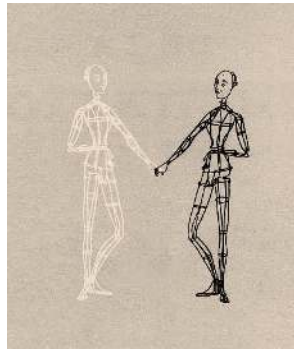


# The *Théâtre de la Mode* in Its Own Words

## Maryhill Museum of Art

*The Exhibition of the Théâtre de la Mode ... is not intended to represent luxury or lavish use of materials; it is instead a proof of ingenuity and good taste.*

Lucien Lelong, 1945



## ***Le Théâtre de la Mode: A History***

Aficionados of fashion and fashion history are generally familiar with the story of the *Théâtre de la Mode*, the circumstances surrounding its creation in post-war Paris, its travel to diverse European and American cities, and its serendipitous arrival at Maryhill Museum of Art. That story is ably summarized in Edmonde Charles-Roux, Herbert R. Lottman, Stanley Garfinkel, et al, *Théâtre de la Mode: Fashion Dolls: The Survival of Haute Couture* (2002). It is here retold using vintage narratives with which the general public may not be familiar. This reiteration draws heavily on texts from the catalogues of the 1945 London *Théâtre de la Mode* exhibition and its 1946 New York presentation. The story also reproduces data from the museum's own archives.

In 1988–1990, the *Théâtre de la Mode* left Maryhill Museum of Art for Paris and significant conservation work. A world tour followed, and the mannequins and newly recreated stage sets returned to the museum in summer 1992. In September of that year, Susan Train (American, 1926–2016) provided a museum audience with a history of French fashion that placed the “magical little people of the *Théâtre de la Mode*” within an expansive story arc. Train was an editor, then bureau chief for Condé Nast publications and *Vogue* in Paris between 1951–2007. She was also an important advocate for renewed interest in the *Théâtre de la Mode* and editor of the 1991 publication that appeared when the refurbished fashions were revealed. Her 1992 narrative begins with Louis XIV, the “Sun King” (1638–1715), and links the early importance of French couture to Paris and the popular life of that city:

[Louis XIV's] clothing was intended to represent unparalleled power and glory, and he used fashion, not only to regulate the most minute details of court etiquette (who could wear what and when) but also, recognizing the potential value of fashion leadership, passed laws to protect the French textile industry.... By the end of his very long reign [1643–1715], the court fashions at Versailles, while extraordinarily magnificent, had become stiff, formal, and rigid, whereas, in Paris thousands of tailors, dressmakers, and milliners were in the business of producing new fashions for courtiers, wealthy bourgeois Parisians, foreigners, and provincial visitors.

Under the Regency [1715–1723], during the minority of Louis XV, the court moved back to Paris. Fashions were no longer trickling down from the court to the city. They were emerging from within Parisian society. The geography of Paris centered around the Palais Royal and the Rue Saint-Honoré and there was even a shop on that famous street where, as early as 1715, large dolls, perfectly dressed in every fashion detail, were sent to dressmakers and private customers throughout Europe and even as far away as Constantinople. So, you see, the mannikins of the *Théâtre de la Mode* were not a new idea in French fashion history

Even that long ago, foreigners were totally amazed by the Parisian mania for fashion—and nothing much has changed in that respect since! The fashion

historian Marc Girouard suggests, that more than in any other city, Parisians treat life as a spectacle and Paris as a stage, on which fashion performers and fashion spectators intensely enjoy their own and everyone else's performance. I think that is very true—everyone enjoys fashion and is interested in what's new—fashion is perceived as an amusement, not as something to worry about....

Within this historical environment, the Parisian response to World War II is particularly inspiring:

... In the summer of 1940, an Armistice was signed between France and Germany, and the Germans occupied the northern half of France. Paris was totally cut off from the rest of the world, and it was only after the liberation of Paris, that people interested in fashion discovered that the haute couture had continued to exist, and even that new names had appeared during the war years.

In my research into the *Théâtre de la Mode*, I was fascinated to read a very lengthy report on the couture under the German occupation, written by Lucien Lelong, then President of the French Couture Fédération, and to learn that the liberation of Paris had happened just in the nick of time. During the Occupation, the couture was forbidden to export, forbidden to advertise, and even forbidden to make a profit! In fact, the Germans had a well-thought-out plan before they even got to Paris, to transport the entire couture industry and the professional schools to Berlin and Vienna. Berlin was to be the cultural center of the "New Europe" and the "unjust monopoly" of Paris was to be broken.

It was thanks to Lucien Lelong that this plan was thwarted. Mandated by the Fédération, as well as by the French government, he went to Berlin to argue the French case, and in essence said, "You can impose anything on us by force, but it is not in the power of any nation to steal fashion creativity. The Paris couture cannot be transported either as a whole or in its elements, because its creativity is not only a spontaneous outburst, but also the consequence of a long cultural tradition, maintained by specialized workers, and diversified between numerous trades and crafts, and multiple professions."

At that time, the couture employed over 30,000 couture workers and a million jobs counting the satellite industries. Both Lelong and the French government knew that fashion was such an immense factor of French life, such an intrinsic part of the fabric of the nation on every level—social, financial, cultural, and economic—that to allow the couture to be exiled would inflict an irreparable loss on the future economy of France. Fortunately, he succeeded in his delaying tactics, although the existence of the haute couture was threatened some 14 times over the four years of the Occupation, and the deathblow in the form of a total fabric cut-off would have meant the end, had Paris not been liberated when it was.

