apparences/1370.
[124] The couturiers present at the exposition were the following: Aine-Montaillé, P. Barroin, Bonnaire, Boué Soeurs, Callot Soeurs, G. Doeuillet et Cie, Félix, Maison Laferrière, Blanche Lebouvier, Margaine Lacroix, Ney Soeurs, Paquin, Perdoux Bourdereau Verdon et Cie, Ernest Raudnitz, Raudnitz et Co, Redfern, Rouff, Sara Mayer A. Morhange et Cie, Vaganey, and Worth. *Les toilettes de la Collectivité de la couture* (Paris: Société de Publications d'Art, 1900), 1-63.
[125] Maude Bass-Krueger, "Fashion Collections, Collectors, and Exhibitions in France, 1874–1900: Historical Imagination, the Spectacular Past, and the Practice of Restoration," *Fashion Theory* 22, no. 4–5 (2018): 405–33.

seaside resort at Deauville, and Autumn featured the Longchamp races.[126] The topical organization of the exhibition essentially highlighted the places and events where a couturier's models had to be seen in order for the house to be considered one of the "eminent" houses of couture. Between 1900 and 1910 the house of Jeanne Hallée was gaining increased access to these elite spaces.

First and foremost, a house had to have the clientele who would be present at the most important society events wearing their label. However, prior to the twentieth century, Jeanne Hallée was primarily known for their lingerie, house, and teagowns, which were obviously not being worn in public. This is highlighted in the 1899 advertisement for Wanamaker's exposition which described the house as "modest Diémert who year after year has been fashioning gowns for nobility-her identity not obtruding, her styles so deliciously dainty, that even the maids in waiting were not given a show until the day for wearing arrived…Think of lingerie daintiness in dressmaking. Think of Diémert." [127] While the house is also advertised for the exposition as "Diémert, the little-known, but favorite of young royalty," the fashion press coverage during this period primarily emphasizes its reputation as a lingerie house "new" to haute couture.[128] By 1910, however, Jeanne Hallée was known as a "supplier of high aristocratic society, the great families of the Faubourg Saint-Germain, and America" for which it "owes its brilliant reputation in impeccable taste that distinguishes each of [their] creations, to the delicate and sober harmony of their line and the art which it deploys to perfect the most delightful toillettes, evening and theater dresses of supreme elegance."[129]

The house was indeed dressing the American elite and European aristocracy with notable clients such as: Romaine Monson, wife of Lord Monson, the ninth Baron Monson of Burton Hall; member of the "Four Hundred," Fanny Lanier Appleton; Lena Richardson Arents, wife to the heir of the American

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[126] Ibid.
[127] "Three New Stars Shine for America." *The Morning News*, March 29, 1899, 6.
[128] "The Showing of Imported Costumes." *New York Times*, April 6, 1899, 4.
[129] Translation by author: "*Fournisseur de la haute société aristocratique et des grandes familles du faubourg Saint-Germain, ainsi que de la colonie américaine, Jeanne Hallée, Diémert et Cie doit sa renommée brillante au goût impeccable qui distingue chacune de ses créations, à la délicate et sobre harmonie de leur ligne et à l'art qu elle déploie à parfaire lus plus ravissantes toilettes de, soirée et les robes de théâtre d'une suprême élégance*." "Notes d'un Parisien," *Le Figaro*, September 28, 1910, 3.

Tobacco Company George Arents; and Florence Colgate Speranza, daughter of the head of the Colgate company, Bowles Colgate.[130] The garments purchased by these women, which survive in collections today, offer some insight to the breadth of garments the house was making for their clientele: afternoon dresses, evening gowns, ball gowns, coats, capes, riding habits, accessories, as well as lingerie which included house and teagowns, blouses, and petticoats. A 1910 article written by fashion correspondent Mary Buel in the *Chicago Tribune* featured the "ideal wardrobe" for a young American debutante stating: "It is not often that one sees an outfit intended for a debutante with all the details carried out with the greatest perfection, but such a one was seen lately at Jeanne Hallée's…There were gowns for every occasion, morning, afternoon, and evening: blouses, cloaks, and neckwear, and belts, but nothing was elaborate, over trimmed, or even rich, although it was intended for one of America's greatest heiresses."[131]

Jeanne Hallée's models were frequently featured in American *Vogue,* in articles which discussed "What She Wears at Newport," Newport, Rhode Island being the location of the summer season where American high society and the *nouveaux riches* of the Gilded Age convened in the autumn in their large country homes up and down the Hudson River.[132] While the American elite went to Paris each season to buy their wardrobes, the house targeted wealthy British clients by sending a *vendeuse* (saleswoman) to London to sell models. Alice Alleaume, chief saleswoman from 1912 to 1923 at Chéruit, had previously worked for Jeanne Hallée as one of those saleswomen primarily in London, between 1906 and 1908.[133] She had somewhere around six hundred clients throughout her career including the Queen Victoria Eugenia of Spain, Infanta Beatriz of Spain, the Queen Marie of Romania, the Princess Elisabeth of

[130] Fanny Lanier Appleton, Lena Richardson Arents, and Florence Colgate Speranza donated gowns to the Museum of the City of New York. The gown worn by Romaine Monson was put up for auction by Kerry Taylor Auctions. "Lot 65: A Jeanne Hallée (1880-1914) ball or presentation gown," in *Passion for Fashion* (London: Kerry Taylor Auctions, June 17, 2009).
[131] Mary Buel, "Richness and Picturesqueness Rule Paris Clothes," *Chicago Tribune,* November 6, 1910, 47.
[132] "What She Wears at Newport," *Vogue,* August 15, 1910, 26; and "Raiment for Winter Visiting," *The Philadelphia Inquirer*, November 15, 1909, 9.
[133] Palais Galliera, Musée de la mode de la ville de Paris, "Roman d'une Garde-Robe : Le Chic D'une Parisienne de la Belle Epoque Aux Années 30," Press release, (August, 2013), 5. http://www.palaisgalliera.paris.fr/fr/expositions/roman-dune-garde-robe.

Romania, the Duchess of Arion or the Duchess de Gramont, and most of her British clients she cultivated during her time in London working for Jeanne Hallée.[134]

In France, the fashion season followed the social season and since the mid-nineteenth century, Longchamp and other horse-racing tracks at Auteuil and Chantilly were parading grounds for the public to view the new fashions in the spring and fall, with the most important showing, the *Grand Prix*, taking place in the fall.[135] While there are some reports of the house of Jeanne Hallée being represented at the racetracks, it isn't until the fall of 1910 that the house is singled out as having "great success" at Longchamp in a regular society column in *Le Figaro*.[136] The spring season lasted until June, after which French society left Paris for the seaside resorts of Deauville, Trouville, and Dieppe, though many socialites spent the later part of the spring season gambling at resorts in Nice and Monte Carlo.[137] As a result the summer season began to be known as the "Riviera season."[138] Regular coverage and descriptions on Jeanne Hallée's fashions at the Riviera season begin in 1900.[139] American buyers would return to France as early as May to observe the fashions in the resort towns and purchase models to send back before the fall openings, which began again in Paris on August 15th.[140]

While the house of Jeanne Hallée was not present at the Exposition Universelle in Paris in 1900, it was among the great couture houses in the Franco-British Exposition of 1908 in London, which also included the houses of Àine-Montaillé, Béer, Callot Sœurs, Dœuillet, Laferrière, Lelong, Poiret, and Redfern.[141] Jeanne Hallée, Diémert et Cie is one of two houses prominently featured in an article on the fashions presented at the exposition published in *Le Gaulois.* The article claimed that the house was "one of those whose taste and diligence are exerted on everything that can adorn women. Dresses, coats, lingerie, everything is a pretext for marked creations at the corner of true elegance, and its friendly

[134] Ibid, 7.
[135] Evans, 59.
[136] "L'élégance à Longchamp," *Le Figaro*, October 10, 1910, 3.
[137] Evans, 64.
[138] Ibid.
[139] "Paris Costumes and a Peep at the Riviera," *The Times*, March 26, 1900, 2.
[140] Evans, 33.
[141] "L'Exposition de Londres," *Le Gaulois*, October 1, 1908, 2.

directors have brought the most precious of collaborations to the success of this class without rival."[142] Several model coats, gowns, dresses, and negligees were described with terms such as "aerial lightness" "sylphid grace," "like the wings of a butterfly."[143] The house received a *diplome d'honneur* (certificate of honor) at the London Exposition in 1908, but also received a *grand prix* (grand prize) at the Brussels International Exhibition of 1910, at which the house was joined by Agnès, Chéruit, Doeuillet et Cie, Laferrière, Lelong, Mme Margaine-Lacroix, Martial et Armand, Mme Paquin, and Redfern, among several others.[144]

The increasing success and influence of the house over the course of the first decade of the twentieth century led to increased coverage in the press, which offers valuable information about the women who were directing the business. On May 3rd, 1898, several Paris newspapers reported on a fire at the house of Diémert et Cie. located at 3, rue de la Ville l'Evêque. The fire, which was said to be caused by an electric current, burned for an hour and caused significant material losses.[145] While the fire was reported to be in the store of the couturière and no mention was made about any resulting injuries, by May 10th a death and burials notice in *Le Petit Caporal*, stated that "Mlle Hallée, 67 years old, [at] r. d'Anjou, 22" had died on May 7th.[146] The death notice archived by the city of Paris provided that the first name of the woman was Marie, but no other details regarding the circumstances of the death were given.[147] 22, rue d'Anjou was the same building as the house of Jeanne Hallée, which was located on the corner of the rue d'Anjou and the rue de la Ville l'Evêque. The first floor entrance to the building at 22, rue d'Anjou had long been the commercial address of the stationery and printing works company L. Brou, who used part of the premises at the 3, rue de la Ville l'Evêque address as well, though it is

[142] Translation by author: "*La maison Diémert et Cie est de celles dont le goût et l'activité s'exercent sur tout ce qui peut parer la femme. Robes, manteaux, lingerie, tout lui est prétexte à créations marquées au coin de la véritable élégance et ses aimables directrices ont apporté la plus précieuse des collaborations au succès de cette classe sans rivale.*" Ibid.
[143] Ibid.
[144] Laprade, http://journals.openedition.org/apparences/1370.
[145] "Faits Divers," *La Liberté*, May 3, 1898, 3; and "Faits Divers," *La Fronde*, May 4, 1898, 3; and "Faits Divers," *La Presse*, May 4, 1898, 3; and "Le Feu." *La Lanterne*, May 5, 1898, 3.
[146] "Décès et Inhumations," *Le Petit Caporal*, May 7, 1898, 4.
[147] Death Notice, Mme. Marie Hallee, May 7, 1898, avaliable in "Paris & Vicinity, France, Death Notices, 1860-1902," s.v. "Marie Hallee," *Ancestry.com*.

unclear which floor.[148] Nineteenth-century dressmakers and milliners in Paris were historically located on an upper floor of a building, however a shop on the street level was frequently present in the large couture houses and in lingerie houses.[149] The layout of a couture house had two distinct areas: the bottom two floors, which were made up as a handsomely furnished apartment, made up the public reception rooms, salons, and fitting rooms, while the remaining spaces upstairs, which were not accessible to the clientele, included the workrooms, the kitchen, and often a studio where all the models were photographed.[150]

It is unclear if the Mlle. Marie Hallée in the 1898 death notice was *the* Jeanne Hallée or if the "Mlle. Jeanne Hallée" mentioned in the 1891 purchase of the house was still in anyway involved in the business. However, following the death of Mlle. Marie Hallée, the house of Jeanne Hallée was listed for the first time in the Didot-Bottin directory under both addresses, 3, rue de la Ville-L'Evêque and 22, rue d'Anjou.[151] This suggests that the house could have possibly expanded into the personal apartment vacated by Mlle. Marie Hallée. However, this expansion also coincided with the stationery and printing works company moving to another address, making the house of Jeanne Hallée the only commercial business listed at both addresses.[152] No apparent connection between Mlle. Marie Hallée and the stationery and printing works company could be identified, nor did any ancestry research identify anything further about who Mlle. Jeanne Hallée, the woman, was.

Regardless, the fire in the couture house did not affect its continued expansion. On December 20th, 1906 Mme. Marie and Mlle. Diémert filed for an extension of ten years to the contract for their lingerie and couture business.[153] Additionally, a photograph of the exterior of the house of Diémert et Cie. dated to 1906 offers a rare glimpse of the couture house and the women who worked there (fig. 14).[154] The photograph features the front of the house at 3, rue de la Ville l'Evêque. The sign "Diémert" is

[148] *Annuaire-Almanach Du Commerce* (1898) 3120.
[149] Tétart-Vittu, https://archiveondemand.fitnyc.edu/items/show/810.
[150] M. Griffith, "Dessmakers," In *The Strand Magazine: An Illustrated Monthly*, ed. by George Newnes, Vol. 8 (London: George Newnes Ltd., 1894), 745.
[151] *Annuaire-Almanach Du Commerce* (1900) 237, 357, 478, 509, 1421, 1926, 2676, 3263.
[152] Ibid.
[153] "Société," *Archives Commerciales de La France*, January 9, 1907, 26.
[154] *Maison Diémert, 3, rue de la Ville-L'Evêque (8e arr.)*, July 2, 1906, Bibliothèque historique de la Ville de Paris, Paris, France, Accessed April 12, 2020. https://bibliotheques-specialisees.paris.fr/ark:/73873/pf0001913754.

visible above the ground floor, with two unknown women standing in front of an open window on the second floor directly above the sign. The face of another woman is also faintly visible between them, further into the room, and the partial profile of a fourth woman wearing a black blouse is visible on the third floor. All three women in the open window on the second floor are wearing white, high-collared blouses, over severely corseted waists, with long sleeves rolled up to just beneath the elbows. The younger woman on the left is wearing a dark skirt while the older woman on the right is wearing a lighter colored, but not white, skirt in addition to a large necklace around her neck. All four women have their hair piled high on top of their heads in the softly swirled pompadour style epitomized by the Gibson Girl illustrations of the day. While the young girl on the right and the additional, faintly visible, young woman in the middle are both smiling, the older woman on the right is not. This woman is likely their superior in some way, and while all appear to be workers at the house, due to their clear uniformity of dress, it is unclear whether the younger girls are workers in the atelier, or *vendeuses*, or perhaps their assistants on the sales floor. However, extant photographs from the time period suggest that, like the woman seen through the window on the third floor, *midinettes* or hand-sewers often wore black shirts, while women on the sales floors of couture salons often wore white blouses with black skirts. This leaves the older woman wearing the light-colored shirt and skirt, with the large necklace, somewhat of an anomaly, which could suggest that she is one of the premières (head of a workroom) or one of the owners of the couture house, either Mademoiselle Blanche Diémert or Madame Marie.

By the end of 1910, Diémert et Cie. applied for authorization to renovate the first floor of their building at the 22, rue d'Anjou address, in addition to acquiring two empty lots on the corner of the quai d'Orsay and avenue Moissan, across the Seine from the 8th arrondissement.[155] The announcement for the joint purchase of the lots listed the home addresses of both the owners: Mademoiselle Diémert lived at 11, place de la Madeleine, and Madame Marie lived at 14, rue du Calvaire in Saint-Cloud.[156]

[155] "Demandes En Autorisation de Bâtir," *La Construction Moderne. Cours Officiels Des Matériaux de Construction et Bulletin Des Adjudications Du Département de La Seine*, December 14, 1910, 21.
[156] "Les Nouveau Propriétaires," *La Construction Moderne. Cours Officiels Des Matériaux de Construction et Bulletin Des Adjudications Du Département de La Seine*, February 5, 1910, 48.

11, place de la Madeleine was centrally located directly between the current address of the couture house and the previous addresses of the house around the rue Royale. The place de la Madeleine was the road that surrounded the *Église de la Madeleine* (Church of the Madeleine), the site of which was, and still is, one of the major public squares in Paris, situated on one end of the rue Royale opposite another more prominent square, the Place de la Concorde, located directly between the Champs-Élysées and the Tuileries. Both squares and the surrounding area, were expensive locations to live. Though Mlle. Diémert likely lived in an apartment above a commercial business on the first floor, the location hints at the vast profits of the lingerie and couture house and the financial freedom it offered Mlle. Diémert to live in such an affluent area while remaining unmarried.

Madame Marie on the other hand, had remarried, becoming Madame Marie Angenard when she married Lieutenant "Marc" Louis Lucien Angenard on October 16th, 1906.[157] Marc Angenard was born on October 6th, 1869 in Paris to Louis Jules Alexandre Angenard and Rosalie Louise Denise Angenard (née Beaupuits).[158] He joined the armed service in France in 1889 at the age of twenty, with his first active duty in 1890 in the 87th Infantry Regiment.[159] His service record in the Paris Archives offers a wealth of information on his service and life prior to his marriage to Madame Marie, because at ten years her junior, and with no apparent social standing prior to their marriage, M. Angenard benefited far more than she from their union. The couple's non-traditional relationship did not stop there either; in 1902 they had had a daughter, named Nicole, out of wedlock, and did not officially marry until four years later.[160] Prior to enlisting, the registry lists M. Angegard's profession as a bank teller. After a year in service he made Corporal, and by 1892 he made Sergeant before leaving active duty the next year. As a member of the corps, M. Angenard was renting an apartment in the commune of Marly-le-Roi, a western suburb of

[157] Marriage Banns, Marie Claudine Zimmermann to Marc Louis Lucien Angenard, October 16, 1906, available in "Paris, France & Vicinity Marriages, 1700-1907," s.v. "Marie Claudine Angenard (née Marché)," *myheritage.com*.
[158] Compiled Military Service Record, Marc Louis Lucien Angenard, available in "Registres matricules du recrutement (1887-1921)," Paris Archives, Paris, France, http://archives.paris.fr/s/17/etats-signaletiques-et-des-services-militaires/1079890/angenard/?&debut=0.
[159] Ibid.
[160] "Mariages," *Le Figaro*, January 14, 1921.

Paris. In November of 1893 he became a member of the armed reserves at the rank of Under-Lieutenant (*sous-lieutenant*) and served in the 145th armed reserve regiment until he completed his required first two service periods at the end of 1897. M. Angenard continued his service, though, earning the rank of Lieutenant in the armed Reserves in 1901. In 1903, after the birth of his daughter, he joined the 19th Territorial Infantry Regiment, a military formation composed of men aged 34 to 49 years who were considered too old and overqualified to join an active or armed reserve regiment, maintaining his rank of Lieutenant. Prior to his marriage, he is listed as living in an apartment in Paris at 92, Rue de Richlieu, which was located just northeast of the Madeleine neighborhood in the second arrondisement.

After his marriage, in May of 1908 he was promoted to Captain and was listed as living at 14, rue du Calvaire in Saint-Cloud with Mme. Angenard, where the couple was married.[161] Saint-Cloud was a commune located on the left bank of the Seine River, separated from Paris by the Longchamp racecourse, and was one of the wealthiest towns in France. M. Angenard was originally released from service in January of 1911, though he was later reenlisted at the start of the First World War, and by 1911 he was listed as living at a Paris residence located at 61, guai d'Orsay.[162] Though it is unclear what the purchased lots on the quai d'Orsay were intended for, as they were jointly purchased by Mme. Marie Angenard and Mlle. Diémert in 1910, they eventually became the sprawling Parisian home of M. and Mme. Angenard with the address of 61, quai d'Orsay. The couple, who still maintained their Saint Cloud home, held one portion of the seven-story building, and rented out the remaining luxury apartments.[163]

[161] Marriage Banns, Marie Claudine Zimmermann to Marc Louis Lucien Angenard, *myheritage.com*.
[162] Compiled Military Service Record, http://archives.paris.fr/s/17/etats-signaletiques-et-des-services-militaires/1079890/angenard/?&debut=0.
[163] "Tirage Du Jury." *Le Droit*, October 9, 1928, 1.

Fashions of 1900-1908

It is not entirely clear what the respective roles of Mme. Marie and Mlle. Diémert were in the business, or whether one or both were directing the creation of the models which came out of the house. However, some insight is provided by a December 1908 interview and feature article published in the London *American Register* titled "A Chat with a Great Dressmaker." The article began by stating that "a great favor was accorded to a representative of the *American Register* by Mme. Marie of Jeanne Hallée Diémert and Co...when she spared a few moments to give a *causerie* on the prevailing fashions in Paris."[164] The author goes on to explain that the house of Jeanne Hallée has always "been noted for its good lines and originality without exaggeration," and that the house has become that of "*la femme distinguée*."[165] What is most notable about the press coverage on the house and its fashions between 1900 and 1910 is the consistent language used to express the identity of the house and its models which, as one article put it, were "not obtruding."[166] Styles created by "modest Diémert," as the house is termed in another advertisement, are described as "nothing…elaborate, over trimmed, or even rich,"; "her styles so deliciously dainty," and identified by their "quiet and distinguished note, combined with exquisite refinement in details."[167] Two themes emerge in this language. First, when discussing the physical qualities of the garments, like the fabrics used, the trim and embellishment, and the construction techniques employed, descriptors like "dainty," "aerial lightness," "sylphid grace," and "like the wings of a butterfly," are ubiquitous.[168] This language characterizes Jeanne Hallée designs as ultrafeminine; this quality was likely a result of the house's legacy as a lingerie house. For example, a circa 1900 afternoon dress (2009.300.3098a,b) in the collection of the Costume Institute at the Metropolitan Museum of Art features extremely finely pin-tucked silk interspersed with thin lace insertions, using many of the same

[164] "A Chat with a Great Dressmaker," *American Register*, December 12, 1908.
[165] Ibid.
[166] "Three New Stars Shine for America," *The Morning News*, March 29, 1899, 6.
[167] Mary Buel, "Richness and Picturesqueness Rule Paris Clothes," *Chicago Tribune*, November 6, 1910, 47; and "Three New Stars Shine for America," 6; and "Novelties in Petticoats," *International Herald Tribune*, December 10, 1899, 2-3.
[168] "L'Exposition de Londres," *Le Gaulois*, October 1, 1908, 2.

materials and construction techniques as the dressing gowns and fine lingerie also produced by the house. One such dressing gown (1967-16-2a,b) from 1907 survives in the collection at the Philadelphia Museum of Art. The gown is of silk chiffon over silk satin and is luxuriously trimmed with self-fabric pleats and ruffles, and lace. The diaphanous tunic, bordered down the front by ribbon and self-fabric ruching decorated by ribbon bows, is further embellished with a latticework of lace and delicate fly fringe and finished with bouquets of ribbon flowers.