L'EXPOSITION  
**LE THÉÂTRE**  
**DE LA MODE**

a été organisée  
dans un but de propagande française  
et de solidarité nationale  
par la

CHAMBRE SYNDICALE DE LA COUTURE PARISIENNE

Les recettes du Théâtre de la Mode  
seront versées à l'Ent'aide Française

Ont accordé leur haut patronage à l'Exposition :  
MM.

René CAPITANT Ministre de l'Éducation Nationale	Raoul DAUTRY Ministre de la Reconstruction et de l'Urbanisme Ancien Président de l'Ent'aide Française	Robert LACOSTE Ministre de la Production Industrielle
	Justin GODART Président de l'Ent'aide Française	
	Jacques JAUIARD Docteur Général des Arts et des Lettres	
	François CARNOT Président de l'Union Centrale des Arts Décoratifs	



Le décor d'ensemble général du Théâtre de la Mode  
est de Christian BÉRARD

L'Exposition a été réalisée techniquement  
sous la direction de  
Jean SAINT-MARTIN

LE THEATRE DE LA MODE

**LES DÉCORS**

du THÉÂTRE DE LA MODE  
ont été exécutés d'après des maquettes originales de

DIGNIMONT  
J.-D. MALCLÈS  
DOUKING  
TOUCHAGUES  
J. SAINT-MARTIN  
GRAUSALA  
WAKHEVITCH  
BEAUREPAIRE  
G. GEFFROY  
Jean COCTEAU  
et  
Christian BÉRARD

Les sujets allégoriques du Mariage ont été sculptés par  
REBULL

Tous les éclairages ont été spécialement réglés par  
BORIS KOCHINO

Le décor musical est de  
Henri SAUGUET

**LES PERSONNAGES**

ont été étudiés et réalisés par  
Jean SAINT-MARTIN

d'après des dessins originaux d'  
Eliane BONABEL

Les vingles ont été moulés d'après  
des sculptures originales de  
REBULL

LE THEATRE DE LA MODE

**40**  
*couturiers ont habillé*

**" LE THÉÂTRE DE LA MODE "**

AGNÈS DRECOLL	LUCILE MANGUIN
ANNY BLATT	MAD CARPENTIER
BALENCIAGA	MADELEINE DE KAUCH
BRUYÈRE	MADELEINE VRAMANT
CARVEN	MAGGY ROUFF
CHARLES MONTAIGNE	MARCEL DHORME
GABRIELLE	MARCHEL ROCHAS
GASTON	MARCELLE ALIX
GERMAINE LECOMTE	MARCELLE DORMOY
GEORGETTE RÉNAL	MARCELLE CHAUMONT
GRÈS	MARTIAL ET ARMAND
HEIM	MOLYNEUX
HERMÈS	NINA RICCI
JACQUES FATH	O'ROSSEN
JEAN DESSES	PAQUIN
JEAN PATOU	RAPHAEL
JEANNE LAFABRIE	SCHIAPARELLI
JEANNE LANVIN	VERA BOREA
LUCIEN LELONG	WORTH

...et la Section Artisanale de la CHAMBRE SYNDICALE DE LA COUTURE PARISIENNE

**36**  
**MODISTES**

ont réalisé les chapeaux

AGNÈS	GILBERT ORCEL	MAUD ET NANO
ALBOUY	HEIM (Mode)	MOLYNEUX (Mode)
BALENCIAGA (Mode)	HÉLÈNE CORBETT	ODETTE COLSON
BLANCHE ET SIMONE	JEAN PATOU (Mode)	PAQUIN (Mode)
BRUYÈRE (Mode)	JEANNE LANVIN (Mode)	PAULETTE
CAROLINE REBOUX	LEGROUX SÈURS	ROSE DESCAT
CLAUDE SAINT-CYR	LE MONNIER	ROSE VALOIS
CORALIE	LUCILE MANGUIN (Mode)	SCHIAPARELLI (Mode)
ENELEY SÈURS	MADELEINE DE RAUCH	SIMONE CANGE
GABRIELLE	MADO	SUZANNE TALBOT
GABY MONO	MARIA GUY	SUZY
GERMAINE BOUCHE	MARIE AUBERT	SYGUR

...et la Section Artisanale de la CHAMBRE SYNDICALE DE LA MODE

**20**  
**COIFFEURS**

ont réalisé les coiffures

JULES AGG	CHARBONNIER	GEORGIUS	PARA
ANTONIO	DESFOISE	LOUIS GÉRAIS	PATRICK
FERNAND AUBRY	HENRI DURAND	GUILLAUME	POURRIÈRE
ARVET THOUVET	GABRIEL FAU	LIR	RANBAUD
BURAT	GAUTHIER	LUZIC	MARC RUYER

ONT ÉGALEMENT APPORTÉ LEUR CONCOURS À L'EXPOSITION  
Des bottiers : ARIC, CASALE, DRETTAS, GEORGETTE, J.-B. JANOT, LAURE, LÉANDRE, PERUGIA

Des paruriers : DISRUIS, GERMAINE GUÉRIN, HERMÈS, J.-B. JANOT, LAIO, MARILLE  
MELLERIO DITS MELLER, PAULETTE

La sonorisation a été installée gratuitement par  
DUCKETT-THOMSON

Les décors ont été soigneusement offerts par PATIÉ-MARCONI  
Les décors ont été construits par FOUSETT, CHEVREUX, WAKHEVITCH  
et peints par CHARUET (Théâtre Dignimont, Bérard), DORVILLE (Théâtre Grau-Sala)  
LAVERDET (Théâtre J.-D. Malclès, Touchagues), REPETTI (Théâtre Geffroy).

These pages from the 1945 Paris catalogue list the organizers, décor and fashion designers, mannequin fabricators, milliners, hair stylists, and other *Théâtre de la Mode* contributors.

British and American women in the armed forces were scandalized when they got to Paris, to see French women wearing clothes which showed few signs of the austerity imposed by wartime restrictions in England and America. It has always struck me as uniquely French that fashion was used as a way of thumbing their noses at the German occupant. French women were determined not to allow the Occupant to change their lives any more than they could help. They took one look at the German army women (known as “grey mice”), with their hair in a bun and no lipstick and said, “Oh no—no way.” They grew their hair, wore whatever makeup they could find, painted their legs for lack of stockings, cut down men’s suits to wear themselves and, like Scarlet O’Hara, used curtain material to make full skirts. When clothes are shabby, accessories become important and a new hat can make an old dress look new. Hats became more and more outrageous and were made of anything to hand including newspaper or wood shavings. The Germans complained bitterly but to no avail. Fashion was a resistance weapon in the hands of every French woman!

Train’s narrative then assesses the importance of the *Théâtre de la Mode* within the historical context of Parisian fashion:

Very shortly after the Liberation, the Fédération was approached in the hopes that the couturiers would do something to help raise money for French war relief.... I will not go into all that ... but I would like to say a word about the importance of the *Théâtre de la Mode* in the history of the haute couture. First of all, it was important to the French public who had been starved of beauty and luxury for four long years, and who were thrilled to discover that the couture—that jewel in the French crown—still existed and had not lost either its creativity or its fine workmanship. No one doubted that the couture would regain its place of predominance throughout the world. Secondly, it illustrated perfectly the close links between the worlds of art and fashion which ... has been a tradition since the days of [Paul] Poiret [French, 1879–1944]. From a fashion history point of view, it is the “missing link,” between the mental pictures we all have of the short skirts and wide shoulders of the wartime fashions, and the wasp-waist, narrow shoulders, and long skirts of Dior’s New Look. It illustrates the crucial year “in between”—some of the clothes still reminiscent of the war years, some pre-figuring the New Look, because the couture has always evolved from one season to the next. Already in this 1946 season, skirts had dropped to below the knee, shoulders were smaller, waists were more marked, clothes were more shaped to the body. Christian Dior, at this time, was working at Lucien Lelong—it was only a year later that he opened his own house and rocked the world with his New Look—and all of us who know Dior’s work are quite sure that the Lelong dresses in the exhibition were designed by Dior—they carry his signature in an unmistakable way.... Quite aside from the charm and fascination of these little mannequins who fix a moment in time for us—it is totally unique to have 172 costumes from 52 couturiers in one single season to study. No museum in the world has anything to compare to this wealth...

In the catalogue of the 1945 London exhibition, the aforementioned couturier Lucien Lelong (French, 1889–1958)—who was president of the *Chambre Syndicale de la Couture Parisienne* when the *Théâtre de la Mode* was created—offers these introductory thoughts about the charitable nature of the exhibition:

It must not be forgotten that this exhibition is but the latest of a series of activities whereby the Paris Fashion Houses have sought to safeguard their independence and their workers, while contributing towards the funds of “*Entraide Française*,” which have now reached a sum of no less than 55 million francs.

Since the Liberation, the dressmakers have intensified their efforts in this cause. In all the workrooms, dresses have been made for the bombed-out and sufferers from the war, while each month considerable sums of money have been handed over to *L’Entraide Française*.

The Exhibition of the “*Theatre de la Mode*” is the normal climax to a great effort. It is not intended to represent luxury or lavish use of materials; it is instead a proof of ingenuity and good taste.