However, the second theme that emerges can be noted in the way language is used to describe the identity of the house and the women who directed it. This language connotes both long-standing aspirational qualities rooted in the class values held by the "bon ton" of society, and an arguably gendered component. For example, words like "modest," "not obtruding," "refined," and "quiet," imply that the house, like women of the time, were most valued because of their restraint in guarding against extreme innovation or eccentricity. In her book *Couture Culture,* author Nancy Troy makes the argument that Paquin's ultimate success during this time was her ability to gauge the degree of innovation that her clientele would be willing to accept.[169] In contrast to the exotic styles embraced by Poiret, a *New York Times* article stated, "she has had the good sense never to be extreme, and her artistic husband never allowed her to wear anything that was bizarre or that would cause unpleasant comment. So the fashions she has created are lasting because they were simple and dignified."[170] Troy argues that Paquin was a fashion leader because she was less uncalculatingly daring than other couturiers and because she preferred styles inspired by French traditions rather than those based on an imaginary Orient.[171] The house of Jeanne Hallée, too, found its inspirations in French traditions in fashion. When discussing the design process of the house in the 1908 interview with the *American Register*, the author states: "Mme. Marie spends many precious hours studying old books, pictures, and engravings, and as much as possible, an epoch is always followed."[172]

[169] Troy, 131.
[170] "Poiret and Paquin Cling to Barbaric Colors," *New York Times,* October 15, 1911, 3.
[171] Troy, 131.
[172] "A Chat with a Great Dressmaker."

Historicism, both obvious and subtle, continued to inspire the models coming out of the house in the first decade of the twentieth century, with period references maintained in house and teagowns. A circa 1900 late-eighteenth-century inspired Caracao-style bodice (44.168.12) of striped blue-and-white floral brocade survives in the Costume and Textile Collection at the Museum of the City of New York. The bodice was owned and worn by Mrs. Florence Colgate, American textile designer and daughter of the head of the Colgate company, Bowles Colgate. The bodice, which is decorated with a cream blonde silk lace bertha and a non-functional double-breasted button closure of four lithographed faux-enamel portrait buttons featuring images of Marie Antoinette, was worn by Speranza with a white net skirt.[173] Both Speranza and her mother were consummate consumers of couture, frequenting the salons of Jeanne Hallée, Decroll, Ernest Raudnitz, and Gallenga, purchasing their exoticized and historicized tea and dressing gowns from Jeanne Hallée and Gallenga exclusively.[174] Another circa 1905 reception dress (1935-13-60a,b) in the Louis XVI style, which would have been worn to receive guests at home, belonged to Chicago socialite Marie Josephine Rozet, and is in the Costume and Textile collection at the Philadelphia Museum of Art. The two-piece gown features a cross-over fichu-inspired wide neckline of silk georgette on the lace covered bodice, trimmed with pleated peach silk ribbon edging and bows overtop a peach and yellow changeable silk taffeta underskirt.

Each of the aforementioned garments were not, by any means outlandish or highly innovative. While innovative fashions were not exclusive to male couturiers during this period, new or unusual fashions put out by male couturiers were either praised or forgiven in the fashion press as artistic eccentricities, while female couturières like Paquin were primarily praised for their conservative austerity. As the views held by the 1897 Musée Sociale study emphasized, it was generally believed that good business decisions were made by men while women were either too "afraid" to make risky commercial decisions or too "disorderly," to execute them.[175] The aforementioned *New York Times* quotation also

[173] This information was provided by Mrs. Gino Speranza, née Florence Colgate when she donated the bodice to the Museum of the City of New York.
[174] Ibid.
[175] "L'Industrie de La Couture et de La Confection à Paris," 265.

highlights the male opinion and influence on women's fashion by emphasizing Paquin's husbands' view on her personal and commercial fashions: "her artistic husband never allowed her to wear anything that was bizarre or that would cause unpleasant comment." This statement simultaneously credits the "artistic" direction of the firm and its success to Paquin's husband, Isidore René Jacob (known as Paquin) (1862-1907), and presupposes that a man will know what is considered appropriate for women's dress. In reality Mme. Paquin, not her husband, was influential in setting and changing fashions at this time, just in a far more calculated way than her male contemporaries. In her 1908 interview, Mme. Marie of Jeanne Hallée claimed that when it comes to innovations in fashion:

> [I]t is a question of instinct, intuition, with a suggestion here, and a note there. The alteration from one fashion to another is always gradual, and the tissues and stuffs manufactured each season by the large wholesale house are the basis on which the lines of the new gowns are built, for naturally a more severe material lends itself more easily to a more severe style, while the supple stuffs may be molded into a dress more graceful and more clinging.[176]

Madame Marie's discussion on materials at this time is slightly in contrast to her contemporaries who, rather than allowing fabrics and the manufacturers who created them choose the styles of the season as she suggests, had materials made to suit the styles they wanted. Though the author does state later that the house has a few special fabrics woven especially for them each season, the house of Jeanne Hallée eventually had more influence on the development of fabrics for their models, but not until after 1910.[177]

The remaining surviving garments, primarily evening gowns, ball gowns, and coats, from this time period highlight these two aspects to the house's identity: subtle historicism and incredibly fine fabrics with meticulous and highly labor-intensive embellishments, including all-over beadwork and silk embroidery, appliqué work, and inset laces. Between 1900 and 1905, ball and evening gowns from the house were primarily made of heavier materials like silk satins and taffetas with square necklines, puffed short sleeves, gored trumpet skirts, and were heavily embellished in all-over floral bead and appliqué work. There are several notable examples in the Costume Institute's collection which emphasize the high level of skill and time that was employed to complete clients' orders at this time. One gown

[176] "A Chat with a Great Dressmaker."
[177] Mary Buel, "Paris Evening Frocks," *The Montgomery Advertiser*, December 1, 1912, 28.

(C.I.50.40.4a, b), which belonged to New York socialite Annie-May Hegeman, features some of the most outstanding bead and appliqué work. By 1905, gowns being were made of tulle, lace, and *point d'esprit* net over silk, heavily embroidered with metal sequins and beadwork; two examples, one in the Costume Institute's collection (1995.5.1a, b) and another which was put up for auction, are fantastic examples of this type (fig. 15). Two circa 1905 opera coats, one in the collection of the Musées Royaux d'Art et d'Histoire (the Royal Art and History Museums) in Brussels, (20018320) and the other at the Museum of the City of New York (43.372.1), of heavier silk satin and taffeta, both feature lace jabots at the neckline, lace *engageantes* extending out from beneath the large unfitted sleeves and are heavily embroidered with metallic and silk threads in Baroque and foliate motifs. These examples highlight how the house was, at this time, clearly in line with conservative expectations of models coming out of a female-led couture house.

CHAPTER THREE

JEANNE HALLÉE 1911-1914: THE INFLUENTIAL PERIOD

On January 7th, 1911 a weekly bulletin on the silk industry published in Lyon detailed the end of the partnership between Mademoiselle Diémert and Madame Angenard and the formation of a new Lingerie and Couture company. The company was made up of a capital of 2,000,000 francs divided into 8,000 shares amounting to 250 francs each, of which 3,200 shares were subscribed for cash and 4,800 were given to Madame Angenard for her in-kind contributions. These contributions included the business of Jeanne Hallée and Diémert et Cie. at 3, rue de la Ville l'Eveque, which she owned and operated, including its clientele, rights to various leases, equipment, models, drawings and designs, the goods in the shops and all dependencies of the business. In the formation of this new company, Madame Angenard promised to provide support for the technical direction, and creation of models, for a duration of five years. The original business, which had belonged to the partnership between Madame Angenard and Mademoiselle Blanche Diémert, ended on February 17th, 1911, after Mademoiselle Diémert instituted Madame Angenard as her universal heir or legatee to her portion of the business. In the new company, Madame Angenard along with two others, Madame *Vve* (widow) Chenuad, and Monsieur Gaston Tallett, were instituted as the Board of Directors.[178]

While the wording in the bulletin is unclear, it implies that Mademoiselle Diémert died in January of 1911. The original contract which established their partnership in 1891 stipulated that in the event of a partner's death, the original business would be dissolved while the surviving partner would have thirty days to declare whether she intended to keep the corporate assets.[179] If she chose to keep the business, all assets to date would belong to her, and she would be responsible for fulfilling the obligations set out in

[178] "Formations de Sociétés," *Bulletin Des Soies et Des Soieries de Lyon*, July 7, 1911, 6.
[179] "Société Industrielles et Commerciales," 4.

the contract.[180] If the surviving partner did not opt for the conservation of assets, she would proceed to the outright liquidation of the house under the terms of the law.[181] Though the bulletin did not state outright that Mlle. Diémert had died, fortuitously, several newspapers did shortly thereafter.

On March 13th, reports began to surface that, following the death of Mademoiselle Diémert, the owners of the house of Jeanne Hallée were forced to carry out an inventory and review of the accounting books to set up the new company.[182] This examination led to the discovery of numerous irregularities which identified that for ten years the cashier of the house, Madame Siewitz, had been falsifying the books in collusion with another employee.[183] The reports estimated that during those ten years the employees diverted about 400,000 francs.[184] Madame Siewitz had been the cashier at the house for fifteen years while her accomplice, Madame Breton, had been working there for twenty years in every aspect of the internal administration of the firm.[185] Both employees had the trust of Mlle. Diémert, Mme. Angenard, and the chief administrator of the house, who is identified by the papers as the only male employee in the house, though they do not name him.[186] This man had so much confidence in their integrity, that he barely glanced at their payment slips each month. [187]

Mme. Breton had announced her intention to leave the house in January, following the radical change in administration after the funds of the house were sold to the new company.[188] At that time all the senior staff had been replaced, and another administrator, a young and experienced man, identified by the bulletin as Monsieur Gaston Tallett, had taken over the management of the cash books.[189] It is likely that Mme. Breton saw her chance to escape. Previous to the sale of the house, both Mme. Breton and Mme. Siewitz were responsible for paying the workers' wages, with Mme. Siewitz pointing out the sums

[180] Ibid.
[181] Ibid.
[182] "Dix Ans de Vols et de Faux," *L'Aurore*, March 16, 1911, 2.
[183] Ibid.
[184] Ibid.
[185] "Les Employées de Mme Diemert la Volaient sans Vergogne," *Le Petit Parisien*, March 15, 1911, 2.
[186] Ibid.
[187] Ibid.
[188] Ibid.
[189] Ibid.

due to each worker and Mme. Breton remitting that amount.[190] However, Mme. Siewitz noticed that each week Mme. Breton retained an additional undisclosed amount, and rather than reporting her, she asked to be included in the illicit operation by pointing out the ease with which she, a cashier, could hide additional diversions of cash.[191] The discovery by the new administration led to the arrest of the two employees, though they were later released under the stipulation that they would pay back the total sum they had embezzled.[192]

The press coverage on the fraud and sale of the house gives more insight into the separate responsibilities of Madame Angenard and Madame Diémert during their partnership. It is clear in the 1911 bulletin that Mme. Angenard is providing the "technical direction" of the house, and in conjunction with the 1908 interview in the *American Register,* it sems safe to assume that Mme. Marie Angenard was in charge of the creative direction of the house and its models. Additionally, following the numerous articles published on the fraud, the house released a short statement in *Women's Wear* to announce that, contrary to the rumors which had been circulating, the house of Jeanne Hallée Diémert et Cie. had not fallen into foreign hands, and that clients would still find Madame Marie at the head of the firm.[193] There is, however, no evidence to suggest that Mademoiselle Blanche Diémert was not designing for the house, or what her role or responsibilities were.

Another invaluable primary source survives detailing this period at Jeanne Hallée — an unpublished letter written by a former *vendeuse* at the house named Madame Madeleine. Madame Madeleine began her career at Jeanne Hallée in 1898 as a lowly assistant, making 75 to 80 francs per month.[194] One day she was chosen by Madame Marie to undertake some tasks for her and, pleased by her industriousness, Madame Marie continued to give her more responsibilities. Eventually she become *seconde* (deputy or second-in-command) to Madame Marie following the departure of

[190] "Une Maison Au Pillage," *Le Rappel*, March 17, 1911, 3.
[191] Ibid.
[192] "Une Maison Au Pillage," *Le Temps*, March 16, 1911, 3.
[193] "Maison Jeanne Hallée Not Changed," *Women's Wear*, August 10, 1911, 1.
[194] Madame Madeleine, "The Defense of Madame Madeleine," translated by Louise Vannier, Collection of Jean S. and Frederic A. Sharf, Museum of Fine Arts, Boston, 3.

Mlle. Diémert.[195] After the sale of the house, Madame Madeleine had a 0.25% share in the business which eventually grew to 0.50%, 1%, and finally 2%.[196] She had her own clients and her own second-in-command, all the while remaining associated with the work of Madame Marie, who *she* identifies as the main vendeuse of the firm with several assistants below her and a two-percent share in the business.[197] It is incongruent that, while the *American Register* interview suggests that Madame Marie is designing the models coming out of the house, Mme. Madeleine explicitly states that Mme. Marie is the chief saleswoman and owner of the firm prior to its sale in 1911, after which she maintains only a two percent share. In the initial reorganization of the business in January of 1911, Mme. Angenard was given the majority of the shares in the business, 4,800 of the total 8,000.[198] However, in July of 1911 she sold off the majority of those shares in two installments, first only maintaining eight percent of the shares, and then only the two percent which Mme. Madeleine identifies.[199] In this sale, an additional board member was instituted, named Madame Cabiran.[200]

Additionally, Madame Madeleine identifies another influential woman at the house of Jeanne Hallée between 1900 and 1911. After the reorganization in January of 1911, Madame La Franc, who was "for years with Jeanne Hallée," was hired as the head designer for Premet to replace Mme. Premet who retired.[201] On March 13th, 1912, Edith L. Rosenbaum claims in an article in *Women's Wear*: "Premet has taken over the *premier* [sic] of [Jeanne] Hallée and has infused quite a new spirit into the collection for this season. They have made a very beautiful showing."[202] Press coverage on the first few season openings of Premet state that Madame La Franc "was not known to the public in general, but to those 'in the [know]' she has long been considered one of the most promising designers in Paris."[203]

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[195] Ibid.
[196] Ibid.
[197] Ibid.
[198] "Formations de Sociétés," *Bulletin Des Soies et Des Soieries de Lyon*, July 7, 1911, 6.
[199] "Petites Affiches," *Archives Commerciales de La France*, July 5, 1911, 895; and "Société," *Archives Commerciales de La France*, July 22, 1911, 3.
[200] "Constitutions," *Cote de La Bourse et de La Banque*, July 20, 1911, 3.
[201] C.H.L. "The Designers Open Their Doors," *Vogue* April 1, 1912, 108.
[202] Edith L. Rosenbaum, "Edith L. Rosenbaum's Letter: She Describes the Collections of Premet, Andre Grouit and Jean Lanvin," *Women's Wear*, March 13, 1912, 1.
[203] C.H.L., 108.

When Madame La Franc left Jeanne Hallée she offered Madame Madeleine a salary of 1,000 francs, 5% of the profits, one month of holiday, and payment of 50,000 francs to cover her leaving fee if she were to defect to Premet.[204] Madame Madeleine, however, did not want to leave Jeanne Hallée, as she had always been well treated by Madame Marie.[205]

While Mme. Marie is clearly providing the creative direction of the firm as well as filling the position of the main *vendeuse* after 1911, it is possible that Mme. La Franc, though she is identified as a *première* in the press, is actually a *modélliste*, who was responsible for creating the sketches while the *premières* in the ateliers were the makers of the models. Mme. Marie likely provided the creative direction in approval of sketches and through the choice and creation of materials with textile and trim manufacturers. Additionally, Monsieur Tallett, who had been brought on as the manager following the 1911 reorganization, left the house in 1913 to manage the Jean Patou's firm of Parry, located at 4, Rond Point Champs Elysees.[206] It is unclear who takes up the management position after he leaves, but it is clear from Mme. Madeleine's letter that Mme. Marie is and always was making the big directive decisions. In fact, in her letter Mme. Madeleine interchangeably calls Madame Marie Angenard "Madame Angenard," "Madame A.," "Madame Marie," "Mme. J.H.," and "Mme. Jeanne Hallée," suggesting that, from her insider perspective, Madame Marie was essentially synonymous with the house of Jeanne Hallée.[207] Following the 1911 reorganization, the management of the house begins making concerted and decisive decisions to expand the business. From April through July of 1911 the house runs the same advertisement in every issue of *Town and Country*. The choice of magazine was emblematic of the clientele the house was aiming to garner. *Town and Country* had a readership of the American Establishment, or members of the older wealthy American families whose surnames appeared in the Social Register, and it reported on the social events and leisure activities of the American elite. The management of the firm did not mince words in their advertisement which read:

[204] Madame Madeleine, 3.
[205] Ibid, 3-4.
[206] "M. Tallet Connects Himself with Parry," *Women's Wear*, June 30, 1913, 1.
[207] Madame Madeleine, 2-15.

"Jeanne Hallée Diémert & Co., purveyor of the American Aristocracy, 3 rue de la Ville L'Evêque (near Madeleine) Paris."[208] The house also began to sell off their unsold models for cash at significant discounts after each season, advertising in various Paris newspapers.[209] This was arguably to free up cash to continue to grow the business, a practice not dissimilar from other couture houses who, by the 1920s, created another market of "last season's models."[210]

And the business did continue to grow exponentially. In June of 1911 two separate articles in *Le Figaro* and *Le Gaulois* discussed some Jeanne Hallée gowns worn to the coronation celebrations of King George V and Queen Mary.[211] By September, *Le Gaulois* reported that the Queen of Spain was seen visiting the salon of Jeanne Hallée, Diémert et Cie. calling it: "one of the premiere fashion houses."[212] By the end of the year the house is reported to be making toilettes for the Grand Duchess Wladimir of Russia and her daughter, the princess of Greece.[213] The reports state that the princesses of ruling families have always shown their appreciation of anything related to French good taste and Parisian elegance and their choice of Jeanne Hallée is a testament to the house's long-standing reputation.[214] This royal patronage culminates in 1914 with the Pierreries ball, given by the Princesse de Broglie at her home on the Avenida de Messina, where reports identify her entrance as: "one of the biggest successes of the season, in original and marvelous toilettes with girandoles of diamonds and tulle entirely embroidered with diamonds…These toilettes, veritable masterpieces of design and execution, came from the workshops of the house of Jeanne Hallée.[215] Further press coverage of the house's models include debutante gowns

[208] "Jeanne Hallée," Advertisement, *Town & Country,* April 15, 1911, 27.
[209] "Pour Nos Elegantes." *Le Gaulois*, June 29, 1911, 2; and Jean de Paris, "Pour Nos Élégantes," *Le Figaro*, June 30, 1911.
[210] Thérèse Bonney and Louise Bonney, *A Shopping Guide to Paris* (New York: R.M. McBride & Company, 1929).
[211] "Petites Curiosités," *Le Figaro*, June 19, 1911, 1; and "Échos de Partout," *Le Gaulois,* June 19, 1911, 1.
[212] Translation by author: "*une de nos premières maisons de couture.*" "Vision d'Art," *Le Gaulois,* September 26, 1911, 2.
[213] "A Travers Paris." *Le Figaro,* November 21, 1911, 1.
[214] Ibid.
[215] Translation by author: "*Au bal des Pierreries que la princesse de Broglie donnait hier en son hôtel de l'avenue de Messine, l'entrée des diamants obtint un des plus grands succès de la saison. En d'originales et merveilleuses toilettes jupe en drap d'argent avec girandoles de diamants, tulle et corsage cuirassé, entièrement brodés de diamant et coiffures en résilles diamantées enrichies de cabochons les plus hautes personnalités de l'aristocratie française symbolisaient à ravir la Reine des pierres précieuses. Très remarquées également les élégantes mondaines qui personnifiaient de façon ravissante les saphirs, les émeraudes ou les perles. Ces toilettes, véritables chefs-*

worn to the New York Opera and trousseaus made for wealthy American socialites.[216] In 1913 Jeanne Hallée made the wedding gowns and wedding party dresses for two of the most socially prominent weddings of the year. The first was that of Mlle. Marie Dagmar de Graevenitz, daughter of the Baron and Baroness of Graevenitz, to Baron Charles Bagge of Boo, lieutenant of the horse guards, for which the entire aristocracy of Saint Petersburg attended.[217] The second was the wedding of Count Henri de Malet, son of the Countess of Malet, and Mlle. Renée d'Arthez-Lassalle, daughter of Mr. Armand d'Arthez-Lassalle.[218]

Jeanne Hallée is continuously mentioned during this period in the press coverage on fashions seen at the races. Several July 1912 articles mention the toilette of the Viscountess of Cranson at the day of the Drags, a race taking place at Auteuil.[219] However, most of the women noted to be wearing Jeanne Hallée to Longchamp were actresses, including Marthe Régnier of the Comédie-Française, Mlle. Renée Lanjeac of the Capucines theater, Mlle. Piernetti, star of the Michel Theater, and film star Mlle. Germaine Charley.[220] Dressing singers and actresses, both for the stage and off, was common practice for grand couturiers who actively exploited novel "celebrity power" to gain a reputation for fashion innovation, just as they had been exploiting the social significance of the wealthy or landed elites to confer a reputation for good taste.[221] Actresses were known to have one particular couturier who created their stage costumes, for which the couture house was credited in the program, as well as their off-stage wardrobes.[222] The Longchamp races were, therefore, the perfect opportunity for those actresses to parade the house's models and be credited. Opera singer and stage actress Mlle. Jane Henriquez was Jeanne Hallée's first notable

d'œuvre de dessin et d'exécution, sortaient des ateliers de la maison Jeanne.Hallée, Diémert et Cie." "A Travers Paris," *Le Figaro*, June 11, 1914, 1; and "Échos de Partout," *Le Gaulois,* June 12, 1914, 1.

[216] "New Opera Gowns." *The Dayton Herald,* November 25, 1911, 7; and "Selections from Mrs. Stotesbury's Trousseau," *Vogue,* March 1, 1912, 28, 106.

[217] "Échos de Partout," *Le Gaulois,* February 11, 1913, 1.

[218] "Mariages," *Le Gaulois,* April 16, 1913, 2.

[219] "A Travers Paris," *Le Figaro*, July 2, 1912, 1; and "Échos de Partout," *Le Gaulois,* July 2, 1912, 1.