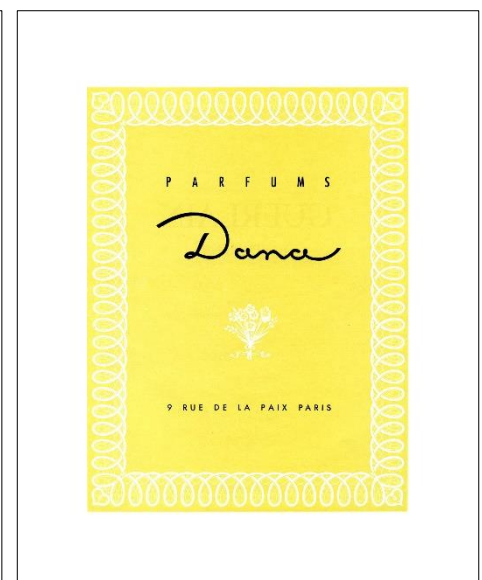
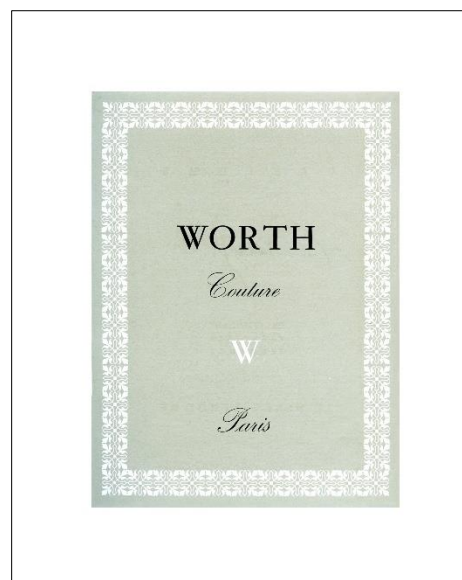
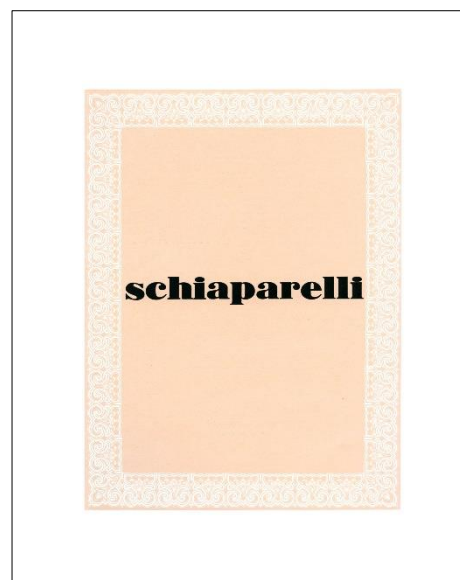
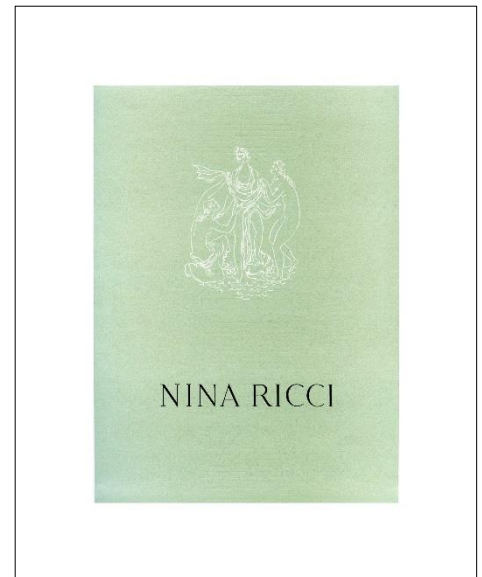
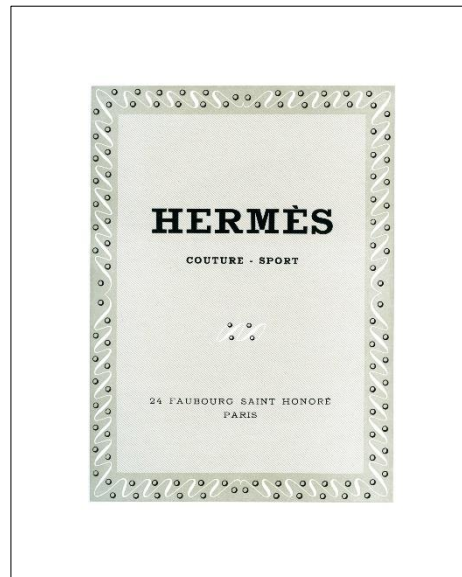
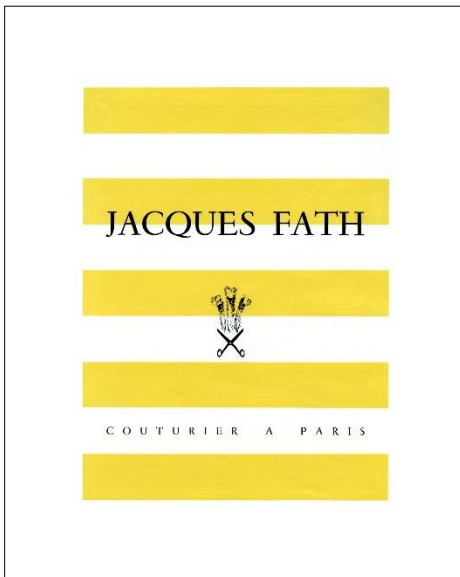
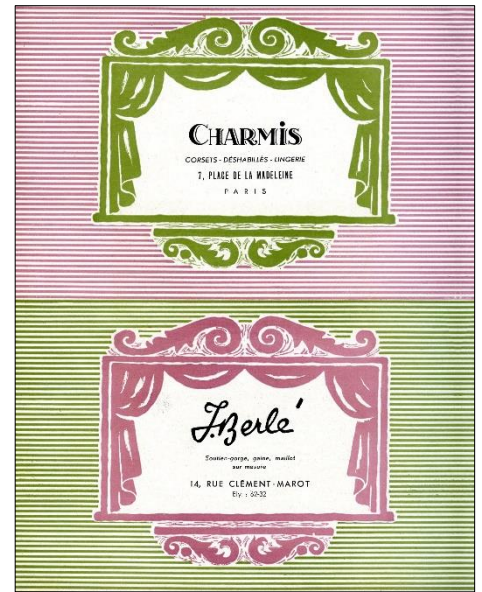
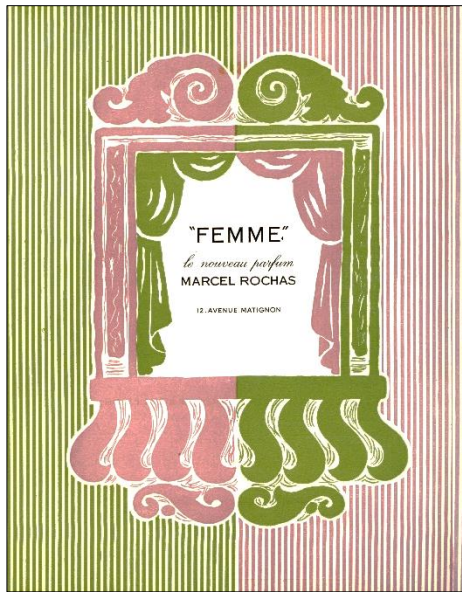
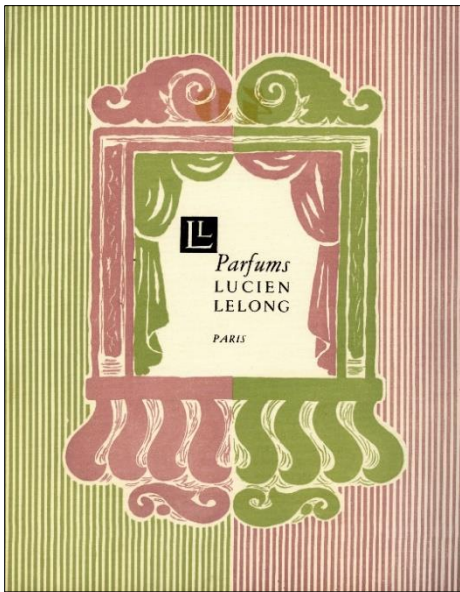
Artists, sculptors, and theatrical decorators have contributed to this ensemble because it is our desire to present it as a purely artistic manifestation.