[220] "A Travers Paris," *Le Figaro*, September 23, 1913, 1; and "Échos de Partout." *Le Gaulois,* September 23, 1913, 1; and "A Travers Paris," *Le Figaro*, September 29, 1913, 1; and "Échos de Partout," *Le Gaulois*, October 7, 1913, 1.

[221] "Stage Makes Modes: Fair Parisiennes Look to Actresses for the Fashions," *Sausalito News,* April 5, 1913, 6.

[222] Ibid.

star. In November of 1911, Henriquez premiered in the opera *Dejanire*, set in ancient Greece, and the couturière dressed the singer in a tunic of white tulle embroidered with gold, on a sheath of "nymph-pink" satin underneath a white velvet coat with gold lamé.[223] In February of 1912, Henriquez was lauded for her recent role of the Empress Joséphine with stage costumes by Jeanne Hallée.[224] One costume was an artistic copy of the coronation costume worn by the Empress in David's famous painting, and each of the costumes were considered to be masterpieces in and of themselves.[225]

Several articles identify that the stage costumes for Henriquez's role of Joséphine were made with the help of M. Ferdinand Ochsé, who provided the sketches of the costumes "which were able to evoke women's fashion from the Revolution to the Empire and this interpretation, so faithful, so exact, and yet so personal really testifies to a very rare talent."[226] Fernand Ochsé was a French artist, dandy, author, composer and painter.[227] His older brother, Julien Ochsé, was a lyricist and together they often entertained various Parisian celebrities and artists with musical evenings or literary salons in their villa just outside of Paris.[228] Ochsé studied at the Paris Conservatory, and throughout his life he composed operettas, numerous songs, created cover art, designed stage sets, and created stage and movie costumes.[229] Ochsé also aided Jeanne Hallée in the creation of the costumes for the famous Argentine singer Mlle. Barrientos in April of 1913, when she performed four gala performances at the Champs-Elysées theater.[230] The house maintained a reputation for authentic recreation of historic garments for the stage, and in March of 1914 the couturière was asked to faithfully recreate the costumes of the 1810 wedding procession of

[223] "Échos de Partout," *Le Gaulois*, November 24, 1911, 1; and "Petites Curiosités," *Le Figaro*, November 25, 1911, 1.
[224] Addé, "Soirée Parisienne," *Le Gaulois*, February 1, 1912, 3.
[225] Ibid.
[226] Translation by author: "*Ainsi. Mmes Jeanne Hallée, Diémert et Cie, auxquelles M. Fernand Ochsé a apporté le précieux concours de ses beaux dessins, ont su évoquer devant nous la mode féminine depuis la Révolution jusqu'à l'Empire, et cette interprétation si fidèle, si, exacte, et cependant si personnelle témoigne vraiment d"un bien rare talent auquel je suis heureuse de rendre hommage.*" Ghenya, "La Mode at Théatre," *Le Figaro*, February 4, 1912, 6.
[227] Christine Bini, "Un Tombeau à Fernand Ochsé," *La Règle Du Jeu*, February 12, 2018. https://laregledujeu.org/2018/02/12/33383/un-tombeau-a-fernand-ochse/.
[228] Ibid.
[229] Ibid; and "Échos de Partout," *Le Gaulois*, April 24, 1913, 1.
[230] "Échos de Partout," *Le Gaulois*, April 11, 1913, 1.

Napoleon and Marie Louise at Notre-Dame for a charity sale held at the Majestic Hotel.[231] The sale was considered to be a great success, largely because of the dress and court coat made by Jeanne Hallée which were "reproduced with admirable and meticulous fidelity, according to the documents of the time."[232]

In February of 1913, a drawing of a Jeanne Hallée evening dress was featured in full color as the cover image of an issue of *La Mode du Temps*, the fashion supplement to the daily newspaper *Le Temps*. The gown was worn by opera singer Mlle. Jane Henriquiez in her latest opera production.[233]Actresses were ubiquitous in early twentieth-century French fashion magazines, for the same reasons they paraded at Longchamp. They were featured in full-length portrait photographs accompanied by a caption identifying the actress and couturier responsible for her toilette.[234] A June 1914 issue of *Les Modes* featured a full-page colorized photograph of pianist Mademoiselle Tagliaferro dressed in an afternoon dress made by Jeanne Hallée.[235] Launched in 1901, *Les Modes* was an illustrated magazine intended for a female audience, and was considered to be one of the premiere fashion magazines of the early twentieth century. Each issue was devoted to "decorative art as applied to women," featuring French socialites and theatrical celebrities as well as couture house models showing the latest fashions from the premiere couture establishments. This issue of *Les Modes* was the first time that the house of Jeanne Hallée was featured in the magazine.

It is important to note that during this decade, while Jeanne Hallée was finally represented in many fashion magazines like *Les Modes, Vogue*, and *Harper's Bazaar*, the house remained largely absent from the most elite fashion magazines of this period such as *La Gazette du Bon Ton,* a deluxe monthly journal first published in 1912 and sponsored by the seven most important French couturiers of the pre-World War I period: Cheruit, Doeuillet, Doucet, Paquin, Poiret, Redfern, and Worth.[236] With a format

[231] "Échos de Partout," *Le Gaulois*, March 17, 1914, 1; and "A Travers Paris," *Le Figaro*, March 17, 1914, 1.
[232] Translation by author: "*reproduits avec une admirable et minutieuse fidélité, d'après les documents de l'époque*." Ibid.
[233] "Mlle Jane Henriquez de l'Opéra." *La Mode Du Temps*, February 25, 1912.
[234] Troy, 82.
[235] "Mlle. Tagliaferro Habillée Par Jeanne Hallée, Diémert & Cie," *Les Modes*, June 1914, 34, 38.
[236] Troy, 75.

based on the fashion journals of the early nineteenth century such as *Le Journal des Dames et des Modes* (1797-1836), but with illustrations in a revolutionary Modernist style, the *Gazette du Bon Ton* illustrated current fashions in its own artistic interpretation, with *pochoir* plates by notable modern artists like Paul Iribe, Georges Lepape, Bernard Boutet de Monvel, Georges Barbier, and André Marty.[237] The publication positioned the "bon ton," its audience, as so much more than elegant, they were "reserved, discrete, simple, and refined," they avoided ostentation, not wishing to be noticed.[238] It was a matter of style and taste, rather than a particular type of garment made by a particular couturier.[239]

What's notable about this language used to promote the publication is how closely it mirrors the descriptions in the press of the fashions coming from the house of Jeanne Hallée, a house which is not represented in the magazine. This is because these descriptive qualities were in part aspirational for the house, reflecting long-ingrained values of class in French and greater Western society, which Jeanne Hallée wished to embody in their garments and advertising to cater to that clientele. The primary reason for the house's absence could be that they did not wish to, or have the financial ability to, participate: each couturier who had their work illustrated did so by providing the financial backing for the expensive publication. Additionally, the cost of the publication itself, at ten francs per issue and one-hundred francs for a ten-issue subscription, could have been too expensive for the bulk of the house's clientele which would have made participating not worth the financial cost.[240]

There is a distinction between the house of Jeanne Hallée and those represented in the *Gazette du Bon Ton.* As Troy argues in her book on the influence of art on modern fashion, both high-end fashion magazines and each of the elite couture houses at this time were "encouraged to appreciate the discursive construction of fashion as fine art in terms comparable to those laid out by Baudelaire fifty years before."[241] By positioning themselves as artists, true "beauty" or success in elite fashion could be

[237] Ibid, and April Calahan, and Cassidy Zachary, *Fashion and the art of pochoir: the golden age of illustration in Paris* (London: Thames & Hudson, 2015).
[238] Ibid.
[239] Ibid.
[240] Ibid, 79.
[241] Ibid.

achieved precisely because it appeared to not be driven by commercial interests, but rather by artistic inspiration and expression. The commercial interest of a couture house was to make clothing that would eventually, indirectly appeal to a large audience; the most lucrative portion of their business was selling models to buyers who would adapt and copy them to be worn by the masses across the world. The elite couturiers were, therefore, exploiting artistic endeavors and cultivating relationships with the art world to eschew the obvious qualities of conformity in their fashions for the purpose of commercial success. This positioned their models as singular or original artistic works, rather than prototypes for mass production, which they essentially were. The house of Jeanne Hallée never pursued this marketing model even in its most influential period between 1910 and 1914.

Jeanne Hallée on Film

One new area of self-promotion which the house of Jeanne Hallée did participate in was allowing the film company Gaumont into their couture house to film their models, which were then disseminated internationally in newsreels. Fashion shows for buyers and private clients, which had become commonplace in most couture houses, gained public attention rapidly via the expanding fashion press covering the "opening," the first fashion shows presented to the press and to buyers each season. These shows were soon traveling the world in various forms, including the fashion parades at Longchamp, at resorts in the "Riviera season," in the large American and European department stores, and in the fashion reels of Pathé and Gaumont. In her letter, Madame Madeleine discusses how in 1912 Mme. Marie sent her alone to America with some samples and sketches which she personally presented, without *mannequins* (live fashion models), to American clients, bringing back 100,000 francs.[242] While there is no evidence that Jeanne Hallée sent their own live fashion models to show their designs abroad at this time, their buyer-imported models were regularly featured in American department store fashion shows including Gimbel's biannual "Promenade des Toilettes" and Wanamaker's multi-day Parisian fashion shows at both their New York and Philadelphia stores. The new technology of telegraphy, in addition to

[242] Madame Madeleine, 4.

film, bolstered and expanded the international fashion press during this time and was ultimately exploited by houses like Jeanne Hallée, who did not organize their own traveling fashion shows, to publicize their names and disseminate their designs to a much larger audience.[243]

French fashion newsreels were produced weekly by Pathé-Frères from 1909 and by Gaumont from 1910.[244] Early newsreels were short, with only two or three items on each reel, and the footage of Parisian couture models was especially short in the beginning.[245] In the short films, *mannequins* are shown modelling alone or in groups of up to three, usually in the intimate interiors of couture houses or film studios dressed with curtains or painted backdrops.[246] A short one-minute Gaumont film of this ilk, showing some Jeanne Hallée models inside the couture house at 3, rue de la Ville l'Evêque in 1913, survives in the Gaumont-Pathé archives.[247] The short film begins with a title card in French identifying the film as featuring the "latest models of Jeanne Hallée, Diémert et Cie." The film then cuts to a lavishly furnished room in the Louis XVI style, with various large pieces of furniture and plants decorating the edges of the gold-arabesque wallpapered room, while a richly upholstered settee sits just off from center. Heavy damask curtains and white, nearly transparent, arabesque-embroidered window coverings conceal the French doors from which three mannequins emerge at the start of the reel. Two of the mannequins wear day ensembles, one a dark taffeta full-length dress and the other a dark taffeta skirt and light-colored crushed panne jacket, both with long sleeves and the currently fashionable hobble skirt variation with panier-draped wide hips beneath a natural waist. The third mannequin wears a light colored evening dress of a transparent diaphanous material and taffeta "petals" around the hips, in the same silhouette as the other two, but with transparent short sleeves and heavily adorned with floral corsages around the neckline, and a rich braided belt which wraps around the waist and terminates at the back in a knot and long tassel. The three mannequins make their way to the center of the room and congregate on the settee,

[243] Evans, 57-58.
[244] Ibid.
[245] Ibid.
[246] Ibid.
[247] The film reference number in the Gaumont-Pathé archives is 1342GJ 00009.

conversing with each other and taking turns at the center of the screen to display the models they wear (fig. 16).

Many of the surviving Gaumont newsreels from about 1912 to 1916 have English subtitles and almost exclusively feature the Paris couturiers who were particularly successful with American buyers: Parry, Martial et Armand, Boué, Drecoll, Beer and Buzenet, Lucile, and Paquin.[248] However, on the whole, fashion newsreels from the 1910s primarily showed the salons of middle-range couture firms and the large Paris department stores, not the most elite couture houses.[249] This suggests, in conjunction with the previously mentioned practices of showing models which Jeanne Hallée employed, that the house hovered in this space somewhere just below that of an elite couturier.

However, the sale and reorganization of the house in the first month of 1911 ironically took place simultaneously with the reorganization of the trade union for haute couture. On December 14, 1910 the nineteenth century *Chambre Syndicale de la Couture, des Confectionneurs et des Tailleurs pour Dames*, the trade union established by Worth, was abolished and replaced in 1911 with the *Chambre Syndicale de la Couture Parisienne*. The primary reason for the change was to distinguish between haute couture and confection (ready-to-wear). The status of the union, which excluded makers of confections and ladies' tailors, was defined by an *arrêté ministerial* which decreed that haute couture houses had to make clothing to measure, to employ a minimum of twenty staff in their ateliers, to present collections twice a year, in the spring and autumn, with collections consisting of a minimum of seventy-five models shown on living *mannequins*.[250] This change resulted in a drop in the membership of the trade union from 193 members to a total of 73.[251]

It is still not entirely clear to what extent the house of Jeanne Hallée was involved in the union between 1911 and 1914. The archives of the Chambre Syndicale de la Couture, which includes the

[248] Evans, 66.
[249] Ibid.
[250] Evans, 32.
[251] Association générale du commerce et de l'industrie des tissus et des matières textiles, "Assemblée Générale Annuelle Du 16 Juin 1914 Au Restaurant Ledoyen," *Bulletin Bimensuel de l'Association Générale Du Commerce et de l'industrie Des Tissus et Des Matières Textiles* 31, no. 292 (July 15, 1914): 1135.

registers of all of the meetings beginning in 1911, are housed at the Fédération de la Haute Couture et de la Mode, but these records are not readily accessible to researchers.[252] Moreover, the records from this time period are incomplete because at the start of the German Occupation of Paris in the Second World War, German officers raided the offices of the Chambre Syndicale looking for documents on the creation and export of designs to exploit the lucrative industry.[253] However, beginning in January of 1914 the *Association générale du commerce et de l'industrie des tissus et des matières textiles* (General Association for Trade and Industry in Fabrics and Textiles) and the *Union syndicale des tissus matières textiles et habillement* (Fabrics, textiles and clothing union) began publishing monthly bulletins which cataloged the President, Vice President, Secretaries, Treasurer, and committee members of the Couture trade union and reported on the proceedings of each of the meetings and the members present. January 21st, 1914 is the first time that "Mme. Jeanne Hallée" was present (on-record) for the bi-monthly meeting of the Chamber Syndicale de la Couture Parisienne.[254]

The first meeting reported in the bulletins took place on November 19, 1913. At that time Monsieur Aine was the president and only eleven members were listed as present, Jeanne Hallée not among them. It's not until the fourth meeting, taking place on January 21st, 1914, that Jeanne Hallée is listed as present, with a noticeably longer list of members than were present in the previous three meetings, twenty-eight rather than the previous eleven. It is important to remember that not all members of the union were present at all of the meetings; attendance fluctuated, so Jeanne Hallée's absence did not mean that the house was not a member. The first meeting the house was present at primarily concerned how the union could better protect its models from illegal export to the United States. In fact, each of the meetings where representatives of Jeanne Hallée are listed as being present, from 1914 to 1918, feature discussions and votes which clearly directly impacted the house's business, on topics like illegal copying,

[252] Bass-Krueger and Kurkdjian, eds, 375.
[253] Dominique Veillon, *Fashion under the occupation* (Oxford: Berg, 2002), 85.
[254] Association générale du commerce et de l'industrie des tissus et des matières textiles, "Séance Pléniere Du 21 Janvier 1914," *Bulletin Bimensuel de l'Association Générale Du Commerce et de l'industrie Des Tissus et Des Matières Textiles* 31, no. 282 (February 15, 1914): 282–84.

voting in a new president, and workers' strikes. There is evidence to suggest that M. Marc Angenard was an elected committee member of the union; he was voted in by recommendation of the President and several others to replace a M. Reverdot on June 16th 1914, and held the position for the duration of the First World War.[255]

Unfortunately the bulletin only lists the name "M. Angenard," and while absolutely no other M. Angenard could be identified in the couture industry at this time, the lack of any other identifying piece of information leaves this evidence unsubstantiated, especially because up until this point, Mme. Angenard's husband had not been involved in the couture business. Following his original release from the military in 1911, and prior to 1914, M. Angenard is listed as both a "proprietor" and as an honorary member and Vice-President of the l'Association des anciens élèves (The Union of Alumni Associations), a higher education business school union.[256] The union was founded in 1892, and with more than 7,000 members, its purpose was to defend and represent the general interests of all former students of all establishments of commercial higher education in France, regardless of the specific school.[257] The Union was considered to be one of the main professional groups for commercial business and was appointed by the Minister of Commerce to provide the Foreign Trade Advisers with the employees.[258] This does give more credit to M. Angenard's commercial business acumen, certainly, but his involvement in the house of Jeanne Hallée and the couture trade union is still unclear.

Fashions of 1908-1914

The models made by the house of Jeanne Hallée markedly change in 1908, as do those of all Parisian couturiers following the introduction of the modern straight silhouette at the start of 1907.

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[255] Association générale du commerce et de l'industrie des tissus et des matières textiles, "Assemblée Générale Annuelle Du 16 Juin 1914 Au Restaurant Ledoyen," *Bulletin Bimensuel de l'Association Générale Du Commerce et de l'industrie Des Tissus et Des Matières Textiles* 31, no. 292 (July 15, 1914): 1132–37.
[256] "Lois et Décrets," *Journal Officiel de La République Française,* February 10, 1914, 1219; and "Inauguration du Monument Du Souvenir à l'Ecole Municipale J.B. Say," *Bulletin Municipal Officiel de La Ville de Paris,* June 7, 1921, 2632.
[257] Union des associations des anciens élèves des écoles supérieures de commerce, *Annuaire Général* (Paris: Charles Danier, 1913), 7.
[258] Ibid.

Almost overnight, Jeanne Hallée's models uniformly changed from the corseted, mono-bosomed, s-curved silhouette, to a hybrid between the princess line, a clinging slender silhouette with no defined waistline seam separating the bodice from the much narrower skirt tight over the hips, and the new silhouette, which featured a waistline seam located just beneath the bust above a straight and narrow skirt. Descriptions of the house's models at the Franco-British Exposition of 1908 in London, for which the house won a diploma of honor, describe them with the phrase "sylphid grace," which references the introduction of this clinging princess line as the *robe-sylphide* by the couturière Jeanne Margaine-Lacroix[259] Two early examples of this type of dress from Jeanne Hallée survive, highlighting how the house was engaging with this style starting around 1906. The first is a trained afternoon or teagown (20018286) of heavy cream silk crepe in the Musées Royaux d'Art et d'Histoire, dated to 1906 (fig. 17). Though the dress does feature elements of the earlier, Edwardian mono-bosom, s-curve silhouette, with a high, tight lace collar, lace jabot, and full puffed sleeves, the line of the body of the gown is uninterrupted by a waistline seam. The flat crepe of the body of the gown is minimally decorated apart from fabric-covered buttons creating a *faux* double-breasted closure which is vaguely reminiscent of French redingotes of the late eighteenth century (fig. 18). The second example is a 1907 trained afternoon or dinner gown (C.I.49.2.5) of black silk crêpe in the Costume Institute's collection at the Metropolitan Museum of Art. Though the dress also features the high, tight lace collar and full puffed over-sleeves, the construction of the body of the gown is like that of the cream crepe gown: a barely defined waistline and a clinging silhouette made up of largely unembellished material. The only decoration present, located along a back yoke, is silk embroidery described by the curators as "an ingenious fusion of Art Nouveau and the palette, line, and specific motifs of chinoiserie, a blue-and-white cloud pattern.... isolated at the shoulder in the manner of Manchu court robes."[260]

[259] "L'Exposition de Londres," *Le Gaulois,* October 1, 1908, 2.
[260] Richard Harrison Martin and Harold Koda, *Orientalism: Visions of the East in Western Dress* (New York: Metropolitan Museum of Art, 1994), 25

This is one of the house's first noted forays into non-French sources of inspiration. However, Asian influence had been seen, especially in certain types of garments like the teagown, for decades by other couturiers who had been inspired by the forms or embellishment of the traditional dress of Asian and Middle Eastern cultures. Many historians point to Serge Diaghilev's Ballet Russes and the company's designer Léon Bakst, whose sets and costumes presented enthralling visions of the colorful Orient to Parisisan audiences beginning in 1909, for introducing these exotic influences to Parisian couture.[261] However, there was an increasing vogue for idealized Orientalism in all areas of dress throughout the first decade of the twentieth century. Another 1907 Jeanne Hallée jacket (20017478) in the collection at the Musées Royaux d'Art et d'Histoire is heavily inspired by decoration and embellishment from Persia, the Ottoman Empire, and Morocco (fig. 19). The braid decorating the center front and the ball button closure is based on the traditional closure and gold embroidery called "squalli" on kaftans and vests from North Africa at the turn of the twentieth century (fig. 20). This reference could have been the result of increased national and international attention on Morocco, due to tensions between France and Germany over French control there, which culminated in the First Moroccan Crisis of 1905 and 1906.[262] There is also some evidence to suggest that the house collected embellished materials from other areas of the world in order to adapt traditional techniques for some of their models. For example, a 1912 negligée was completed with embroideries done in Japan which were then imported into Paris and used to construct the gown.[263] Overall, this simultaneous departure from conservative styles and decoration around 1906-1907 is arguably what maintains the house's' relevance as compared to other elite couture firms, since tastes were changing and the house could no longer rely solely on its long-standing reputation as a late-nineteenth-century couture firm.

[261] Alecia Kennedy, Emily Banis Stoehrer, and Jay Calderin, *Fashion Design, Referenced: A Visual Guide to the History, Language, and Practice of Fashion* (Beverly, MA: Rockport Publishers, 2013), 18.
[262] The Editors of Encyclopedia Britannica, "First Moroccan Crisis," In *Encyclopedia Britannica*, Encyclopedia Britannica, Inc., 2020, https://www.britannica.com/event/First-Moroccan-Crisis.
[263] "A Paris Negligee Embroidered in Japan," *The Charlotte News*, July 28, 1912, 16.