Art critic Louis Chéronnet (French, 1899–1950) chronicled the origins of the *Théâtre de la Mode* in the catalogues that accompanied its 1945 London and 1946 New York appearances. The New York catalogue contains a Chéronnet essay titled “*Recollections of an Exhibition*,” in which the writer says:

The French can say: We knew how to suffer and bear our burden without forgetting how to invent and create ... and always along French lines. Thus the 1945 Exhibition reflects the tendencies of 1945. Paris, as was only right, saw it first; afterwards, it went to London [and Leeds] and the nearby capitals—Stockholm, Copenhagen; also, Barcelona. Now our dolls, like real mannequins, have discarded their old clothes and have been entirely redressed to show, on the other side of the Atlantic, the tendencies and novelties of 1946. They appear in new settings and scenery especially conceived and executed for this visit to a great friendly country.

This brings us back to the story of the Exhibition, a story particularly illustrative of certain qualities in the French character ... a sentimental story for it was conceived as a charitable enterprise which has enabled us to resume affectionate relations with our best friends. As in the legends of the marionette-players, these dolls assume such a mysterious and original character that the men who manipulate and animate them become obsessed and half in love with them. Here is this true and marvelous story.





Select *Théâtre de la Mode* sponsors and advertisers as published in the 1945 Paris exhibition catalogue (top row only) and the 1945 London catalogue.

It begins immediately after the liberation of Paris which, incidentally, owes so much to the Americans, and where the G.I.s were so wildly acclaimed by a happy and grateful population. M. Raoul Dautry, *Président de l'Œuvre de l'Entr'aide Française*, spoke one day in front of M. Lucien Lelong, *Président de la Chambre Syndicate de la Couture*, of all the money he needed to carry out his task of national rehabilitation. M. Lelong immediately assured M. Dautry that he could count on the assistance of the Paris dressmaking and millinery world. There remained to find the sort of manifestation most likely to excite public curiosity. The first idea was a gala at which little dolls with dresses executed by the *haute couture* and copied in the *Entr'aide Française's* workrooms should be exhibited and sold. But this seemed inadequate. Other projects were examined, and it was decided that the occasion lent itself marvelously to the revival of one of the oldest traditions in the French dressmaking industry. Under Royalty and even during the First Empire, the *couture* employed dolls as representatives and ambassadors of its creative activity. One knows how, in the old days, the arrival of these dolls was impatiently awaited in the princely provincial castles and also in foreign Courts so that society ladies could learn about Paris fashion.

There was no longer any question of small dolls like children's toys, but veritable reductions (to about a third) of the human form, susceptible by their composition and the articulation of their person to evoke Woman ... one and all women in a manner at once poetic and realistic, always charming yet ever changing according to the hours of the day and the circumstances, that is to say a hundred times transformed, transfigured, reborn, and refashioned by the fairies of the evening dress, the magicians of the sports ensemble....

With this idea in mind, the idea for the mannequins was the brainchild of artist Éliane Bonabel, who envisioned creating wire forms topped with plaster heads.

This was where the difficulties began.... for the organizers of the Theatre of Fashion. For several years, since June 1940, in fact, Paris hadn't been exactly an Eden where it was only necessary to bend to pick up what one wanted. In the unfathomable abyss of quotas in which we then lived (and in which we still live for many things), God the Father Himself would have had trouble in "unblocking" wire, plaster, wood, linen, and paint, not to mention a quantity of other materials, leather, straw, felt, etc. ... necessary to clothe these little creatures.... And it would be erroneous to suppose that the reduction in size corresponded to an equal reduction in the time required to do the needlework. Actually, the making of any frock or hat took as long as it would have done had either been full-size....

At last the miracle was accomplished. Everything was installed in time for the appointed day in a wing of the Louvre Museum, in the vast Decorative Arts Gallery, in the centre of Paris. It was opened on the evening of March 28th, 1945. It is true to say that all Paris came to this parade of fashion emerging from the sleep into which it had been plunged and held prisoner by the most awful evil—the Paris of letters, the theatre, the arts, the cinema, and society. Every step in



the dense crowd brought one face to face with a celebrity.... One had to go back more than five years in one's memory to the happy pre-war days of great first nights and aristocratic galas to find so many pretty, marvelously dressed women.

Christian Bérard, magical creator of all these delights, had, with a sumptuous and delicate touch, organized the general setting of this manifestation, and Boris Kochno, with consummate art, was responsible for the arrangement of the figures. One passed, as in a fairy palace, from room to room where everything, bathed in the mysterious and shaded light of the crystal chandeliers, so ably handled by Boris Kochno, was hung with velvet ... and gold passementerie. And in each room, resembling the interior of a giant magic casket, were the little theatres where the marvelous world of smiling figures appeared like dream visions; the little figures, finally dressed, women at last....

The success was instantaneous. For over a month the Exhibition was crowded daily. Seamstresses came to see what effect their work produced and to admire the labours of their rivals; even children came in admiring processions—not for the childish pleasure of seeing dolls, but to take a lesson in art and taste. The press was very flattering. It is impossible to enumerate the articles about this manifestation by well-known writers....

What happened was this: these little people, who had not been made with any propaganda intention, nevertheless received numerous invitations to go abroad. The organizers were extremely touched, but were obliged to refuse, so perilous did such journeys seem for such fragile little people and scenery. But the insistence was very emphatic, and it was decided to go all the same.

They went first of all to London where the *Daily Mail* undertook the initiative of receiving them and made all the necessary arrangements. Thus, it was the Theatre of Fashion debarked all complete and installed itself in Piccadilly (could it do less?), at the Prince's Gallery, bowing to the English public, with original scenery, on September 12th, 1945.

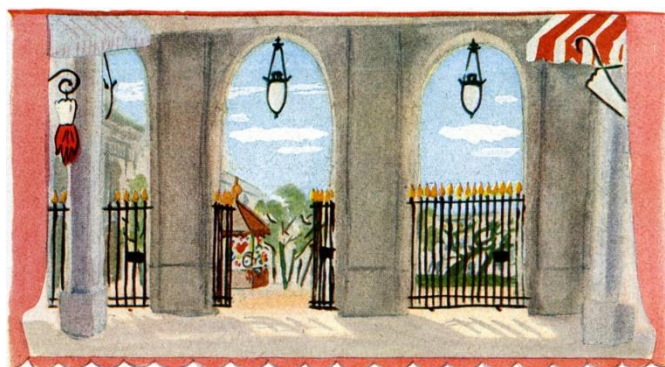
Our Ambassador, M. Massigli, presided over the inauguration ceremony, accompanied by Mme Massigli.... They were surrounded by numerous members of the French colony, the Diplomatic Corps, and English society. The reception was no less enthusiastic than in Paris. A few days later Queen Elisabeth visited the Exhibition. She immediately expressed her admiration....

At Barcelona, the Exhibition was housed in one of the rooms of the French section of the Fair. At Stockholm, the dolls were exhibited in the town's principal museum, the Nordiska, and at Copenhagen in the Museum of Art and Industry....

The opening at Stockholm was particularly brilliant. The Prince and Princess Royal insisted on being present, also several ministers and foreign diplomats.



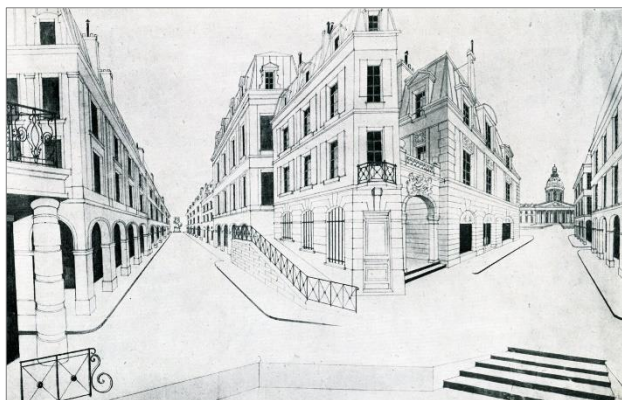
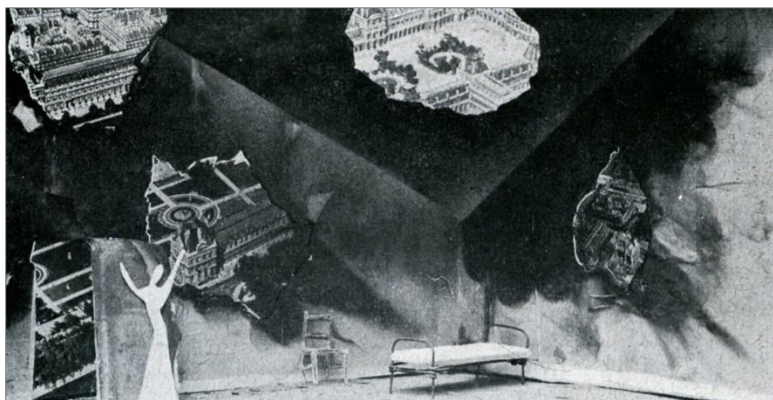
Artist sketches for *Croquis de Paris* (by Jean Saint-Martin) and *La Grotte Enchantée* (by André Beaurepaire)



Artist sketches for *L'Île de la Cité* (by Georges Douking) and *Palais Royale* (by André Dignimont)



Artist sketches for *Le Jardin Marveilleux* (by Jean-Denis Malclès) and *La Rue de la Paix en la Place Vendôme* (by Louis Touchagues)



Artist sketches for *Ma Femme est une Scorcière* (by Jean Cocteau) and *Place des Vosges* (by Georges Wakhévitch). All except the Wakhévitch décor come from the 1945 Paris exhibition catalogue.