In November of 1908, a regular column on Paris fashion in American *Vogue* featured a large sketch of a "smart" Jeanne Hallée model to emphasize the absolutely straight line of fashionable silhouettes from all couture salons (fig. 21).[264] The angular and curved edges of the pieced construction of this model are a complete departure from traditional dressmaking techniques of the nineteenth century. An innovative, asymmetrical cut dependent upon draping is seen in two notable 1909 Jeanne Hallée evening dresses (1981.328.10 and 1981.328.4) in the Costume Institute's collection at the Metropolitan Museum of Art. Both dresses feature the hybrid sylphide silhouette, achieved by means of drapery without a waistline seam, to separate the bodice from the skirt. Vaguely Asian or Eastern-inspired patterned silks are wrapped around the body to cling to the natural waist and drape sinuously down the length of the skirt. Materials in Jeanne Hallée's models in 1909 are an amalgamation of Medieval or Renaissance, European, Asian, and Middle Eastern influences, and the uniqueness of the embellishment, the treatment of the asymmetrical sleeves, and the draped construction are both innovative and charming. The Renaissance influence continued into 1910, when the house won a grand prize at the Brussels International Exhibition of 1910 for their collection of "Renaissance dresses," which "bear the imprint of the most original cachet."[265]

The house's petersham label changed when it reorganized in January of 1911 (fig. 22). Though it maintained the name "Jeanne Hallée" and still listed the address as "3, Rue Ville L'Evêque, Paris," it was slightly modernized away from the traditional nineteenth-century grosgrain petersham first established by Worth. 1911 was also the first documented year in which sketches of models sold to foreign buyers survive in museum collections, suggesting increased organization in showing and marketing collections internationally. The Victoria and Albert Museum has a collection of sketches from Elizabeth Handley Seymour, a "court-dressmaker" whose salon was located at 47 New Bond Street in London.[266] From the 1910s to the 1940s, she purchased models from the Paris collections in order to

[264] "Paris (From Our Own Correspondent)," *Vogue*, November 26, 1908, 874.
[265] "Notes d'un Parisien," *Le Figaro,* September 28, 1910, 3.
[266] Daniel Milford-Cottam, "Fashion Design, Jeanne Hallée," Victoria and Albert Museum, 2012, accessed April 11, 2020, http://collections.vam.ac.uk/item/O574132/fashion-design-jeanne-hallee/.

reproduce them for her clientele, who included members of the royal family and women in court circles.[267] Seymour annotated the original designer's name on the sketches; apart from Jeanne Hallée, other houses represented included Agnès, Bechoff-David, Gustave Beer, Boué Soeurs, Bulloz, Callot Soeurs, Charlotte & Germain, Doeuillet, Doucet, Jeanne Lanvin, Paquin, Premet, Renée, Roland, and Worth.[268] There are two Jeanne Hallée sketches from 1911, three from 1912, and one from 1913. The two sketches from 1911, depicting a coral pink brocaded silk evening dress (E.159-1958) featuring a gold-embroidered silver chiffon tunic, and a dark sapphire blue coat and skirt set (E.432-1958) with white embroidery and large pale grey fur collar, are both in the prominent two-tiered tunic silhouette of that year with the rich and labor-intensive embellishment that haute couture was known for.

In April of 1911 American *Vogue* highlights two "inoffensive" Jeanne Hallée variations of the new harem pants, often shown underneath a dress or a long tunic, in their spring models (fig. 23).[269] *Vogue* comments on the style, stating:

> [a]ll of the openings this spring where Paris costume models have been on display, have shown a number of styles of this so-called "harem skirt," and this fact alone is not without potency as a forecast of fashion possibilities. Various ideas have been developed, but in all of them the difficulty of making such a polyglot garment picturesque is apparent, and if not picturesque, where for its *raison d'etre*? Jeanne Hallée has devised one of the most acceptable models put forth...there is nothing unpleasing in this spectacle.[270]

The tunic in the model presented falls to the ankles and is only open on one side to give a glimpse at the harem-trousers underneath. The two-piece ensemble is featured as a sketch alone and in another as a three-piece ensemble paired with a half-length "Russian" coat with kimono sleeves emphasizing how the house was combining cultural influences. An extraordinarily rare example of a harem-pant model (1981.328.3), dating to 1911-1912, from Jeanne Hallée survives in the Costume Institute's collection at the Metropolitan Museum of Art (fig 24). Made of pale pink silk crêpe, the sheer draped skirt reveals the matching harem-style trousers peeking out at the hemline. The seemingly incongruous drape of the sheer

[267] Ibid. Mme. Handley Seymour was known as couturière to the Duchess of York who later became Queen Elizabeth, consort to George VI.
[268] Ibid.
[269] "The Spring Mode Culminated," *Vogue*, April 15, 1911, 19.
[270] Ibid.

silk of the top of the gown, which covers the bust and drapes over the shoulders into short sleeves before wrapping down the body into the skirt, is emblematic of the experimentation in dressmaking techniques during this time, as couturiers abandoned traditional nineteenth-century patternmaking.[271] The dress seems to be held in place only by another layer of sheer silk, heavily embroidered with dark blue bugle beads and tassels, draped asymmetrically around the midriff and waist, which introduces another note of luxurious Eastern splendor.

Another Fall 1912 Jeanne Hallée gown (1981.328.9) in the Costume Institute's collection was featured in a large sketch to accompany the regular syndicated fashion column written by Mary Buel, which was published in various newspapers across the United States (figs. 24 and 25).[272] The princess-line gown of lightweight deep blue voided velvet on a bronze chiffon ground features long sleeves, a deep v-neckline at front and back, a neckline insert of tulle over which is an embroidered design in crystals and seed beads, and a skirt draped diagonally upwards to the left side, where there is a beaded and embroidered placket. Another article written by Mary Buel that season highlights that Jeanne Hallée's most successful evening gowns were made of the expensive "*velour frappé*" featured in the gown.[273] This fabric was woven expressly for the house and was the newest material featured anywhere that season.[274] It was a voided velvet made with a supple chiffon-like ground in metallic hues, with a silk velvet pile in an intricate scrollwork pattern. In terms of color, the article states: "Jeanne Hallée is going in strongly for what might be termed "art shades": that is, colors that are so faintly elusive that they suggest one tint in one light and another that is totally different in another."[275] Both the color and the texture of the fabrics from this season are reminiscent of the rich range of colors featured in the Diaghilev ballets and the textiles embraced by Spanish designer Mariano Fortuny who designed his own Medieval and Renaissance-inspired textiles (fig. 26). Another rich evening gown (C.I.64.7.5a–c) of bright blue chiffon

[271] Philippe de Montebello, *Notable Acquisitions, 1981-1982* (New York: Metropolitan Museum of Art, 1982), 33.
[272] Mary Buel, "Paris Fashions for Fall and Winter," *The Spokesman-Review*, October 20, 1912, 46.
[273] Mary Buel, "Paris Evening Frocks," *The Montgomery Advertiser*, December 1, 1912, 28.
[274] Ibid.
[275] Ibid.

and muted green velvet, which was heavily beaded and embroidered in a vaguely pomegranate motif, is part of an evening ensemble in the Costume Institute's Collection which also features the distinctive Fall 1912 amalgamation of colors, textures, and influences.

The house was still making historical references in some of their models as well. An afternoon dress (C.I.49.2.4) from the Fall of 1910 in the collection at the Costume Institute is a clear reference to a Louis XVI period split-front gown, not unlike the one illustrated in figure 18, accompanied by a lace-trimmed fichu (fig. 27). Made of a specialty woven purple-and-white, wide-striped fabric stamped with an interspersed and barely visible neo-classical motif, the dress has a v-neckline filled with a transparent silk extending up into a stiff high collar, and the fichu is draped over the shoulders. A very similar, eighteenth-century inspired dress of pink-and-white striped cotton batiste with a white batiste scallop-edged scarf was featured in the September 1st issue of *Vogue,* though they called the style "shepherdess."[276] Additionally, two Neoclassically inspired models from 1912 both feature a split-front straight silhouette in the same shade of pink. The first was one of Elizabeth Handley-Seymour's sketched models named "Armide" (E.665-1958): a rose-pink satin and white chiffon evening gown with tiered silver neoclassical festoon-like beaded accents down the center front. The second is a negligée which went up for auction, made of rose-pink gossamer chiffon draped over the shoulders in a diaphanous robe and an underdress of ivory satin trimmed with embroidered gold net in Greek-key like Classical motifs (fig. 29).

By January of 1913, *Women's Wear's* short list of important Paris openings, published every season, included Jeanne Hallée with Martial and Armand, Premet, Lanvin, Poiret, Doucet, Worth, Paquin, and Callot.[277] The three models from the Fall 1913 Gaumont newsreel, with their hobble skirt variations, wide panier-draped hips, and decorations of heavy embroidered net, floral corsages, and rich braided tassels are emblematic of most of the house's advertised models, but only a couple of actual garments from 1913 and 1914 survive. In comparison to the more than ten which survive from 1912 alone, this

[276] "What She Wears at Newport," *Vogue,* August 15, 1910, 26.
[277] "The Dates of Some Important Openings," *Women's Wear,* January 29, 1913, 4.

could suggest that the house reached its peak of importance in 1912, or it could simply reflect the inherent fragility of the materials and experimental construction of this period which quickly deteriorated. There is also a notable increase in the number of suit models being advertised by the house during these two years, which are not at all represented by surviving examples. This shift could suggest that the house was adapting for the needs of their clientele. The lack of surviving examples could also possibly be due to a bias in what is considered valuable to save, in conjunction with the rarity of Jeanne Hallée garments are to begin with.

One 1913 model which does survive in the Costume Institute's collection is a fantastic example of a Jeanne Hallée "minaret" gown (1981.328.8), or as the house advertised them, a "persian tunic" effect.[278] Gimbels' Fall 1913 fashion show of French models, "Promenade Des Toilettes," imported copies of the stage costumes designed by Poiret for Jacques Richepin's play *Le Minaret,* which premiered in Paris in 1913, and which featured costumes constructed with the couturier's "lampshade" silhouette.[279] While Gimbles claimed in the announcement for their exhibition that the "Minaret" costumes will revolutionize women's dress, Poiret's "lampshade" silhouette was essentially an overly exaggerated version, with an idealized Orientalist twist, of the already wide panier hipped silhouette which gradually got wider over the course of 1913.[280] Jeanne Hallée's "Persian tunic" example, from Fall of 1913, is a harmonious blend of the "lampshade" tunic, the prevailing silhouette of 1913, with more restrained, but no less luxurious materials and construction. The tunic itself is constructed like a bodice, with an extra-long high-low peplum made from a cream gold-lamé-brocaded silk with an abstracted flower design, the length of which is extended with beaded gold lace extending to the knee in front, and to below the knee in back. The bodice features a low v-neckline edged in gold braid and a gold-embroidered cream net lace insert and draped sleeves. Beneath the tunic is a luxuriously draped black velvet hobble-skirt variation with a small train. These fragile surviving garments are a testament to the success of the house during this

[278] "Simplicity and Supple Weaves Decreed by French Couturiers," *The Washington Times*, January 14, 1914, 8.
[279] "Gimbels' Promenade Des Toilettes," *Women's Wear*, October 3, 1913, PF3.
[280] Ibid; and Anna de Haven, "'La Promenade Des Toilettes' At Gimbel's," *Women's Wear,* October 2, 1913, 1, 11.

time period, and the quality and ingenuity of the models being made by the house, as evidenced by these surviving garments, suggest that its status as an elite couturier was increasingly secure. However, the outbreak of World War I halted any such aspirations.

CHAPTER FOUR

JEANNE HALLÉE 1914-1918: WARTIME INFLUENCE

Germany declared war on Russia on August 1st, 1914 and France began to mobilize the very next day.[281] By August 3rd Germany had declared war on France and invaded Belgium.[282] The French government closed theaters, cinemas, music halls, and all other non-mandatory entertainment immediately, displacing 75,000 workers overnight in Paris alone.[283] Foreign buyers had already flocked to Paris for the fall couture openings which had begun in the last week of July. [284] Excitement for the openings had been high; couturiers introduced a new style from the last season to encourage renewed consumption of Parisian couture.[285] By mid-July though, war was imminent and most foreigners fled Paris, assuming couture houses would be forced to close and the openings would be abandoned.[286] Couture was business though, not entertainment, and as one of the most important employers and revenue streams for France's economy, couture houses were not mandated to close.[287] While Paul Poiret and Jean-Charles Worth and his brother Jacques were all mobilized by the French Army, and closed their houses during the first weeks of their duty, some male couturiers kept their houses open in their absence and most couturières did not close at all.[288] The foreign buyers who had arrived in Paris, and were brave enough to stay after the declaration of war, had to apply for a *permis de séjour* (residence permit). [289]

[281] Bass-Krueger and Kurkdjian, 22.
[282] Ibid.
[283] Ibid, 252.
[284] Ibid.
[285] Ibid.
[286] Ibid.
[287] Ibid.
[288] Ibid, 253; and Evans, 102.
[289] Evans, 102.

Those brave buyers were rewarded, as on August 15th, like clockwork, the majority of couturiers did show their collections, including Jeanne Hallée.[290] The showings were disjointed though, with some couturiers going ahead with the new bell-shaped or "crinoline" silhouette, while others fell back on the previous season's silhouettes in order to reassure nervous buyers, and many of the middle-range houses simply sold off what they had and then closed.[291] Fashion journalist for *Vogue* and the *New York Times*, Anne Rittenhouse, provided an update on the state of Paris couturiers in an October *Vogue* article titled "Fashion Under Fire." In the article she discusses the August 3rd meeting of the Chambre Syndicale de la Couture where the couturiers decided as a collective to circulate enough new fashions in the August showings to govern the output of all other manufacturers through the fall.[292] This was to ensure that Parisian couture remained the leading arbiter on fashion, and not just for pride's sake, but for the survival of France's economy. The leading couturiers Callot, Cheruit, Decroll, Premet, Lanvin, Jeanne Hallée, and Bernard went ahead with the new silhouette on August 15th. This was characterized by a shorter, bell-shaped skirt that cleared the ankle, and a strong emphasis on metallic embellishments.[293] It is notable that Paquin is not present in this list. In February of 1913, at the meeting of the Chambre Syndicale de la Couture, Worth, Poiret, Paquin, and Doucet all argued that the semi-annual openings should be abandoned.[294] The argument was that the great ten houses (Worth, Poiret, Paquin, Doucet, Callot, Cheruit, Decroll, Premet, Lanvin, Jeanne Hallée, and Bernard) already expended a great amount of money to put out three hundred models twice a year, with the chance that only a few would be bought. It is for this show of hesitancy that Anne Rittenhouse explains away Paquin's absence, as others were absent due to their mobilization.

There was an intense money panic in the first week of the war in Paris so couturiers who remained open had to institute new payment terms.[295] On August 2nd the Chambre Syndicale de la

[290] Anne Rittenhouse, "Fashion Under Fire," *Vogue*, October 1, 1914, 41.
[291] Bass-Krueger and Kurkdjian, 22; and Evans, 102.
[292] Rittenhouse, 40-41.
[293] Ibid, 41; and Bass-Krueger and Kurkdjian, 252, 262.
[294] Rittenhouse, 40.
[295] Rittenhouse, 41.

Couture agreed that they could no longer afford to give credit to foreign buyers and would henceforth demand cash payment for all orders.[296] Premet, having lost Madame La Franc who suddenly died just before the start of the war, chose not to comply, and therefore saw increased business from buyers who did not have cash on hand.[297] Drécoll soon followed suit.[298] By November, though, houses abandoned the cash requirement for buyers and their biggest concern became obtaining fabric and trimmings.[299] The showings had a negligible financial reward and couture houses that had taken orders suddenly found themselves at a loss for the materials to fulfill their sales.[300] The much wider skirt of the new silhouette, which had consequently been named the "war crinoline," used between four and eight yards of fabric.[301] Mills stopped running, causing a paralysis in material trade, and while Rodier and Bianchini were open, they could only supply what they had already on hand.[302] Once the garments were made though, couturiers could not even promise that they would get delivered beyond Paris, further compounding issues with maintaining buyers.[303]

Madame Madeleine discusses in her letter that the house of Jeanne Hallée suffered the same blow to its business as every other couture house, largely due to the fact that its clientele was almost exclusively American.[304] Mme. Madeleine recalled that the house's salons were deserted and her salary was suspended as a result.[305] At the start of the war seamstresses agreed to *salaries de misère* (war wages) amounting to half their usual pay in order for the couture houses to remain solvent and open.[306] As shareholders in the house of Jeanne Hallée, it is likely that Mme. Marie and Mme. Madeleine both agreed to not take their normal salaries to this same end. Though the house of Jeanne Hallée did present its new collection in August of 1914, the fashion press did not widely report descriptions of the presented models,

[296] Evans, 102.
[297] Rittenhouse, 41.
[298] Evans, 102.
[299] Ibid.
[300] Bass-Krueger and Kurkdjian, 253.
[301] Ibid, 262.
[302] Rittenhouse, 41.
[303] Ibid, 41.
[304] Madame Madeleine, 4.
[305] Ibid.
[306] Bass-Krueger and Kurkdjian, 253.

and both M. and Mme. Angenard quickly became absent from Chambre Syndicale meetings for the remainder of the year, even though it appears that M. Angenard had been voted in as a Committee member in June of 1914.[307]

According to his service records, M. Marc Angenard, who was originally released from service in 1911, was recalled to the military on August 1, 1914.[308] He was mobilized to the 19th Territorial Infantry Regiment which was part of the 22nd Infantry Division involved in the Battle of the Ardennes, the Battle of the Meuse, the First Battle of the Marne, and the First Battle of the Aisne.[309] M. Angenard became a Battalion Commander on March 7, 1915 and by April of 1915 he was transferred to the 46th Territorial Infantry Regiment as part of the French Army's 10th Infantry Division based in Paris, which saw heavy fighting and suffered heavy casualties in the Battle of Vauquois (1915-1918).[310] He moved to the 26th Territorial Infantry Regiment in November of 1916 to relieve those lost in the Battle of Verdun and the Battle of the Somme.[311] On November 26th 1916 he took control of the 3rd Battalion of the 268th Territorial Infantry Regiment, but remained in the 26th, with several leaves, until he was demobilized on February 22nd, 1918.[312] During the war Battalion Commander Marc Angenard was cited multiple times and, as part of the 26th Territorial Infantry Regiment, was awarded the *croix de guerre* (War Cross) and the highest degree of the *légion d'honneur* (Legion of Honor), *Chevalier*, on April 18th, 1918.[313]

It is incongruous that, if Madame Marie's husband was indeed the "M. Angenard" listed as an elected committee member of the Chambre Syndicale de la Couture, he would maintain that elected

[307] Compiled Military Service Record, http://archives.paris.fr/s/17/etats-signaletiques-et-des-services-militaires/1079890/angenard/?&debut=0.
[308] Ibid.
[309] Ibid.
[310] Ibid; and "Lois et Décrets," *Journal Officiel de La République Française*, April 9, 1915, 2029; and "Lois et Décrets," *Journal Officiel de La République Française*, April 18, 1915, 2328; and "Lois et Décrets," *Journal Officiel de La République Française*, March 20, 1915, 1487.
[311] Compiled Military Service Record, http://archives.paris.fr/s/17/etats-signaletiques-et-des-services-militaires/1079890/angenard/?&debut=0; and "Lois et Décrets," *Journal Officiel de La République Française*, May 1, 1918, 3785.
[312] Compiled Military Service Record, http://archives.paris.fr/s/17/etats-signaletiques-et-des-services-militaires/1079890/angenard/?&debut=0; and "Infantrie," *Journal Officiel de La République Française*, December 11, 1916, 10670.
[313] "Renseignments Mondains." *Le Figaro*, May 11, 1918; and Compiled Military Service Record, http://archives.paris.fr/s/17/etats-signaletiques-et-des-services-militaires/1079890/angenard/?&debut=0.

position throughout the war even though he was clearly not present from 1914 to 1916, and only had minimal leave from 1917 to 1918. No representative from the house was present at the pivotal December 21st meeting of the Chambre Syndicale de la Couture in 1914. Several issues were discussed during that meeting, including an advertisement, jointly paid for by members, made in the American newspapers to indicate the opening dates for the 1915 collections, the ceasing of commercial rents, and The San Francisco Exhibition, for which houses were encouraged to participate. However, the meeting quickly dissolved into an intense discussion of German and Austrian membership in the union and, fueled by a letter from Poiret recommending the absolute exclusion of foreigners, a vote was cast to dissolve the union in hopes that it would "purge" the group of foreigners.[314] The vote passed almost unanimously, disbanding the union indefinitely.[315]

Considerable insight into Madame Marie Angenards's life during the war is provided by American author Marie Van Vorst (1867-1936) who worked as part of the American Ambulance Corps in France during the First World War. A New York City-born socialite during the Gilded-Age in America, Van Vorst and her widowed sister-in-law, Bessie Van Vorst, spent their lives living between France and America, both for work and for pleasure. They gained acclaim for their 1903 book *The Woman Who Toils: Being the Experiences of Two Ladies as Factory Girls,* after the pair went undercover at a pickle factory in Pittsburgh, a textile mill outside Buffalo, a variety of sweatshops in Chicago, a shoe factory in Massachusetts, and a cotton mill in the South, to learn about working women's lives. The book's introduction was even written by Theodore Roosevelt.[316] Van Vorst also wrote regularly for *Harper's Magazine*, *Good Housekeeping*, and other national publications.[317] During World War I, she volunteered as a field hospital worker at Neuilly, and during that time, between 1914 and 1915, she compiled her letters written about her experiences in the war zone into a book, *War Letters of an*

[314] Bass-Krueger and Kurkdjian, 24.
[315] Ibid.
[316] Blanche Cox Clegg, "Van Vorst, Marie Louise," in *American National Biography*, 2000, https://doi.org/10.1093/anb/9780198606697.article.1601890.
[317] Ibid.

American Woman, which she published in 1916. The letters were all hers, written to her friends and family, who included other influential female authors and members of New York and Europe's elite society.

As a New York socialite, Van Vorst spent much of her life frequenting the Parisian couture salons while she was vacationing in France, and her intimate knowledge of the house of Jeanne Hallée and Madame Marie, whom she had known for twenty years, provide some of the most intimate details about the woman as opposed to the commercial enterprise.[318] Van Vorst's letters begin when she fled Paris, where she was visiting before the war broke out, with her mother and servants to England.[319] She stayed on there to be trained by the Red Cross after her family left, but she was eventually told that she could not serve for Britain, so she worked on securing passage to Paris to go on her own.[320] Van Vorst returned to Paris in October of 1914, when she went to work under Mrs. Vanderbilt (née Anne Harriman), who was directing the Ambulance Corps in Neuilly.[321] In an October 22nd, 1914 letter, she writes: "[i]n Paris everything is opening slowly, although there is no trade whatsoever, and no one would want to dress and go about like a jay when every second person you see is in mourning."[322] She goes on to say "dresses are very short, up to the tops of the boots, and the whole style military; and gaiters are worn---long gaiters, which would please you, only there's no one to wear them, as I said."[323] By November 11th, 1914 though, she claims that Paris was beginning to get back to normal, shops were reopening, and there was a "loosening of the tension."[324] She writes of the couture industry on November 25th, 1914:

> [Everyone] has tried to go on; industries have tried to lift up their heads. Along the Rue de la Paix, now and again, the shops would open, blinds lifting up like the cautious opening of a half-shut eyelid, as if to see if there were anything worth looking at. And the commerçant, anxious to do a little business, eager to keep on some of the sorely dependent workpeople. Doucet has kept his entire staff "à tour de role"---one lot one week, the next week the other. Many shops do the same. At Jeanne Hallée's, poor little Fernande has lost one brother in the trenches. You would

[318] Van Vorst, 249.
[319] Ibid, 16.
[320] Ibid, 35.
[321] Ibid, 53.
[322] Ibid, 105.
[323] Ibid, 105-106.
[324] Ibid, 108.

> scarcely know her; she looks fifty years old. And all the others we know have husbands and brothers and lovers "à-bas."[325]

Though it is unclear who "Fernande" is at Jeanne Hallée, it is likely that she was the *vendeuse* assigned to Van Vorst's account in the salon. It is fascinating to hear Van Vorst's descriptions of the measures taken by the houses to retain their staffs and stay open, most notably, that they were not consistently open. Mme. Madeleine hints at this in her letter regarding her work during the war when she says that the salons are deserted.[326]

In December of 1914 Van Vorst, who had largely been living an anguishing and traumatic existence in the hospital she was working in, decided to leave the Ambulance Corps for Nice; from there, she would then go onto Rome to be with her fiancé.[327] Van Vorst writes about staying at the Villa Saint-Ange in Nice, the home of Madame Marie Angenard:

> This villa is nothing more or less than a palace, most beautifully furnished and all in the best of taste. I came down on the train with Mme. A., whose husband is shortly to be made Commandant, and we are alone here with the little girl, who is growing up intelligent and sweet, and it is a very agreeable *étape*. On the train, Mme. A. told me her life. She was born of a peasant family in Burgundy, in the simplest, poorest milieu. At sixteen, she came third class to Paris, with frs. 100 in her pocket, and that's all she had in the world. An unknown girl, she took the first omnibus she saw in the streets, asked one of the passengers for the address of a simple little hotel, and went there alone to seek her fortune. Her first position was that of lingère in a little shop at frs. 25 a month. Today she is a millionaire! She has a Paris house, a house at Saint-Cloud, a château on the Seine, and this villa at Nice, besides her maison de commerce. She married and had a son who died; and you know the rest of her life.[328]

While Van Vorst moved around frequently between France, Italy, and America during the first half of 1915, she was back in Paris for the summer. In one August 1915 letter she writes:

> I cannot tell you how perfectly lovely Madame Angenard has been to me. If you love me, you'll be glad and touched at her friendliness, her sisterliness, and her real goodness to me. I have in her an honest and true friend. I always have had. To-day she lunched here with me, with little Nicole. As you know by now, she has given me, to inhabit as much as I like, a beautiful little house on her estate. The Saturday before I went to Mme. de S.'s, the eve of the fifteenth of August---the Feast of Mary--- spent at her château. As I wrote, two hundred soldiers are quartered in her grounds, sleeping on straw in the old farm buildings and commanded by Mme. de S.'s cousin, the Comte de Puy. We had just seated ourselves at dinner when outside the château gathered a little group of the soldiers with their musical instruments, and they played for her their best selections in honour of her fête, for she is called, as you know, Marie. We both stood there in the window,

[325] Ibid, 113-114.
[326] Madame Madeleine, 4.
[327] Van Vorst, 132.
[328] Ibid, 131-132.

> whilst the men, in their light blue uniforms, played their martial tunes. In the distance was the fountain, splashing and dashing its waters. A little further on, the clock on the old church rang the hour; and far, far away, muffled but audible, was the sound of the guns at Soissons. You can't think how impressive it was---and how sad. Mme. Angenard went down the steps to thank the soldiers. She was all in white, and over her dress a dark-blue Chinese embroidered coat, and her little girl came down and stood by her side, and the leader of the band brought a great bunch of country flowers, gathered and arranged by soldiers, and presented them to the chatelaine for her fête. Later in the evening, the Comte de Puy and Madame Angenard and myself stood in the starlight by the fountain, and we talked of the war.[329]

Her other August 1915 letters provide more context to the first letter. She explains that Mme. Marie had picked Van Vorst up in her motor car to bring her to her lovely château, the Château d'Equevilly, which she, herself, bought.[330] Van Vorst describes the château as a "François Premier property, surrounded by great moats all grown in with ivy and grass. Her château itself is modern, but her gardens and fields are too lovely for words."[331]

Van Vorst explains that Madame Marie had four hundred soldiers quartered in the farms of the property, and the Commandant leading the men was the Comte de Puy, the cousin of one of Van Vorst's cousins, the Marquise Suzanne de Sers whom she calls "Lottie."[332] Madame Marie offered Van Vorst the use of one of the stone buildings adjacent to her property, which Van Vorst described as "one of the sweetest little bits of masonry you ever saw in your life. It is part of an old tower, built in the time of François I.---unchanged, pinkish brick and brown stone…built for the archers to climb up into and from its windows to look over the wonderful Norman plains for their foes."[333] Madame Marie not only took Van Vorst in, she took charge of decorating the building's interior, from choosing the paint and the wallpapers "with her exquisite taste," and putting in a bathroom.[334] About Madame Marie's kindness, Van Vorst says: "I can't forget the generous sweetness of my old friend, for whom I've always had an affection and whom I have known now for twenty years. Of course, her mania is to furnish and install, but it's very nice that she wants to include me in this exquisite installation. I felt quite differently about the

[329] Ibid, 244-245.
[330] Ibid, 247.
[331] Ibid.
[332] Ibid.
[333] Ibid, 248.
[334] Ibid, 249.

country when I left it this time."[335] It is likely that Mme. Angenard purchased the Château d'Equevilly sometime just before the start of the war, as it was not a listed address for her anywhere until after the war. This means that during the war and after, Mme. Angenard owned four very grand homes throughout France: the Château d'Equevilly, the Villa Saint-Ange in Nice, the large townhouse she and her husband built on the Seine on the Quai d'Orsay, and the home in Saint-Cloud. If nothing else speaks to the success of the house of Jeanne Hallée, the financial success of Mme. Marie, who was born into poverty and did not marry into money, should. This richly detailed account brings to life the kind and generous woman behind the commercial success, a woman who is yet uncredited for her contributions to a male-dominated industry and history.

The Chambre Syndicale de la Couture may have disbanded at the end of 1914, but the Panama-Pacific International Exposition, a world's fair held in San Francisco, from February 20 to December 4, 1915, did feature the leading Parisian couturiers Beer, Callot Soeurs, Chéruit, Doeuillet, Doucet, Jenny, Jeanne Lanvin, Martial & Armand, Paquin, Premet, and Worth.[336] The couture trade union had recognized in December their need to strengthen the position of Parisian couture abroad, and the Panama-Pacific International Exposition, a world's fair, was the perfect opportunity to do so. In April of 1915 Monsieur Aine, the former president of the Chambre Syndicale de la Couture, wrote a letter to a friend in New York regarding the conditions in Paris, and his comments were published in an article for *Women's Wear*. Aine explained that the copyright of reproductions of designs of the gowns exhibited in San Francisco were given to Lucien Vogel, editor of the *Gazette du Bon Ton* to reproduce in special issues of the publication.[337] M. Aine also shares that the houses of Agnès, Jeanne Hallée, Margaine Lacroix, Elise Poiret, and Marthe Wingrove did not present at San Francisco "because of hesitation to send models at such a time."[338] His comment suggests that Jeanne Hallée was not only invited to present at the exposition, meaning they were an active member of the union, but that they were

[335] Ibid, 249.
[336] Bass-Krueger and Kurkdjian, 24.
[337] E. Aine, "M. Aine Tells of Paris Conditions," *Women's Wear Daily*, April 7, 1915, 4.
[338] Ibid.

considered one of the leading couturiers at the time. The San Francisco International Exposition was a raving success for Parisian couture and touted as "proof of France's vitality and of [our] fine industry at a critical time when Americans may have doubted it."[339] Two special issues, one in French and one in English, of the *Gazette du Bon Ton*, which had suspended publication at the start of the war, were published by Vogel and Condé Nast to promote the San Francisco International Exposition in both France and the United States.[340]

The spring openings duly took place in February 1915, for which Jeanne Hallée presented new models along with Callot, Premet, Lanvin, Drécoll, Worth, Chéruit, Paquin, Doucet, Doeuillet, Bernard, Beer and Jenny.[341] Several Jeanne Hallée models were featured in the February and March 1915 issues of *Harper's Bazaar*, and the fashion correspondent, Nita Norris, pointed out the house's modern version of the wasp waist exaggerated by the wide and full skirts of the fashionable silhouette.[342] Waistlines were wildly divergent from house to house that season: "from the armpits down to the knees with a recklessness which takes no accounting of nature."[343] Norris makes the point that, in past seasons, a model was seen as smart because of how it reflected the skill, ability, artfulness, and foresight on the part of the couturier, but this season, the smartest models were such simply because of their beauty, because of the heart that went into creating something so beautiful through such difficulties.[344] And the two Jeanne Hallée models sketched for the article were indeed very beautiful, ethereal and nymph-like, with one made of tiered white tulle strewn with pastel flowers, and the other with tiered scalloped skirts of rose taffeta embroidered in silver and clouded in silver lace.[345] Norris also points out that there were no races or social events for buyers to see *mannequins* wearing advance models, and the fifty or so buyers who

[339] Bass-Krueger and Kurkdjian, 383.
[340] Ibid.
[341] Evans, 103.
[342] Nita Norris, "Before the Spring Openings," *Harper's Bazaar,* February 1915, 51.
[343] Ibid, 50.
[344] Ibid.
[345] Nita Norris, "On the Eve of the Openings," *Harper's Bazaar*, March 1915, 42-43.

were in Paris for the openings did not socialize: "these men and women have taken their lives into their hands," she said.[346]

On March 6th, 1915 a short statement was made the by the silk industry in Lyon regarding the availability of materials. "We had to let all our friendly customers know that, despite the events, we were ready; that all the houses had kept their workshops open; that the silk, ribbon, woolen, lace, embroidery industries, trimmings, fashion items, lingerie, had established their collection of novelties for the spring and summer seasons, and were ready to give their usual assistance to foreign designers and milliners." [347] Shortly after the war broke out German troops began to occupy and destroy French cotton and wool factories in Northeastern France.[348] The silk factories in Lyon began to adapt their factories to also weave wool fabrics to meet demand, but even so over the course of the war silk became cheaper than wool.[349] The Lyonnais silk industry therefore worked closely with the couturiers to incorporate more silk into their collections, which greatly influenced wartime silhouettes.[350] Just as Madame Marie described in the 1908 *American Register* interview, the drape and physical qualities of fabrics determined their use and therefore the resulting model. The statement by the silk industry in Lyon discussed one such meeting of all of the couturiers at the Headquarters of the Chambre Syndicale in March of 1915, where twenty members were listed as present, including Jeanne Hallée, referred to as "Diémert," for a meeting with various fabric and trim suppliers.[351] Though the Chambre Syndicale de la Couture didn't officially reorganize until May 5th, 1915, including only French-born members, the collective of couturiers at this time clearly held influence and continued working through its absence.[352]

There was at the same time, though, another couture trade union, the *Syndicat de Défense de la Grande Couture Française* (Syndicate for the Defense of French Haute Couture), founded on June 14,

[346] Ibid, 42.
[347] "France (Circulaire de La Chambre Syndicale de La Couture)," *Bulletin Des Soies et Des Soieries de Lyon*, March 16, 1915, 3.
[348] Bass-Krueger and Kurkdjian, 23.
[349] Ibid.
[350] Ibid, 276.
[351] "France (Circulaire de La Chambre Syndicale de La Couture)," 3.
[352] Bass-Krueger and Kurkdjian, 25.

1914 to defend against the copying of Parisian models. The Defense Syndicate held most of the same missions and goals as the Chambre Syndicale, but it highlighted piracy of models by foreigners as the most important issue facing the couture industry, and the membership was far more exclusive for couturiers, though not limited to couturiers.[353] Poiret was president, Jacques Worth the vice president, Chéruit the treasurer, and Louis Rodier of the textile firm, the secretary. Other members included Paquin, Doucet, Lanvin, Jenny, Premet, Callot Soeurs, fashion magazine publisher Lucien Vogel, and the textile firm Bianchini-Férier.[354] There is no evidence to suggest that Jeanne Hallée was ever a member of the Defense Syndicate, and no matter how much the union claimed to represent the interests of the entire industry there were numerous obvious absences to their roster including Doeuillet and Boué Soeurs.[355]

The Defense Syndicate sponsored its own fashion magazine edited by Lucien Vogel beginning in July of 1915 called *Le Style Parisien*.[356] The magazine was aimed at preemptively providing French models in print before foreign magazines could, and its editors claimed that it was supported by French couturiers and manufacturers, designed by French artists, produced by French publishers, and was printed in Paris.[357] The magazine only published the work of the couturiers who were members of the Defense Syndicate and therefore Jeanne Hallée's absence lends to the belief that the house was never a member.[358] Jeanne Hallée was also absent from the Defense Syndicate's November 1915 French Fashion Fête, an exhibition of sponsored Parisian models at the Ritz Carlton in New York organized by *Vogue* editor Edna Woolman Chase, the point of which was to reassert French dominance in fashion following the previous year's *Vogue*-sponsored American Fashion Fête.[359]

In a perhaps cheeky counter point, Jeanne Hallée sent 200 models to New York that same month. *Women's Wear* announced the trip stating that the "premier vendeuse" of the house had sailed for

[353] Ibid, 382.
[354] Ibid, 382.
[355] Ibid.
[356] Ibid, 25.
[357] Ibid, 423.
[358] Ibid.
[359] Evans, 107.

America with models "destined for private clients of the house" with some "made specially to order on the measurements of certain clients and are for immediate delivery while other models will be arranged as an exhibit, where private clients only will be invited."[360] Madame Madeleine writes in her letter that Madame Marie asked her to make another trip to America, like the one she made in 1912, for which she brought back 100,000 francs.[361] Mme. Madeleine's family was opposed to the trip because of the risk of German submarine attacks on transatlantic ships, but she decided to go to honor Mme. Marie's request and returned having only made 40,000 francs.[362] By November of 1915, the Defense Syndicate was fraught with internal issues which Poiret exacerbated with stringent regulations ostracizing nearly the entire American market, which the industry relied heavily on, as evidenced by Mme. Madeleine's dangerous 1915 voyage.[363] The union did not survive past the war.[364]

The house of Jeanne Hallée continued to have seasonal openings but their models were not as frequently covered in the fashion press; those that were covered mostly represented lingerie and tea gowns, and the models which did appear in *Harper's Bazaar* for the Spring 1916 season were wildly divergent from one another.[365] However, among the models featured that year, numerous Jeanne Hallée lingerie models were included in the October 1916 issue of *Les Élégances Parisiennes*.[366] In April of 1916 Lucien Vogel and Hachette launched a new fashion magazine, *Les Elégances Parisiennes,* which was to be the official publication of the *Délégation des Industries Créatrices de la Mode* (Delegation of Creative Fashion Industries), a new trade union which included far more fashion and textile industries than the Defense Syndicate.[367] Jeanne Hallée's inclusion in *Les Elégances Parisiennes* made more sense than in *Le Style Parisien,* as the former not only presented lingerie models in its pages; the *Délégation des Industries Créatrices de la Mode* included couture lingerie in its membership. The house of Jeanne Hallée

[360] "La Haute Couture," *Women's Wear*, November 26, 1915, 27, 35.
[361] Madame Madeleine, 4.
[362] Ibid.
[363] Bass-Krueger and Kurkdjian, 382.
[364] Ibid, 374.
[365] "Designs from Paris," *Harper's Bazaar*, February 1916, 71–72.
[366] "Les Petits Details de La Mode," *Les Élégances Parisiennes*, October 1916, 38.
[367] Bass-Krueger and Kurkdjian, 27, 424-425.

was still heavily involved in the production of lingerie, and most middle-American newspapers which continuously reported on the house, did so to describe the latest lingerie, negligée, tea and boudoir gown models. In its first issues, *Les Elégances Parisiennes* discussed the struggling lingerie industry, most notably how lingerie exports had fallen since the start of the war due to the loss of British and Belgian buyers.[368]

Vogel and Hachette also published several specialty publications such as *Les Blouses* (September 1916), *Les Tailleurs de Paris* (October 1916), *Les Elégances du Soir* (in 1917), and *Les Chapeaux des Elégances Parisiennes* (1917).[369] Several Jeanne Hallée blouses were featured in the September 1916 specialty issue *Les Blouses,* where the editors write: "originality of this winter's blouses will lie mainly in the art of trimmings, because their shape seems extremely simple."[370] Each Jeanne Hallée blouse was made of a crêpe georgette and decorated with antique mesh.[371] However, none of the lingerie or blouse models presented in either publication are in any way remarkable, and one notices that almost all lingerie designs presented in the magazine, from any establishment, are indistinguishable from the others. This lack of a distinct style is in contrast to most of the other houses in 1916. For the August 1916 openings, Paris seemed to be reborn with restaurants and hotels crowded with buyers, who raved of the more satisfactory and enlightening showings than were noted in the previous two years.[372]

Even so, one 1916 Jeanne Hallée brown silk taffeta evening coat (P81.15.4) trimmed in fur, survives in the collection at the Museum at the Fashion Institute of Technology (fig. 29). The wide-cut, ankle-length evening coat features a full shoulder capelet and brown-dyed ostrich plume feather collar. The label identifies the coat as from the fur department of the house with the added term "fourrures" at the top of the house's name. The skirt of the coat which is gathered into the waistline is over six yards around, and the body of the coat was further decorated with self-fabric ruched appliquéd bands. The

[368] Ibid, 28.
[369] Ibid, 429.
[370] "Les Blouses pour cette Hiver," *La Blouse,* 1916, 18.
[371] Ibid, 18-19.
[372] Evans, 109.

amount of fabric, though, is deceiving and appears to be a far more luxurious use of materials than it really was. When the price for wool soared due to lack of supply and a rising demand, going from 1.95 francs in the summer of 1915 to 7.50 francs in the summer of 1918, the cost of silk dropped dramatically.[373] Taffeta, the fabric used in the surviving Jeanne Hallée model, decreased from 5.90 to 2.95 francs, making it a far less expensive material to use, and making the exorbitant use of material less of an obvious luxury. [374] The interior of the coat speaks more to availability and cost of materials, because the brown silk satin lining of the bodice does not extend past that waistline, with the skirt of the coat remaining unlined.

Parisian couturiers launched a new silhouette at the start of 1917 called the "barrel silhouette," which was longer and straighter than the "war crinoline." and used far less fabric, though it did require clients to update their wardrobe.[375] In March of 1917 almost all the daily general information newspapers in Paris published the same announcement on the Spring 1917 openings, listing the houses which would hold them: Paquin, Margain Lacroix, Beer, Reverdot, Martial et Armand, Agnès, Georgette, and Jeanne Hallée.[376] The press coverage of the house of Jeanne Hallée greatly increased that season. Several sketches of Jeanne Hallée models were featured in *Les Élégances Parisiennes* and *Les Modes,* and each in the new silhouette which appeared to have suited Mme. Marie's sensibilities far more than the "war crinoline," as evidenced by the success of the house that season.[377] However, a true picture of the success of the house can be found in one of the full-page photographs featured in *Les Modes* (fig. 30).[378] A slightly different version of the model, a "grand" evening gown of lamé covered with midnight blue tulle,

[373] Bass-Krueger and Kurkdjian, 276.
[374] Ibid.
[375] Ibid, 29.
[376] "L'Exportateur Francais, " *La Loi*, March 7, 1917, 2; and "L'Exportateur Francais," *Le Temps*, March 8, 1917, 4; and "L'Exportateur Francais," *Journal Des Débates Politiques et Littéraires*, March 8, 1917, 4; and "L'Exportateur Francais," *Le Petite République*, March 10, 1917, 4.
[377] "Robe de Dinner Par Jeanne Hallée, Diémert & Cie Succrs," *Les Modes*, August 1917, 21; and "Grande Robe Du Soir Par Jeanne Hallée - Diémert Cie. Succrs." *Les Modes*, August 1917, 11; and "Les Derniers Creations de La Mode," *Les Élégances Parisiennes,* May 1917, 3.
[378] "Grande Robe Du Soir Par Jeanne Hallée - Diémert Cie. Succrs.," *Les Modes*, August 1917, 11.

featuring a sheer and entirely beaded over-bodice dotted with blue rhinestones, actually survives today in the Costume Institute's Collection at the Metropolitan Museum of Art (fig. 31).

The gown is incomparable to any other surviving from the house's history, with its' unparalleled materials and construction. The straight silhouette features a dropped waist located at the hips and trained straight underskirt of lamé brocaded with pale pink silk roses. The bodice and three-tiered overskirt are made of fine golden-brown silk tulle, heavily embroidered in gold, crystals, and beading in a floral motif. The underbodice features a banded bustline of cream silk net and mousseline which also makes up the short, slit sleeves trimmed in gold fringe. The evening gown was purchased by the Costume Institute in 1981 with eight other garments from the 1909-1914 period, six of which had Jeanne Hallée labels.[379] These included the "minaret" gown from 1913, the harem-pant and tunic variation from 1911-1912, the voided velvet princess-line afternoon or dinner dress from 1912, and the two a-symmetrical sleeved princess-line evening gowns from 1909, all of which are arguably the most valuable Jeanne Hallée garments surviving from this time period. But most interestingly is that, of the remaining three unlabeled gowns in the purchase, a short, unfitted, and dropped waist pale pink silk dress (1981.328.2), embellished with overall small white seed beads on the bodice, features the exact same sleeves as the gold rose-brocaded gown, identifying it as another Jeanne Hallée model. Both gowns encompass vaguely classical and Eastern inspirations, and their straight silhouettes with dropped waistlines located at the hips, and heavily beaded and metal worked surfaces look towards the future evening styles of the 1920s.