After having admired the brilliantly illuminated front of the palace, the guests, all in evening dress passed through a guard of honour of valets in 18th-century costume to penetrate, under the mild eye of the good King Gustav Vasa's statue, into the entrance hall. The majority of the Swedish guests made it a point of honour to talk French. The Director of the Museum chose this occasion to exhibit a selection of his most precious treasures of French origin. Some beautiful wedding and coronation robes of the 17th and 18th centuries, ornamental horse cloths, arms and several magnificent gala coaches showed what influence French taste and fashion have always had abroad. Part of the entrance money was put aside for charities for French children.

At Copenhagen, where the Exhibition was opened by Queen Alexandrine, friendly demonstrations overflowed into the street. All the smartest shops in the town outrivaled one another in paying homage to France. They were all decorated with the French national colours and passers-by saw objects of French manufacture in the windows—bottles of perfume, jewelry, material, and luxury books. The tramways were decorated with French flags and the Cross of Lorraine....

Several anecdotes show what an important role was played by these little figures covered with gew-gaws and which some people might consider frivolous, and how well they succeeded in their mission by touching the heart of their hosts. One day Saint-Martin needed a certain quantity of wire netting to make a couple of life size statues. He went to an ironmonger.

But wire netting, like many other things since the Occupation, is unfindable in Copenhagen. The shopkeeper reflected, then said, "Would you like me to take down a piece of my chicken-run for you?" Jean Saint-Martin accepted his offer, and the statues were made with part of the ironmonger's chicken-run. But the story became known and two days later the designer received hundreds of offers from the, owners of farmyards, ready to sacrifice their poultry on the altar of French taste....

Following an exhibition at the de Young Museum in San Francisco in 1946 (September 12 through mid-October), the miniature jewelry was returned to France. The mannequins and their fashions were then stored in San Francisco's City of Paris department store. The store's head, Paul Verdier (1882–1966), was also president of the Palace of the Legion of Honor, and during a 1950 luncheon with Maryhill Museum of Art director, Clifford R. Dolph (1901–1979), he asked if the collection might appropriately find a home at Maryhill. That solution had been proposed by San Francisco philanthropist and Maryhill Museum of Art patron Alma de Bretteville Spreckels (1881–1968).

After returning home, Dolph acknowledged the offer in a letter of October 9, 1950: "Dear Mr. Verdier: It is with a great deal of pleasure I write to thank you for your kind thought to secure for Maryhill the notable collection of dolls. I can assure you it will be very



much appreciated here....” Dolph heard nothing more until late March 1952, when 82 cases arrived at the museum. They contained mannequins and fashions but no sets.

About 80 individual *Théâtre de la Mode* mannequins regularly rotated onto display at Maryhill Museum between the mid-1950s and the late 1980s, but the collection generally fell off the radar of textile historians and the fashion industry. That changed after 1983, when Stanley Garfinkel (1930–1997), a Kent State University historian, initiated a new awareness of the mannequins that ultimately led to them leaving Maryhill and returning to Paris for cleaning, conservation, and, in some cases, restoration. The work occurred in 1988–1990 and included some individuals who participated in their original post-war creation. At this same time, nine replica stage sets were created by Anne Surgers, a French set designer and academic.

The refurbished mannequins and their new sets premiered in 1990 at Musée des Arts de Mode in Paris. They traveled thereafter to New York (Metropolitan Museum of Art), Portland, Oregon (Portland Art Museum), Baltimore (Baltimore Museum of Art), London (Imperial War Museum), Tokyo (Fashion Foundation of Tokyo), and Honolulu (University of Hawai'i Art Gallery). Select sets continued to travel to far-flung locations, most recently the Phoenix Art Museum (2011). In May 2015, Maryhill Museum of Art's Board of Trustees approved a recommendation that the *Théâtre de la Mode* no longer circulate. The 75-year-old wire mannequins and their accompanying fashions were recognized as being fragile and in danger from an ongoing travel schedule and constant handling. The museum now displays three sets at any given time—except for Christian Bérard's recreated Le *Théâtre décor*, which is too large to be assembled. A selection of fashions from that set do, however, regularly rotate onto view.

As mentioned above, the definitive history of the *Théâtre de la Mode*, its history, fashions, sets, set designers—and an encyclopedic presentation of mannequin images—may be found in Edmonde Charles-Roux, Herbert R. Lottman, Stanley Garfinkel, et al, *Théâtre de la Mode: Fashion Dolls: The Survival of Haute Couture*, second edition (Portland, OR: Palmer/Pletsch Inc., 2002). The fervor under duress with which the Paris fashion houses gracefully responded to the end of World War II with the creation of the *Théâtre de la Mode* has much in common with their creative responses to the COVID-19 pandemic. Dior's fall/winter 2020 designs appear in a 15-minute-long video titled *Le Mythe Dior*—a film utilizing miniature fashions that pay homage to the *Théâtre de la Mode*. A second video captures a fashion show that Jeremy Scott produced using marionettes to present Moschino's spring/summer 2021 creations. Both are readily available online and worthy of review.