The house's success during the war years was short-lived though. On May 11, 1917, 180 *midinettes* (seamstresses) from Jenny walked out to strike for better wages and reduced work hours called the "English work week," after which they were followed by 10,000 more *midinettes* from thirty-two other houses.[380] The group organized around the collective decision by the couture houses Beer, Callot Seurs, Chéruit, Doeuillet, Jenny, Lanvin, Paquin, Poiret, Premet, and Worth to cut a half-day of wages by

[379] de Montebello, 32-33.
[380] Bass-Krueger and Kurkdjian, 30.

closing the ateliers on Saturday afternoon.[381] On May 17th, 1917 *Le Matin* described the tumultuous scenes taking place in front of various establishments including Jeanne Hallée and the large department store Galeries Lafayette, whose workers had just joined the strike, adding more than three thousand to the protestors' numbers.[382] The workers were understandably incensed by the disparity between the economic vitality of the couture industry, evidenced by the wealth held by couturiers like Madame Angenard, and their own desperate finances.[383] After eleven days, the midinettes obtained a raise and the passage of the English work week, but in doing so they encouraged more organized protests.[384] By the end of May, more than 31,000 workers from the dress, textile, and leather industries were all striking for wage increases, and by June seventy-one branches of French industry were striking, totaling more than 133,000 workers.[385]

Paquin was ultimately the one to lead the negotiations after she was elected President of the Chambre Syndicale following M. Aine's resignation for refusing to participate in, what he called, a "revolution."[386] However, it's clear that even after the raises and English work week were granted, there was still an obvious struggle between the interests of the business of couture and those of the workers, in striking parallel to the issues in the couture industry at the turn of the twentieth century before the reorganization of the Chambre Syndicale de la Couture, which also centered around a lack of one all-encompassing functioning union. The treasurer of the Chambre Syndicale stated at that time that "considering the workforce [the Chambre Syndicale] must represent, [it] remains very small, and its voice is lost in the deafening noise of associations of greater scope."[387] In the midst of the strike, the Chambre Syndicale reiterated the absolute need for a collective body of employers to organize, essentially in order to be stronger in case of attack, such as was posed by the strike. The answer was found in the expansion

[381] Ibid, 454.
[382] "Le Grève Des Midinettes," *Le Matin*, May 17, 1917, 2.
[383] Bass-Krueger and Kurkdjian, 454.
[384] Ibid.
[385] Ibid, 30.
[386] Ibid, 469.
[387] Ibid, 381.

of membership for the Chambre Syndicale, which subsequently grew from 97 members in 1917, to 125 in 1918, and 130 in 1920, by engaging more members from mid-size and small houses.[388] "Angenard" is listed as present for the first time since before the war at the Committee meeting for the Chambre Syndicale on June 27, 1917.[389] It was only the second meeting where Paquin was acting as president following the resignation of M. Aine. Angenard is again present on July 5, 1917 for the official election to replace M. Aine with Mme. Paquin, then again at the Committee meeting of July 18, 1917 to further discuss workers' wages.[390]

At the end of May 1917, Jeanne Hallée begins to be featured almost weekly in the womens' fashion column "Propos Feminins" written by Camille Duguét in *Le Figaro*.[391] Mlle. Camille Duguét was an important journalist in promoting fashion to French women during the war.[392] By 1917 she had worked for *Les Modes*, *Chiffons*, *la Revue Mondaine Illustrée*, and in July of that year Hachette had recruited her for *Les Elegances Parisiennes*, to keep in touch with all the couturiers and stay abreast of their new collections so the magazine could feature the most successful of the newest designs.[393] It appeared, though, that her connections allowed her to publish those models not featured in the magazine, in other publications. From May of 1917 to February of 1919, Camille Duguét and her 1918 successor, Rosine, regularly covered the models of the house of Jeanne Hallée which included day dresses, evening gowns, lingerie and tea gowns, suits, coats, and wedding gowns. Other couturiers frequently covered in the column were Lucile, Martial & Armand, Agnès, Hulton, Royant, Georges, and Weil. The column was broken up into two separate sections. The bulk of it was under the heading "Propos Feminins," where

[388] Ibid, 374.
[389] Association générale du commerce et de l'industrie des tissus et des matières textiles, "Séance Du Comité Du 27 Juin 1917," *Bulletin Bimensuel de l'Association Générale Du Commerce et de l'industrie Des Tissus et Des Matières Textiles* 34, no. 312 (May 1917): 361–69.
[390] Association générale du commerce et de l'industrie des tissus et des matières textiles, "Séance Du 5 Juillet 1917," *Bulletin Bimensuel de l'Association Générale Du Commerce et de l'industrie Des Tissus et Des Matières Textiles* 34, no. 313 (August 1917): 505–9; and Association générale du commerce et de l'industrie des tissus et des matières textiles, "Séance Du Comité Du 18 Juillet 1917," *Bulletin Bimensuel de l'Association Générale Du Commerce et de l'industrie Des Tissus et Des Matières Textiles* 34, no. 313 (August 1917): 530–31.
[391] Camile Duguet, "Propos Feminins," *Le Figaro*, May 29, 1917, 3.
[392] Bass-Krueger and Kurkdjian, 42.
[393] Ibid, 429.

descriptions of popular styles of the houses and models were given with sketches. A second portion under the heading "Entre Nous" read like paid-for advertisements of the houses featured in the longer column. For example: "The union of France and America was achieved for a long time by Jeanne Hallée, who is mentioned above. It was she who dressed the wealthy Americans and the most elegant Parisians. Today, exquisite little war robes, 3, rue de la Ville-l'Eveque."[394] These short snippets featured grandiose claims and ended with the address of the house, suggesting that they were in fact purchased advertisements. This begs the question of whether the entire column was paid for by the presented houses. The sketches and descriptions of Jeanne Hallée models in the column are so numerous and incongruous that they cannot be fully examined and included in this paper, but they, and the "Propos Feminins" column offer a fantastic opportunity for further research.

Jeanne Hallée was one of the couture exhibitors at the May 1917 *Foire de Paris* (Paris Fair), for which the house was lauded for its "Russian Ballet" and "esthetes" inspired models which were heavily embroidered but were otherwise unadorned in a "pure and French taste." [395] One publication said about the house at this time: "we recognize the hand of the one who, before the war, dressed wealthy American women, and who today knows how to bend her fantasy to little charming dresses, more particularly created for the Parisian." [396] This comment suggests that the house was adjusting its models to suit the sensibilities of the available clientele, rather than its previously most lucrative American clientele who are no longer making the seasonal pilgrimage to Paris due to the war. One of the models presented at the fair and sketched in *Women's Wear* is a blend of the popular 1911 harem-pant and tunic variation and the aesthetic-influenced embroidered tunic look popular in 1917.[397]

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[394] Translation by author: "*L'union de la France et l''Amérique a été réalisée de long-temps par Jeanne Hallée, don't il est fait mention plus haute. C'est elle qui habillait les riches Américaines et les plus élégantes Parisiennes. Aujourd'hui, petites robes de guerre exquises, 3, rue de la Ville-l'Evêque*." Camile Duguet, "Entre Nous," *Le Figaro,* May 29, 1917, 3.
[395] Translation by author: "*D'un gout autrement pur et francais*." Camile Duguet, "Propos Feminins," *Le Figaro,* May 29, 1917, 3.
[396] Translation by author: "*On y reconnait la main de celle qui, avant la guerre, habillait les richissimes Américaines, et qui sait aujourd'hui plier sa fantaisic à de petites robes toute de charme, plus particulièrement crées pour la Parisienne*." Ibid.
[397] "Jeanne Hallée Model," *Women's Wear*, June 8, 1917, 1.

The Chambre Syndicale supported couturiers exhibiting at several other fairs and exhibitions in Lyon and in Madrid, and it took over the initiative to organize an exhibition with the French Ministry of Commerce to be held in Zurich in August of 1918 to combat German and Austrian competition.[398] On July 16, 1918, Paquin, as president of the Chambre Syndicale, again invited designers to participate in the Paris Fair, proclaiming that, "We must show, once again, both to France and to countries abroad, that our couture exists, works, and is thriving. The bulletins of the Foire, sent all over world, are indeed the best publicity."[399] In order to reduce the sacrifice of exhibitors, Paquin limited, the total price for the exhibition of a dress at 200 francs, and limited the total number of dresses at two.[400] The following houses registered as exhibitors: Barotte, Beer, Bourniche, Marie Claverie, Chéruit, Detrois, Dœuillet, Garrigue, Jeanne Hallée, Jenny, Jeanne Lanvin, Martial-Armand, Mennessier, Paquin, Redfern, Réverdot.[401] "Angenard" was present at the meetings which discussed the Fair as well as most of the remaining meetings during the war, which discussed workers' wages and negotiations over establishing a minimum wage. These meetings are evidence of the growth of the union by 1918, as nearly fifty houses are listed as present in some meetings.[402]

The war reached Paris in earnest in March of 1918 as Germany began to bombard the city with long-range bombs as a form of psychological warfare.[403] By the summer, some couture houses closed their premises in Paris to open branches in Deauville and Biarritz near summer resorts and casinos.[404] While the "Propos Feminins" column in *Le Figaro* frequently presents summer Jeanne Hallée models made for the resorts and casinos, the house never pursued branches outside of Paris. In fact, following the overwhelming success of the house of Jeanne Hallée in 1917, the house received minimal press coverage

[398] Bass-Krueger and Kurkdjian, 386.
[399] Ibid.
[400]Association générale du commerce et de l'industrie des tissus et des matières textiles, "Séance Du 16 Janvier 1918," *Bulletin Bimensuel de l'Association Générale Du Commerce et de l'industrie Des Tissus et Des Matières Textiles* 35, no. 315 (February 1918): 330.
[401] Ibid.
[402] Association générale du commerce et de l'industrie des tissus et des matières textiles, "Séance Pléniere Du 21 Février 1918," *Bulletin Bimensuel de l'Association Générale Du Commerce et de l'industrie Des Tissus et Des Matières Textiles* 35, no. 315 (February 1918): 338–39.
[403] Bass-Krueger and Kurkdjian, 33.
[404] Ibid.

throughout 1918, apart from the column in *Le Figaro.* Madame Madeleine shares in her letter that in 1918, following the strike, the German bombing of Paris, and material restrictions for American imports, Madame Marie grew tired of business and fearful of even greater losses.[405] Having already amassed a large fortune earned from her couture house, she began to look for someone to purchase the house of Jeanne Hallée.[406] In the meantime, the American entry into the war in April 1917 and the German defeat at the Second Battle of the Marne on August 6, 1918 signaled the start of the end of the war, with a rapid Allied advance culminating in the armistice on November 11, 1918, followed on June 28, 1919 by the Treaty of Versailles.[407] However, the couture house had changed hands again, and for the first time in nearly thirty years, Madame Marie Angenard was not involved in the house of Jeanne Hallée.

[405] Madame Madeleine, 4.
[406] Ibid.
[407] Bass-Krueger and Kurkdjian, 35.

CHAPTER FIVE

ANCIENNE MAISON JEANNE HALLÉE 1919-1926

Many new and successful couture firms opened after the end of the First World War while others which opened during the war, like Chanel, Lucien Lelong and Jean Patou prospered. There was an overall societal movement away from the social and political traditions of the nineteenth century, and Parisian couture, like the rest of the world, saw a changing of the guard, so to speak. Couturiers who had been extremely successful prior to the start of war, like Poiret and Paquin, gradually lost their significance by the end of the 1920s. The house of Jeanne Hallée was another casualty of the war and this forward momentum, gradually losing its presence and significance over the course of the first half of the 1920s. However, not one, but three subsequent couture houses vied for Jeanne Hallée's place in the industry, playing what can only be described as a comically disjointed game of musical chairs.

One of these houses, which opened at the end of the war, was that of Madeleine & Madeleine. A pair of cousins, both known as (but not named) Madeleine, who had long been employed in Parisian couture, opened the house in 1919 just steps from the Arc de Triomphe, at 104 Avenue des Champs-Elysées.[408] One of the Madeleines was none other than Mme. Madeleine, the première vendeuse of Jeanne Hallée. Sometime in 1913, a man named Monsieur Edouard de Souza approached Mme. Madeleine with an offer to find her the capital to open up her own couture house.[409] M. de Souza was at the time an employee of Emery Embroidery, a small atelier on the rue de la Paix that was subcontracted by the house of Jeanne Hallée, though he opened his own embroidery business shortly after approaching Mme. Madeleine. [410] Mme. Madeleine was interested in the offer; in her letter she describes

[408] Emily Banis Stoehrer, *Embroidered Dreams: Designs from The House of Madeleine & Madeleine* (Boston: Museum of Fine Arts, 2014), 9.
[409] Madame Madeleine, 4.
[410] Ibid; and Stoehrer, 61.

tiring of working for the benefit of others and she recognized the profits made by Mme. Angenard as something she aspired to.[411] The pair decided to form a partnership with one of Mme. Madeleine's cousins, Mlle. Madeleine, who had been a *modéliste* (an assistant designer) at the couture houses of Paquin, Callot Soeurs, and Drécoll.[412] However, the subsequent start of the war halted their plans, though their conversations and planning continued.[413]

When Madame Marie Angenard decided in 1918 that she no longer wanted to play an active part at Jeanne Hallée, she offered Mme. Madeleine the house in collaboration with two other people, whom Mme. Madeleine did not name.[414] Mme. Madeleine discusses in her letter how heartbroken she was over the offer because she greatly wanted to take it, but she had already made promises to M. de Souza. However, in a strange role reversal, M. de Souza ended up securing the capital for the house of Madeleine & Madeleine by convincing Madame Angenard to transfer her capital of Jeanne Hallée to the new house, which would be located at the rue de la Ville l'Evêque premises. However, the deal that eventually took place led to the sale of the house of Jeanne Hallée to another unrelated purchaser, and Mme. Marie promising 300,000 francs as only one of several other financial backers. It is unclear if Mme. Marie or M. de Souza eventually assembled the rest of the shareholders, but the resulting group was made up of old French nobility and commercial businessmen and bankers: M. Marquis d'Harcourt (Etienne-Georges-Bernard), M. le Count de Montaigu (Hubert), M. Baron de Sommevert, Count de Souza (Edouard), M. Angenard (Marc), M. Sansrefus (Gaston), M. Van de Meirssche (Joseph), and Mr. Bode (Emile).[415] Ownership of the couture house was held by these shareholders and managers who made up the "Société Madeleine & Madeleine," to which Mme. and Mlle. Madeleine reported in day-to-day

[411] Madame Madeleine, 4.
[412] Stoehrer, 61.
[413] Madame Madeleine, 4.
[414] Ibid.
[415] "La Haute," *La Renaissance*, May 10, 1919.

operations.[416] An apartment at 104 on the Champs-Elysees was rented at a good price, and the house of Madeleine & Madeleine was created with a total capital of 1,500,000 francs.[417]

In the meantime, the press coverage of Jeanne Hallée models in *Le Figaro's* "Propos Feminins" continued as usual through February of 1919.[418] It wasn't until August, that there was any indication that the house of Jeanne Hallée had changed hands. On August 20th, 1919 *Women's Wear* published three sketches from "Suzanne, successor to Jeanne Hallée."[419] *Women's Wear* offered more background information on Suzanne in an October article which identified her as the dressmaker who once occupied two small rooms on the rue de Chaillot, "working for a private set of Parisiennes."[420] Later she moved to rue Godot de Mauroy, and was then known as Suzanne Weibel.[421] At that time she became quite well known to American buyers, presenting ten to twelve models each season for export to America.[422] This small number of models meant that she was not eligible to be a member of the Chambre Syndicale prior to the purchase of the house of Jeanne Hallée, and once she did, the house did not actually have an opening in August of 1919.[423] However, Mme. Suzanne was determined to revive the prominence of Jeanne Hallée, and press coverage implies that she chose to maintain the house under that name, in conjunction with her own. However, the 1921 Didot-Bottin directory still lists the house as "Jeanne Hallée, Diémert et Cie." suggesting not only that the house never changed its name, but that the original company formed in 1911 may have actually never been altered.[424] Instead, Mme. Suzanne could have just purchased Mme. Angenard's shares in the already established company.

Mme. Suzanne was suddenly occupying very large quarters. Beginning in September of 1919 and through 1921, the house of Jeanne Hallée continually advertised in various Parisian newspapers for shop

[416] Stoehrer, 9.
[417] Madame Madeleine, 5.
[418] Rosine, "Propos Feminins," *Le Figaro*, February 28, 1919, 3.
[419] "Three-Piece Suit," *Women's Wear*, August 20, 1919, 5; and "Black Velvet Dress," *Women's Wear*, August 20, 1919, 9; and "Black Satin and Tulle Evening Gown," *Women's Wear,* August 20, 1919, 32.
[420] "Designs of Distinction by Suzanne," *Women's Wear*, October 16, 1919, 3.
[421] Ibid.
[422] Ibid.
[423] Ibid.
[424] *Annuaire du Commerce Didot-Bottin* (Paris, 1921), 743, 1174, 1228.

boys, designers with sketching experience, English-speaking saleswomen, mannequins, *premières* and *secondes* (first and second hands) for the dress, coat, suit, and lingerie departments, as well as a business manager.[425] This suggests that the majority of the previous staff left when Mme. Angenard sold her share of the business. In 1920, the *Garment Manufacturers Index* provided extended entries on each of the influential Parisian couture houses in the American market, with descriptions of the most recent styles presented. Both the houses of Jeanne Hallée and Madeleine & Madeleine are included. The entry on the house of Jeanne Hallée states: "The old firm of Jeanne Hallée now belongs to M. Kamp and is directed by his wife, Madame Suzanne, who has made a great success of the much-restored establishment. Madame Suzanne personally creates and designs all the models herself; a long connection with Worth and the famous Francis, combined with great talent, enable her to rank with the very first houses."[426] It is unclear to what extent Mme. Suzanne had previously worked with either Francis or Worth, and the entry reads more like a hyperbolized advertisement than an actual assessment of the success of the house at the time.

However, the first opening of the house under Mme. Suzanne's direction in the spring of 1920 was heavily covered in the American fashion press. The collection featured many versions of period-inspired styles including a modernized bustle effect and Elizabethan influences.[427] A large number of models from the house were imported by Franklin & Simon and Helen Mack, and photographs of Jeanne Hallée furs seen at the races were featured in *Vogue*.[428] The house was still heavily focused on making both ready-made and custom lingerie, and *Women's Wear* published an article on the unusual colors of lingerie coming out of the house.[429] For the Fall 1920 opening, *Women's Wear* featured a long interview

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[425] "Petites Annonces," *Le Journal*, September 4, 1919, 4; and "Petites Annonces," *Le Journal,* September 18, 1919, 4; and "Petites Annonces," *Le Journal*, October 23, 1919, 4; and "Petites Annonces," *Le Journal,* June 3, 1920, 4; and "Petites Annonces," *Le Journal*, June 18, 1920, 4; and "Petites Annonces," *Le Journal,* July 9, 1920, 4; and "Petites Annonces," *L'Intransigeant*, January 17, 1921, 4.
[426] "Jeanne Hallée," *Garment Manufacturer's Index*, October 1920, 34–35.
[427] "Nipped-In Waist by Jeanne Hallée," *Women's Wear*, February 5, 1920, 1; and "Spring Offerings of Paris Designers in Detail," *Women's Wear*, February 24, 1920, 2, 49; and "Jeanne Hallée Creations," *Women's Wear*, March 19, 1920, 1.
[428] "Paris Wears Its New Furs to the Latest Races of the Season," *Vogue*, January 1, 1920, 44; and "A Jeanne Hallée Suit," *Women's Wear*, February 24, 1920, 36; and "Franklin Simon's Imports for Women and Misses' Show Several Evidences of Continued Bouffancy," *Women's Wear*, March 9, 1920, 14; and "Long Low Lines for Winter, Helen Mack Prediction," *Women's Wear*, April 8, 1920, 2, 16.
[429] "Undergarments: Many Unusual Tints in Silks and Linens," *Women's Wear*, February 26, 1920, 36, 38.

with M. Kamp discussing Jeanne Hallée's fall collection and the current state of the Parisian couture industry. M. Kamp points out how pleasing all of the collections were that season.[430] He points to the absence of eccentricity and a silhouette which follows the natural lines of the figure, for the success of the current models.[431] M. Kamp also brings up the continual prohibitive prices of fabrics since the end of the war, stating: "There is no doubt that high prices [of models] have seriously affected business, and matters are reaching a stage where it is imperative to have every possible cooperation between fabric men, couturiers, and buyers to try and keep prices to a lower level in order that the public can buy. Until exchange and taxation are put on a more equitable basis, however, any adjustment will be incomplete and temporary."[432]

A November 1920 advertisement for "Paris Models Below Cost of Importation" in *The Evening World* presented the cost of models purchased in Paris in comparison to the price that Best & Co. could reproduce copies of the models for American consumers. A Parisian-made Callot evening gown cost $958, while a Worth cost $650. Both Doucet and Lanvin charged around $450 while most other firms (Poiret, Patou, and Rolande) charged around $250. Two Jeanne Hallée misses models, which always cost less than women's models, cost $495 and $345.[433] For comparison, advertisements like this just before the start of the war list the full cost of the most expensive Paris models at just under $500, while most models cost around $200.[434] So in the span of five years, the cost of models produced in Paris almost doubled. Jeanne Hallée's clientele was primarily American, and almost all of their revenue appeared to come from the sale of their designs to American buyers to be copied in America by large department stores, as evidenced by the strong relationship M. Kamp maintained with the American fashion press. This struggle with the enormous cost of Parisian couture would define the financial struggles of firms like Jeanne Hallée for most of the 1920s. The house, however appeared to continue to

[430] "Absence of Eccentricity This Season Makes Fashion Pleasing, Jeanne Hallée's Point of View." *Women's Wear*, September 15, 1920, 14.
[431] Ibid.
[432] Ibid.
[433] "Best & Co.," Advertisement, *The Evening World*, November 15, 1920, 8.
[434] "Frederick Loeserv Co.," Advertisement. *New York Times*, June 30, 1914, 6.

have successful openings each season which were heavily patronized by American buyers. In 1921 the house began showing two silhouettes, a straight line in dresses of wools and soft silks, and dresses and coats with a bell-effect in the skirt using taffeta and silk faille heavily trimmed with self-fabric and organdy ruffles.[435] This suggests that costs of fabrics were at least starting to level off. Mme. Suzanne made the wedding gowns for two notable brides in 1921, one of whom was photographed in *Les Modes* in August.[436] However, the house was primarily successful in their sale of models to American buyers and not in the French market, as evidenced by its absence in any other French fashion magazines.

The Madeleine & Madeleine Affair

On January 10th, 1922 *Women's Wear* reported that Madeleine & Madeleine had bought the house of Jeanne Hallée.[437] An additional report published two days later announced that Madeleine & Madeleine confirmed the report: "[t]he Madeleines have bought this establishment, it is announced, to carry on a middle class style branch. The name of Jeanne Hallée will be kept for this purpose and the collection will be an independent one, so that the house of Madeleine et Madeleine will be distinct, retaining its former character and position unchanged by the addition of this new department."[438] Madame Madeleine identifies in her letter that Mme. Suzanne had made enough profits in two years to allow her to retire due to her failing health, so she put the house up for sale.[439] Edouard de Souza, backed by the other shareholders in the Société Madeleine & Madeleine wanted to purchase Jeanne Hallée to expand their reach into another market.

Madeleine & Madeleine had been highly successful with clients and the press from their first season opening. The *New York Times* described the firm as having "sprang into prominence in one leap

[435] "Jeanne Hallée: Two Silhouette Division," *Women's Wear*, February 28, 1921,2, 20; and "Ruffle Trimmed Taffetas from Jeanne Hallée," *Women's Wear*, March 8, 1921, 16.
[436] "Toilette de La Mon. Jeanne Hallée," *Les Modes* 21, no. 207 (August 1921): 10.
[437] "Report Jeanne Hallée Bought by Madeleine et Madeleine," *Women's Wear*, January 10, 1922, 2.
[438] "Jeanne Hallée Branch for Madeleines: Have Bought Smaller House to Run as Middle Class Style Branch," *Women's Wear*, January 12, 1922, 1.
[439] Madame Madeleine, 5.

last season."[440] Madame Madeleine brought her loyal clients from Jeanne Hallée, and Mademoiselle Madeleine brought her years of experience designing for other couture houses. She had been heir-apparent at the house of Drécoll, where before the war she was expected to replace the owners upon their retirement.[441] The models coming out of the house of Madeleine & Madeleine, which were noted for their "lavish embroidery," "good workmanship," and "extravagant details" were favored by American buyers, and they were immediately featured alongside those from more established firms such as Paquin and trend-setting relative newcomers like Chanel, Patou and Premet.[442] Madeleine & Madeleine's models were inspired by a new time or place each season: from the Middle Ages and the pharaohs of Ancient Egypt, to Indian-inspired motifs, to Chinese and Japanese-inspired embroideries.[443]

Madeleine & Madeleine, however, was rife with internal disorganization, as disagreements between Madame Madeleine and Edouard de Souza began within a few years and accounting errors and excessive discounts left the business financially unstable. Daily, Mme. Madeleine had to deal with incorrect invoices and customer complaints. When Mme. Madeleine found out the house of Jeanne Hallée was for sale, she begged M. de Souza to release her from her contract with Madeleine & Madeleine so she could purchase the house of Jeanne Hallée. Instead Edouard de Souza convinced her that Madeleine & Madeleine should purchase Jeanne Hallée, and she conceded. To sell the house, Mme. Suzanne had to reconstitute and register the value of the business, which she did under the name "Jeanne Hallée, Suzanne" for a capital of 600,000 francs, a significantly lower number than the two million francs that the house was worth as early as 1911.[444] This, more than anything suggests that the house was greatly diminished from its previous success under Mme. Marie Angenard. The house was purchased by Madeleine & Madeleine to be operated independently as a "middle class branch," which was the language used by Madeleine & Madeleine's board of directors to assert that the funds attributed

[440] Stoehrer, 9.
[441] Ibid, 11.
[442] Ibid, 10.
[443] Ibid 18.
[444] "La Semaine Industrielle," *L'Action Francaise*, February 11, 1922, 4.

to Jeanne Hallée would be less than that of Madeleine & Madeleine, and the target consumer-market of the house would be more middle-market, likely because the firm was still considered competition for the same clientele.[445] Mme. Suzanne's staff was immediately fired after the contract was signed so the board could appoint the new directors and staff.[446] The business was transformed into a joint stock company with a board of directors consisting of Mme. Marie, M. Edouard De Souza, M. F. de Mun, the company Révillon & Cie, M. Marcel Çarel, and M. Emile Bode.[447] As a result of the purchase Madame Marie was again involved in the couture house she spent her life building. In the announcements, Madame Marie is identified as separated from her husband M. Marc Angenard and was going by her maiden name Marché. However, because the couple remained together for the rest of their lives, it's possible that Mme. Marie was legally separated from her husband to maintain assets under her own name, not under his.

Though the board of directors was comprised of wealthy and titled French elite, the company Madeleine & Madeleine did not actually have the capital on hand to pay Mme. Suzanne in the manner stipulated in the contract, and they were therefore penalized by an additional fine to be paid to Mme. Suzanne on top of the cost of the house itself.[448] To keep both houses from going bankrupt, the board members immediately resold the house of Jeanne Hallée to another buyer.[449] On April 15th, 1922 *Women's Wear* announced that a former première for the house of Worth, Anna Rodillait, who went by Anna, bought the couture house of Jeanne Hallée.[450] Even through all of that confusion, the Spring opening of Jeanne Hallée in February, which was noted for longer hemlines and a straight silhouette with dropped waistlines, took place as if nothing had happened.[451] However, beginning in May 1922, Anna announced that her upcoming presentation of models in August would include all styles offered at

[445] Madame Madeleine, 6.
[446] Ibid.
[447] Syndicat des fabricants de soieries de Lyon, "Formations Des Sociétés," *La Soierie de Lyon*, May 16, 1922, 247; and "Jeanne Hallée Directors," *Women's Wear*, March 30, 1922, 2.
[448] Madame Madeleine, 6.
[449] Ibid.
[450] "Premiere Buys Jeanne Hallée," *Women's Wear*, April 15, 1921, 1; and "Mme. Rodillat Known to United States Trade." *Women's Wear*, May 4, 1922, 2.
[451] "Light Colored Sports Suits by Jeanne Hallée," *Women's Wear*, February 7, 1922, 1; and "Models from Jeanne Hallée's Opening," *Women's Wear*, March 14, 1922, 28.

reasonable prices: "the new firm intending to reduce their prices as much as possible."[452] Anna, who had been a designer at Worth for eighteen years, asked another former première at Worth, Mme. Berthe, to help her entirely reorganize the house. The partners announced before the fall opening that, though they were intending to change the name of the house, they had not decided on one yet.[453]

The Fall 1922 collection was heavily covered in the fashion press, who praised the models for their wearability.[454] The success of the collection can be noted in the sheer amount of models which were purchased and imported by almost every American department store buyer including: Wanamaker's, Arnold Constable & Co., Franklin & Simon, Lord & Taylor, B. Altman, Bonwit Teller, Haas Brothers, Debenham, I. Weingarten Co., Julius Stein Groups, Chas. Kondazian Inc., and Russeks.[455] Wanamaker's advertisement's read: "among the first opening was that of Jeanne Hallée, her things were new and fascinating. Everyone said so…These models are from a famous old Maison (much favored by the Parisiennes) that has been reborn – and they have the spirit of the exquisite new Paris. The name Jeanne Hallée is well known to you – and so is that of the new star, ANNA, for she became famous in another of the great houses of Paris."[456] The attention that the house received mirrors that of the partnership between Madame Marie and Mademoiselle Diémert, however, Anna and Mme. Berthe received more press coverage and sold more models in one season than the house of Jeanne Hallée Diémert et Cie. appeared to over the course of ten years. This is, however, also a symptom of the ever-

[452] "Former "Jeanne Hallée to Feature Simple Serges." *Women's Wear,* May 24, 1922, 2.
[453] Ibid.
[454] "Winter Styles in Paris Like Those of Last Year," *New York Herald*, August 20, 1922, 39; and "The French Mode for Fall and Winter 1922-1923," *Women's Wear,* August 23, 1922, 3.
[455] "Wanamaker's," Advertisement, *The Evening World*, August 26, 1922, 5; and "Bonwitt Teller & Co.," Advertisement, *Evening Public Ledger*, August 31, 1922, 11; and "Skirts Shorter in Paris Than Here I. Weingarten States," *Women's Wear*, August 29, 1922, 26; and "Debenham Imports of Varied Line," *Women's Wear*, September 1, 1922, 2; and "Seam and Edge Pipings of Silk or Leather Exploited in Haas Brothers' Imports," *Women's Wear*, September 5, 1922, 12; and "Soutache and Flat Braids in Silver, Black, and Colors Effectively Used on Imports of Chas. Kondazian, Inc.," *Women's Wear*, September 5, 1922, 12; and "Many Evening Types in Julius Stein Group," *Women's Wear*, September 6, 1922, 3; and "Velvet in Day and Evening Modes in B. Altman & Co. Imports," *Women's Wear*, September 9, 1922, 4; and "Franklin Simon & Co.," Advertisement, *New York Times*, October 1, 1922, 4; and "Lord & Taylor," Advertisement, *New York Times*, October 22, 1922, 15.
[456] "Wanamaker's," Advertisement, *The Evening World,* August 26, 1922, 5.

expanding fashion press which, by 1920, featured Parisian designs purchased by American buyers and copied by department stores far more frequently in *Women's Wear.*

This overwhelming success continued for the house, and beginning in Fall of 1922, the house of Jeanne Hallée, which had still not received a new name, was heavily featured in the elite fashion magazines of *Les Modes*, *Harper's Bazaar*, American *Vogue* and the newly formed Paris *Vogue*. On October 11, 1922 *Women's Wear* announced that Mme. Berthe left the house of Jeanne Hallée to open her own establishment at 124 Faubourg Saint Honoré.[457] The departure of Mme. Berthe did not seem to temper the continued success of the house and allowed Anna to advertise under her own name. The first advertisements for the Spring 1923 season in Paris *Vogue* are under the name "Anna / Jeanne Hallée / 3, rue de la Ville-l'Evêque."[458] On February 2nd, 1923 *Women's Wear* announced that M. Dupuis from Martial et Armand went to Jeanne Hallée where he was appointed to be the manager and administrator.[459] Jeanne Hallée's 1923 collections were also very well received, heavily exported to America and noted to be different from that of past years, "more truly Parisian and youthful," and suitable for younger Americans.[460] The collections featured both Eastern and Western inspirations, with traditional Chinese, Japanese, and Mexican construction and embellishment details.[461] In 1924, though, Anna also began separating herself from other Parisian couturiers by introducing a higher waistline in bolero jackets over the absolutely straight "fourreau" silhouette.[462] Decoration in her models remained very simple, with light frills on soft materials and nothing on heavier fabrics.[463] And in March of 1924, Anna officially changed the name of the house of Jeanne Hallée to "Maison Anna, ancienne maison Jeanne Hallée."[464] In the summer of 1924, Anna seems to be the only house in Paris featuring a higher waistline. Sketches of the

[457] "Mme. Berthe Leaves Jeanne Hallée," *Women's Wear*, October 11, 1922, 1; and "Mme. Berthe Opens Own Establishment in Paris." *Women's Wear*, November 9, 1922,1.
[458] "Anna, Jeanne Hallée," Advertisement, *Vogue (Paris)*, January 1, 1923, 67.
[459] "Dupuis Goes to Hallée from Martial et Armand," *Women's Wear*, February 2, 1923, 1.
[460] "Hallée's Foulards Please Americans," *New York Times*, February 21, 1923, 20.
[461] "Japan and Mexico Influence the Jeanne Hallée Collection," *Women's Wear*, February 21, 1923, 2, 46.
[462] "Jeanne Hallée Shows Higher Waistline of Directoire Period," *Women's Wear*, February 5, 1924, 1, 57; and "Interviews with Couturiers," *Vogue*, February 15, 1924, 92, 112, 114.
[463] Ibid.
[464] "Sociétés," *Archives Commerciales de La France*, May 21, 1924, 3.

house's models next to others really speak to the forward thinking of the house, as its models look further towards the styles of the 1930s than the mid-1920s.[465]

Anna was so successful that, when Mademoiselle Madeleine resigned from the house of Madeleine & Madeleine, and the new designer failed to complete a collection resulting in the cancelation of the house's opening, the board of directors hired Anna to take over as the designer for Madeleine & Madeleine.[466] The internal framework of the house of Madeleine & Madeline, had continued to crumble following the failed purchase of Jeanne Hallée.[467] Between 1923 and 1924 press coverage of Madeleine & Madeleine diminished in *Vogue, Harper's Bazaar,* and *Women's Wear*. Madame Madeleine describes in her letter that the board of directors, even Edouard de Souza, began looking to unload their shares in the couture house.[468] A new managing director named M. Arnaud was appointed to revive the house and he chose Anna to take it over. Madame Madeleine felt entirely ostracized by the management of her own house, and the purpose of the letter which has provided so much valuable information regarding the house of Jeanne Hallée, was written in response to legal action between her and the Société Madeleine et Madeleine. [469]

On July 15th, 1924 *Women's Wear* announced that Anna had bought the house of Madeleine & Madeleine and the establishment of Jeanne Hallée was to be closed immediately and transferred to the Champs Elysées establishment, where all subsequent collections would be presented. The name of the new couture house was "Maison Anna, Ancienne Maison Madeleine et Madeleine," which effectively ended the fifty-four year history of the house of Jeanne Hallée.[470] Anna's combined Fall 1924 opening showed a strong Empire influence with high waistlines, tiny puffed sleeves, and straight longer skirts.[471] The collection was reported to be "less the genre of the Champs Elysées house than of the

[465] "College Girls Sports, 'Best,' and Evening Clothes," *Ladies' Home Journal*, June 1924, 63.
[466] "Sociétés," *Archives Commerciales de La France*, August 19, 1925, 1685.
[467] Stoehrer, 20.
[468] Ibid.
[469] Ibid.
[470] "Madame Anna, of Jeanne Hallée, Buys Madeleine et Madeleine," *Women's Wear*, July 15, 1924, 1.
[471] "Strong Empire Influence in Anna Opening," *Women's Wear*, August 9, 1924, 1, 3.

old Jeanne Hallée establishment on the rue de la Ville l'Eveque."[472] In September, 1924 the firm increased its capital stock from 2,250,000 francs to 6,000,000 francs by issuing 7,500 shares of 500 francs each.[473] Anna's success continued, and in 1926 she officially changed the name of the house to "Anna." She announced this change in a large advertisement in *Vogue* and *Town and Country*:

> A new star has risen in the firmament of Parisian "couture." Anna whose talent in the difficult art of making the exquisite creations for which Paris is famous, developed little by little in the ateliers of a well-known couturier in the rue de la Paix, has at least come forth to win for herself her well-earned laurels. Her name first came to the attention of the feminine elite about three years ago, when she accepted the direction of the dressmaking establishment of Jeanne Hallée. She has, however, never shown herself so masterful in her creations as since her taking over of the firm of Madeleine and Madeleine, now entirely transformed, thanks to her able direction. Indeed, Anna has shown herself, above all, to be an artiste, whose inspiration has made of Madeleine and Madeleine a part of her own genius infusing new life and youth into this very Parisian house. It is thus but right that Anna should substitute her name for that of the former firm, as representative of the new spirit that prevails throughout, and for which she is wholly responsible."[474]

However, on August 20th, 1926, *Women's Wear* reported that Mlle. Anna Rodillat died suddenly on August 19th in Royat.[475] Several Paris newspapers also reported on her death and announced the funeral which took place at the church of Sainte-Pauline du Vésinet.[476] On September 2nd the house of Anna made a joint statement in *Le Temps* and *L'Intransigeant*: "Maison Anna, unable to respond to all the expressions of sympathy that were addressed to them on the occasion of the death of Mademoiselle Anna Rodillat, asks us to express their deep appreciation to the many people who were kind enough to attend the funeral at the Vesinet, or who, unable to do so, sent them their condolences."[477]

After years of constant struggle, it appeared that no one wanted to take on the house of Anna. After her 1922 departure from Madeleine & Madeleine, Mlle. Madeleine returned to Drécoll, and following Anna's purchase of Madeleine & Madeleine in 1924, Mme. Madeleine went to work for

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[472] "Anna Evening Types in Directoire Period," *Women's Wear,* August 26, 1924, 2, 11.
[473] "Mlle. Anna, French Couturiere Dies Suddenly in Paris," *Women's Wear,* August 20, 1926, 1.
[474] "Anna," Advertisement, *Vogue*, March 15, 1926, 32a; and "Anna," Advertisement, *Town & Country*, January 15, 1926, 78.
[475] "Mlle. Anna, French Couturiere Dies Suddenly in Paris," 1.
[476] "Deuil," *Le Figaro*, August 22, 1926, 2.
[477] Translation by author: "*La Maison Anna se trouvant dans l'impossibilité de répondre à tous les témoignages de sympathie qui lui ont été adressés à l'occasion de la mort de Mlle Anna Rodillat, nous prie d'exprimer sa profonde reconnaissance aux nombreuses personnes qui ont bien voulu assister aux obsèques au Vésinet, ou qui, empêchées, lui ont fait parvenir leurs condoléances*." "Informations Diverses," *Le Temps,* September 2, 1926, 3.

Lucien Lelong.[478] M. and Mme. Angenard appeared to have been eclipsed by Edouard de Souza and the other incompetent directors and management of the house of Madeleine & Madeleine in the 1920s, and it's difficult to merge these two wildly divergent versions of Madame Marie especially. It is likely that she simply had enough of the business of couture and did not wish to waste any more of her money or time on risky business. The couple was close with M. de Souza throughout this time though; he was even listed as one of the witnesses at their daughter's wedding in January of 1921 in Nice. Nicole Angenard married M. Henri Fondi de Niort, lieutenant pilot and *chevalier* of the *Légion d'Honneur* decorated with the *croix de guerre* and son of Count Fondi de Niort.[479]

M. Marc Angenard, ever the chameleon, became a scholar after the 1924 sale of the house of Madeleine & Madelene. He is listed as a member of the *Société des lettres, sciences et arts des Alpes-Maritimes* which was an association aimed at encouraging the study of monuments, history, geography, natural sciences and linguistics in the department of the Alps-Maritimes, with its headquarters in Nice.[480] He was also a corresponding member of several archaeological societies.[481] The couple maintained the Villa Saint-Ange, in Nice, the Château d'Ecquevilly, just outside of Paris, and their home in Paris on the Seine at 61 Quai d'Orsay. They are listed in the Directory of Châteaus in France which listed the addresses of the members of the "Aristocracy, high life, Foreign Colonies, Political World, Army, Clergy, Sciences, Letters and Fine Arts" throughout the 1920s and 1930s, and their movements between Paris and Nice, often accompanied by their daughter, the Countess de Niort, were frequently reported in the society pages of Parisian newspapers.[482] On March 18th, 1942 the *Journal des débats politiques et litteraire*s

[478] Stoehrer, 21; and "Mlle. Anna, French Couturiere Dies Suddenly in Paris," 1.
[479] "Mariages," *Le Figaro*, January 14, 1921, 2.
[480] Société des lettres, sciences et arts des Alpes-Maritimes, "Membres,"in *Annales de La Société Des Lettres, Sciences et Arts Des Alpes-Maritimes*, December 31, 1926, 125.
[481] Société d'études scientifiques et archéologiques de Draguignan et du Var, "Liste de Membres de La Société," in *Bulletin de La Société d'études Scientifiques et Archéologiques de La Ville de Draguignan* (Draguignan: Ancienne Maison C. et A. Latil, 1926), 123.
[482]*Annuaire Des Châteaux et Des Départements : 40.000 Noms & Adresses de l'aristocratie, Du High Life, de La Colonie Étrangère, Du Monde Politique, de La Magistrature, de l'armée, Du Clergé, Des Sciences, Lettres et Beaux-Arts, de Tous Les Propriétaires Des Châteaux de France, etc. etc., avec notices descriptives, anecdotiques & illustrations* (Paris: Publications La Fare, 1928), 49.

published a death notice for both M. and Mme. Angenard, who died in Nice in January of that year, just two days apart.[483]

Conclusion

The history of the house of Jeanne Hallée reveals that it was, first and foremost, a couture house specializing in lingerie which was venerated by both the French and American markets. The house grew into a full-range couture house based on this tradition, and it relied on that reputation and revenue throughout each period. The gendered nature of the lingerie industry, which comprised female-led firms, a female-dominated workforce, and the most feminized objects in women's dress, also defined the identity of the house. When Mme. Marie opened her couture business in 1891, the industry was entirely male-dominated, with respect, management, and financial backing almost exclusively in the hands of men. By that time "Mlle. Jeanne Hallée" had already gained access to the sphere of haute couture by specializing in *lingerie fine*, but it wasn't until the partnership between Mme. Marie and Mlle. Diémert that the house began to take a more prominent role in the industry.

Madame Marie was the ideal woman to break into the man's world of haute couture. Her life story reads like an epic: she was born to a poor peasant family, traveled to Paris at sixteen with only 100 francs in her pocket, and began her career as a lingère at just 25 francs a month. Over thirty years she fought for her space in the couture industry and became a self-made millionaire with four grand homes in France which she, herself, had purchased. Her husband was the "kept" spouse of the pair, flitting from one profession to the next while she quietly grew and expanded her influence in the industry. As the house of Jeanne Hallée rose in prominence over the course of the first decade of the twentieth century, Mme. Marie operated the business conservatively, focused on producing the highest quality couture possible for her clientele without the unusual eccentricities noted in other couturiers. The house maintained very talented designers and artists in their ateliers, as evidenced by the garments they

[483] "Deuils," *Journal Des Débates Politiques et Littéraires*, March 18, 1942, 2.

produced, and they readily adapted to changing styles. Though the house could not be considered a leader in presenting new styles during Mme. Marie's tenure, in its most influential period just before the start of the First World War the house certainly had a finger to the pulse point of new and catching ideas to which they applied their skill and expertise to create some of the most individual garments from that time period.

ILLUSTRATIONS

Figure 1. Earliest known Jeanne Hallée label. Jeanne Hallée Evening Gown, Paris, c. 1894, Lot 1055, Augusta Auctions, May 14, 2019.

Figure 2. Jeanne Hallée label used from c. 1896-1910. Jeanne Hallée evening gown, 1905, silk, metal, Costume Institute Collection, Metropolitan Museum of Art, 1995.5.1a, b.

Figure 3. Carle Vanloo (1705-1765), *Halte de chasse*, 1737, oil on canvas, Musée du Louvre.

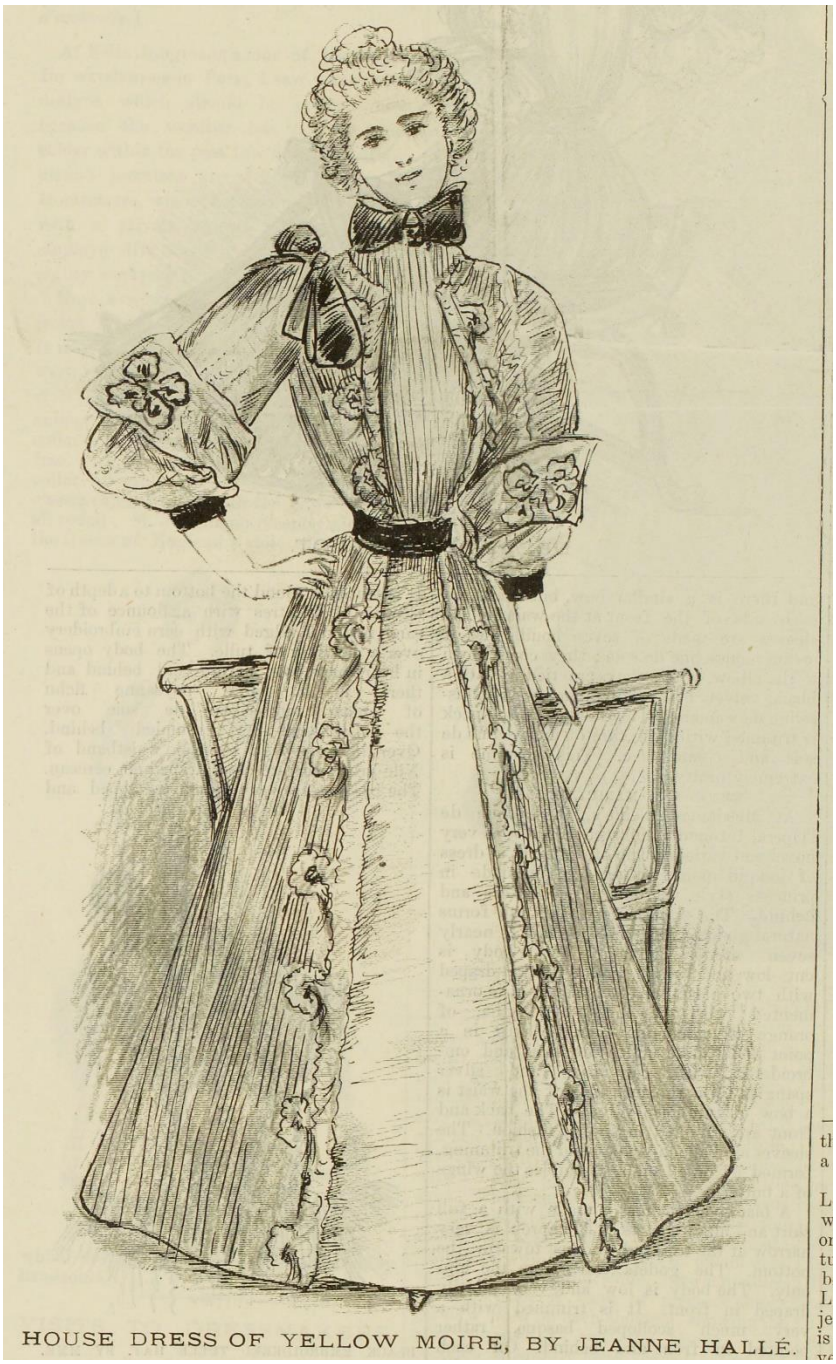


Figure 4. Teagown or "house dress" of yellow moiré by Jeanne Hallée inspired by Carle Vanloo painting *Halte de chasse* (1737). *International Herald Tribune*, February 9, 1896, 2.

Figure 5. Women’s indoor bodice imitating an eighteenth-century man's *justacorp*, Jeanne Hallée, c.1897, silk velvet and silk satin embroidered in silk and metal, Museum of The City of New York, 42.432.1.

Figure 6. Portrait of Louis XIV of France wearing a *justaucorp*, 1715, engraving, Bibliothèque nationale de France.

Figure 7. Women's teagown in the Louis XVI style, Jeanne Hallée, c.1897, silk taffeta embroidered with silk and metal, deaccessioned from the Costume Institute Collection, Metropolitan Museum of Art.

Figure 8. Man's formal suit, French, 1770-1780, silk satin embroidered with silk, Museum of Fine Arts Boston, 43.1667a-b.

Figure 9. Women's dinner dress, Jeanne Hallée, 1894-1896, silk velvet and cotton lace, Costume Institute Collection, Metropolitan Museum of Art, 2009.300.374a,b.

Figure 10. Nicolas Bonnart, *Gentleman Playing the Angelica*, fashion plate, circa 1695, oil on Canvas.

Figure 11. Fifteenth century inspired aesthetic teagown, Liberty & Co., c. 1894, silk velvet, trimmed with bands of satin-stitch embroidery in silk, embroidered with beads, Victoria and Albert Museum, T.56-1976.

Figure 12. Evening ensemble, Jeanne Hallée, 1897-1898, silk satin embroidered in silk and metal and cotton lace, Costume Institute Collection, Metropolitan Museum of Art C.I.62.36.1a–d.

Figure 13. Rose Adélaïde Ducreux (French, Paris 1761–1802 Santo Domingo), *Self-Portrait with a Harp*, 1791, Oil on canvas, Metropolitan Museum of Art, 67.55.1.

Figure 14. Exterior photograph of the house of Jeanne Hallée Diémert & Cie at 3, rue de la Ville-l'Evêque, Paris. July 2, 1906, Bibliothèque historique de la Ville de Paris.

Figure 15. *Point-d'esprit* evening dress, Jeanne Hallée, c. 1905, silk and metal, deaccessioned from the Museum of the City of New York. Charles A. Whitaker Auction Company, "LOT 646 Jeanne Halle Trained Point-D'esprit Evening Dress, c. 1900."

Figure 16. Gaumont fashion film of the latest fashions at Jeanne Hallée, Diémert et Cie. at 3, rue de la Ville l'Evêque. 1913, Gaumont-Pathé archives.

Figure 17. Afternoon or teagown, Jeanne Hallée, c. 1906, silk and cotton embroidery, Musées Royaux d'Art et d'Histoire, Brussels, 20018286.

Figure 18. Redingote with a double-breasted closure at front, 1787, *Galerie des modes et costumes francais*, plate 255.

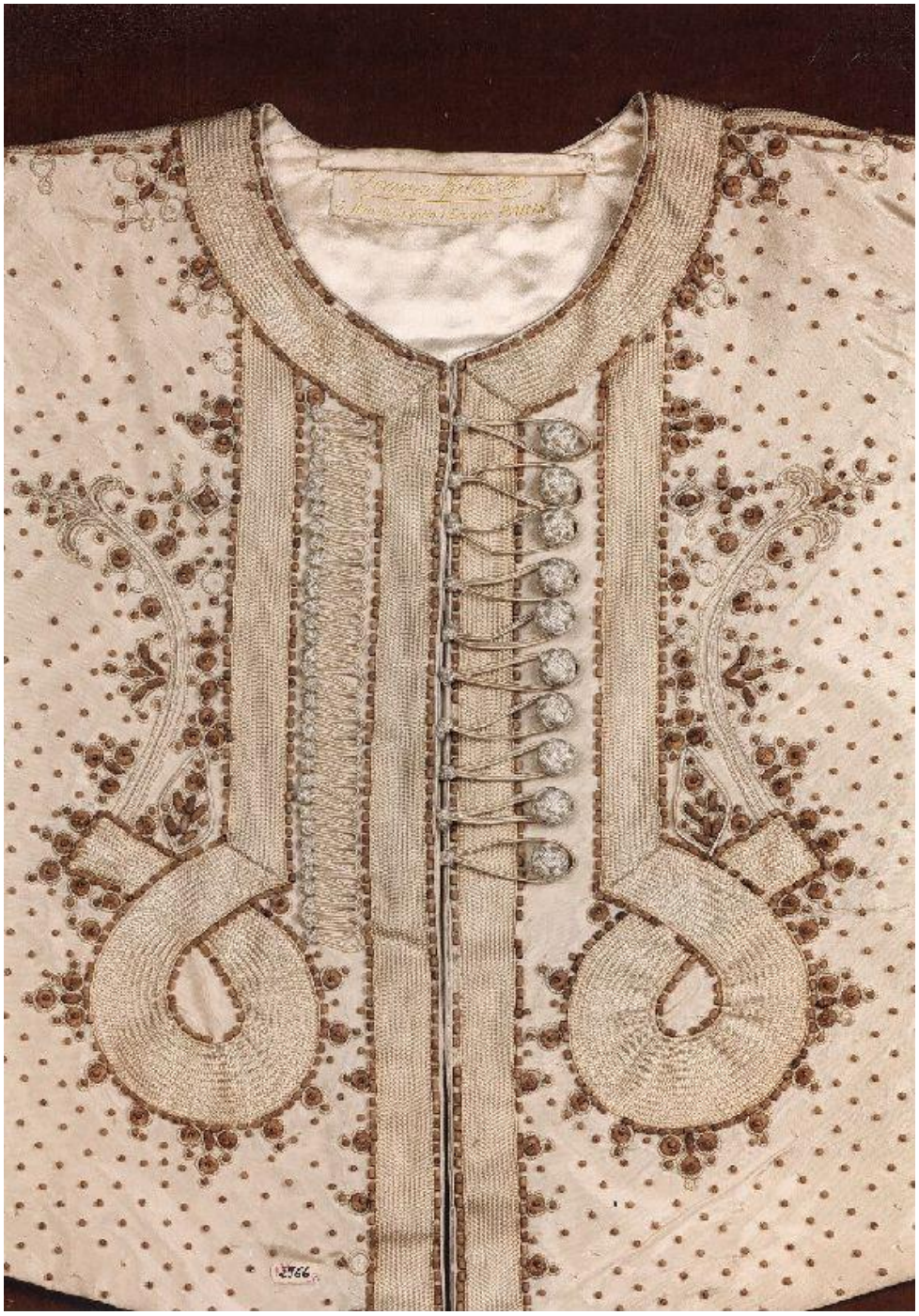


Figure 19. Detail of jacket inspired by Moroccan decoration and embellishment at the turn of the twentieth century, Jeanne Hallée, 1907, silk and metal, Musées Royaux d'Art et d'Histoire, 20017478.

Figure 20. Moroccan vest with gold embroidery known as “squalli.” Late-nineteenth or early twentieth century, silk, cotton, metal wrapped thread; brocaded and embroidered, Metropolitan Museum of Art, C.I.41.110.100.

VOGUE

(From Our Own Correspondent.)

FASHIONABLE LINES SUGGEST UNFADING YOUTH —COAT SKIRTS FOR THE HOUSE AND FOR OUTDOORS—NOTABLE COSTUMES

THE absence of petticoats reduces the feminine silhouette to the most simple expression, day by day more noticeable.

To the slender figure the extremely short, close hung walking skirt alluringly suggests youth; the tight sleeves that add to the length of line, and the shortened and raised shoulder line all help in this suggestion.

There are still redingotes in name, but no longer as we have known them, now only a series of panels opening over the limp, untrimmed skirt; the openings are adjusted by ladders of great cords ending in heavy balls, passementerie ornaments, and large flat buttons. While sleeves increase in importance corsages are so abridged they are reduced to a mere foundation for elaborate embroidery.

The long silk coats hanging in straight lines over short cloth skirts have an Oriental effect; they are so loaded with ornamentation and so long that only a few inches of the skirt is seen. With long skirts the effect is quite different, then the soft folds of the skirt dragging several inches impede the steps—for indoors they must never be lifted—and the serpent-like train coils itself slowly along.

STRIKING CLOAK

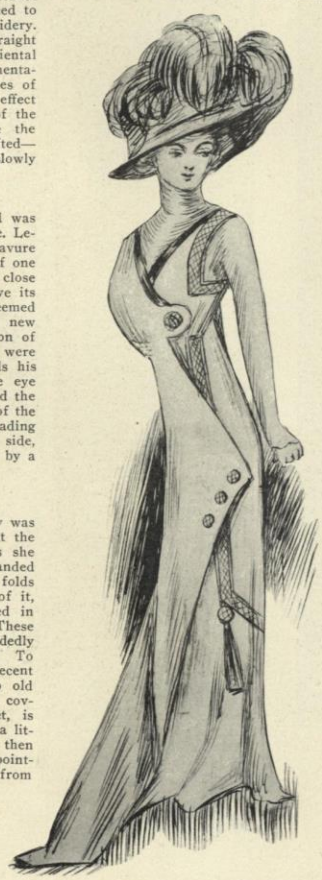
The Oriental effect I have mentioned was strongly accented in the toilette of Mme. Letellier, the opening afternoon of the Gravure en Couleurs. Her costume, consisting of one loose, square-hung garment, with close sleeves, showed nothing of the skirt save its winding train; her slender figure seemed shrouded. Topping it was one of the new turbans, a Carlier affair, an odd creation of sulphur colored velvet. Its soft folds were wound about the head, as a Turk winds his turban; they touched the edge of the eye brows at the corners and entirely covered the hair except just in front, in the middle of the forehead where the hair drooped low, shading the eyes. The folds all dragged to one side, meeting under a tall black aigrette held by a long jet tube.

THE TURBAN

Covering all the hair in the same way was a fur turban worn by a woman met at the door of the Ritz, at the tea hour, as she stepped from her motor car. It was banded with gold passementerie that held the folds of a long black gauze veil; the ends of it, that fell below her waist, were printed in cashmere shawl colors and design. These rather bizarre Carlier turbans have decidedly taken the fancy of exclusive women. To complete a travelling costume for a recent bride is a "marmotte" turban of deep old yellow velvet. Around a stiff foundation, covered smoothly on top with the velvet, is wound a wide scarf of it to knot once, a little to one side of the front; the ends then are shaped into stiff long points, one pointing down, the other upwards and away from the face.

WEDDING COSTUMES

Some resident Americans attended the grand wedding yesterday of Mlle. Amicie de La Grange. She wore an adorable gown of the new soft white satin—the softest stuff imaginable! It was so quaintly pretty, hanging in straight Directoire folds! the train of the scantiest so that as she walked her feet showed clearly. Over the low corsage and guimpe of tucked net flowed the veil of English point lace pricked on each side of the head by bunches of orange flowers. The groom's mother, the Marquise de La Boessiére-Thiennes, was beautifully gowned in Nattier blue silk and velvet. The coat was of the silk long and straight, slashed on the sides over the velvet skirt. There were velvet revers and a high Directoire collar of it and much Alençon lace showed in the front, at the throat, and fell over the hands. Over her large hat of darker blue silk and velvet was arranged a long veil of white lace. At the splendid house reception that followed the church ceremony, the lovely toilettes worn showed to great advantage.



SMART MODEL FROM JEANNE HALLE—PARIS

WATTEAU TRAIN DISTINGUISHES ONE GOWN

Much admired was a robe de style with a high corsage and sharply pointed bodice, and a long slender Watteau train that flowed quite free of the gown beneath. It was of blue and silver brocade, hung over blue tulle curiously embroidered in fine black beads in a great star shaped design. The sleeves, long and tight, were of this material; just above the elbows of each arm was tied a wide band of black velvet ribbon, the ends were slipped through jet slides and hung long, nearly to the hem. The blonde head of the wearer sank deep into a soft turban of black velvet, the hair puffed out broad on either side; big ball pins of shining jet pierced it twice, and a jet butterfly was poised at one side.

ROSE AND SILVER

A brunette wore a gown of rose colored météor crêpe. It dragged heavily against the limbs, defining them, under the over dress of silver-embroidered rose tulle. Silver lace trimmed the crêpe corsage, cut low, Florentine fashion, over only one thickness of silver-embroidered rose tulle. This also made the long sleeves.

Darker silk, its brim bound with velvet, made the wide hat, trimmed with great crushed roses of silk and tulle in different shades of rose.

SOUTACHE LATTICE

A charming new trimming that, at the moment, is used lavishly, is of narrow black soutache braid in lattice fashion. Made in any width desired, it is oddly used set at an angle in corners, a morsel on the bodice, or on the cuff, or a whole panel of it set at one side of the skirt. It is extremely decorative. A one-piece gown and this braid lattice-work arrangement forms a tablier from bust to hem; separating just below the bust it passes over the shoulders to meet again at the waist line in the back, and flows then to the floor. Touching its edge at each side of the back, high up, is a soft belt of black satin that drops to the front to end under old silver slides. There are oddly shaped revers of black satin that turn back at the neck; great ball buttons of old silver adorn them, and smaller buttons are set thickly along a narrow band of the lattice work, from elbow to wrist.

874

Figure 21. Jeanne Hallée model featured in American *Vogue* to showcase the new straight silhouette in Parisian Fashion. *Vogue*, November 26, 1908, 874.

Figure 22. Final known Jeanne Hallée label, used from 1910-1918. Evening dress, Jeanne Hallée, 1912, silk, glass, Costume Institute Collection, Metropolitan Museum of Art, 1981.328.9.

Figure 23. Two-piece Jeanne Hallée harem trouser model shown with additional "Russian" coat on the left. *Vogue*, April 15, 1911, 19.

Figure 24. Two Eastern-inspired Jeanne Hallée garments. Left: harem trouser variation, 1911-1912, silk and glass beads. Right: voided velvet evening dress featured in *The Montgomery Advertiser*, 1912, silk and glass beads. Costume Institute Collection, Metropolitan Museum of Art.

THE SPOKESMAN-REVIEW, SPOKANE, WASH., SUNDAY MORNING OCTOBER 20, 1912.

PARIS FASHIONS FOR FALL AND WINTER

By MARY DUEL

With Drawings from Exclusive Paris Photographs by "Penny" Ross

THERE is always a period when the writers of fashions wander about in a veritable maze of perplexity, hesitating to say what will be the best style or what will not. On one side they hear rumors of sensational and drastic changes; on the other that the changes will be scarcely noticeable and will consist merely of modifications of what is the present mode. As a matter of fact, during that painful time nobody really knows, and it is not until the autumn races commence in Paris and the Parisians, who are responsible for most of the fashions, return that one can speak with authority. At last that happy moment has arrived, for in spite of wind and weather society has been attending the races at Chantilly for a week or more, and on further the first of the large meetings will begin at Longchamps. Now we can all talk as glibly as we please, for once things are worn the agony is over.

The changes, for of course there are always these changes to be noted, that have evidently come to stay are by no means sensational nor drastic, but they are improvements and in some cases marked ones. The first is that longer skirts are sure and certain, and the second is the decided difference in the materials that are being used.

* *

Long, Slim Look Retained.

Fortunately the long skirt is not going to appear for street frocks, but only for afternoon gowns and for those intended for evening wear. There is no doubt but what these are far prettier and more graceful than the much abbreviated skirts that have been generally worn for all occasions, even the most formal.

Some of these newest ones are so little on the ground that one would hardly notice that they train, but they

They consist of brocks silks, figured silks and satins, stamped velvet and miniature velvet, plush that has designs sprinkled over its surface, ribbed silks that are also figured (the effect of this being unusual), and of heavy satin damask with marvelous patterns of conventional flowers or birds covering them. In addition to being brocaded or figured some of these fabrics are given the appearance of being quilted and this is used for petticoats that appear beneath satin gowns or for parts of draperies that are only slightly lifted up.

* *

Fabrics More Than Sumptuous.

All these stuffs are remarkably rich in appearance, and for those who thought the height of luxury in women's dress had been already reached last season the output of fashion this year would be a revelation. Sumptuous is the only word that nearly describes them, but even this falls short of the mark.

Along the same line as the materials for dresses come the stuffs that are being shown for evening cloaks and wraps, with this difference, that the latter are frequently combined with silver and gold effects. This satin backgrounds show gold threads woven into them and over this is a stunning design done in velvet or plush, or there are ribbed silks which show every other cord in gold or silver lined, which may be also brocaded in full colors or in black or white, both being in velvet.

Gown having a plush underskirt with an overskirt and bodice of charmeuse, both in very dull Nattier blue. The underskirt is narrow, and is finished only with a wide hem. The overskirt is draped by means of a cluster of shirring in the center of the front, and by two plaits in the center of the back. These last are placed very low, and are only sufficient to give a pointed effect to the sides. The bodice is absolutely simple, finished with revers of plush and an exceedingly narrow waist band of the same. Model from Zimmerman.

Gown in heavy chiffon cloth, over which is an embossed design. This is in velvet, which is corded, the color being a deep bronze, while the background is in old gold. The gown is cut in princess style, and in the center of the front and a trifle on the right side shows a petticoat of white satin. On the left side the material is draped, and some extra fullness is introduced into the back from underneath this drapery. —Model from Jeanne Hallee.

One piece street costume made of very rough sponge in a very dull canard blue. The skirt is cut to look as if wound about the figure, only one seam being visible. This commences at the hem in the center of the back and winds around until it reaches the waist line in front. —Model from Drecoll.

Figure 25. Illustration of a Jeanne Hallée model gown of custom-woven "*velour frappé*" material. *The Montgomery Advertiser*, December 1, 1912, 28.

Figure 26. Textile length designed by Mario Fortuny inspired by Renaissance velvets with pomegranate motifs, c. 1910, Metropolitan Museum of Art, 1970.249.

Figure 27. Afternoon dress, Jeanne Hallée, 1912, silk and cotton lace, Costume Institute Collection, Metropolitan Museum of Art, C.I.49.2.4.

Figure 28. Classically inspired negligée, Jeanne Hallée, 1912, silk and metallic braid, sold at online auction from antiquedress.com, Lot #4335.

Figure 29. War crinoline style taffeta coat. Jeanne Hallée, 1916, silk, feather, wood, Museum at the Fashion Institute of Technology, P81.15.4.

Figure 30. Jeanne Hallée *grande robe du soir* (grand evening dress) from Mme. Marie's final successful season opening featured in *Les Modes*, 1917, 11.

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Figure 31. Evening dress featured in *Les Modes,* Jeanne Hallée, 1917, silk, metal, glass, crystal, Costume Institute Collection, Metropolitan Museum of Art, 1981.328.5.

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