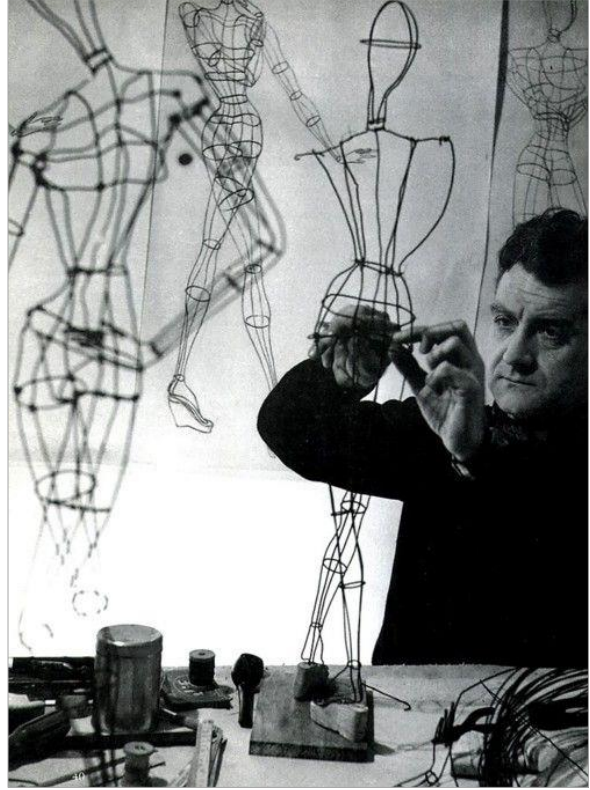
Steven L. Grafe, Ph.D.  
Curator of Art

*The extended quotes that follow are taken from Louis Chéronnet's comments about the Théâtre de la Mode artists, décors, and history as they appear in the 1945 London and 1946 New York exhibition catalogues.*





**Left:** Éliane Bonabel (French, 1920–2000) originally imagined and sketched the *Théâtre de la Mode* mannequin prototypes, 1945; photo by Ronny Jacques



**Right:** Jean Saint-Martin (French, 1899–1988) in his workroom constructing a wire *Théâtre de la Mode* mannequin, 1945; photo by Robert Doisneau/Rapho

Éliane Bonabel was the person responsible for designing the *Théâtre de la Mode* mannequins. In 1945, she was a well-known illustrator who was working for the Nina Ricci couture house and she had recently designed its logo. According to Louis Chéronnet's 1946 "Recollections of an Exhibition," Bonabel "had a happy idea":

Thinking of an outline sketch, she was inspired to transform this form of expression into the third dimension and consequently into space, utilizing wire to create a body which, to complete the illusion, was surmounted by a plaster head. Light, idealized in form, although precise in all their attitudes, these little figures were to emerge and invade Lilliputian stages ... worthy of their elegance.

About Jean Saint-Martin's workroom, Chéronnet (1946) recalled it was:

in a middle-class apartment, [and] was nothing more than a little room delightfully decorated with Éliane Bonabel's diagrams representing the ideal prototype of the female form. It looked like a miniature factory and Saint-Martin (alone like Vulcan) cut, twisted, white-heated and soldered, with the aid of a few simple instruments, the metal wire which made these subtle frames and which he piled up, immaterial, one on top of another.



**Left:** André Beaurepaire (French, 1924–2012) with a mockup for *La Grotte Enchantée* stage set; photo by André Ostier, from the 1945 Paris exhibition catalogue



**Right:** Louis Touchagues (French, 1893–1974) and his *La Rue de la Paix en la Place Vendôme*; photo by Robert Dosineau/Rapho from the 1945 Paris exhibition catalogue

The 1946 New York exhibition catalogue describes André Beaurepaire like this:

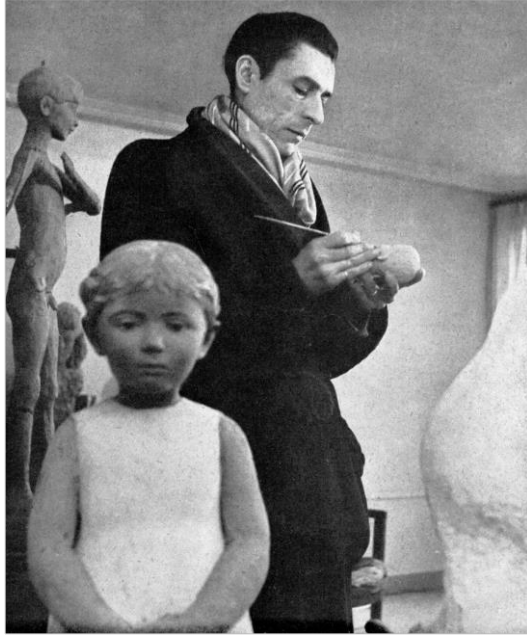
The youngest of this brilliant group of artists is only twenty.... He has always loved beauty and art. Mathematic classes were simply an occasion for him to fill his notebooks with fabulous palaces and battle-scenes. At home, he constructed entire towns in cardboard and made complete films, scenes from which he projected in the little theatre he had made....

He is in the tradition of the makers of towns and landscapes. Like them he expresses pomp and splendour midway between classicism and baroque art. As his favourite period extends from the middle of the 16th to the beginning of the 18th century, he is a master of mingling columns with rococo effects....

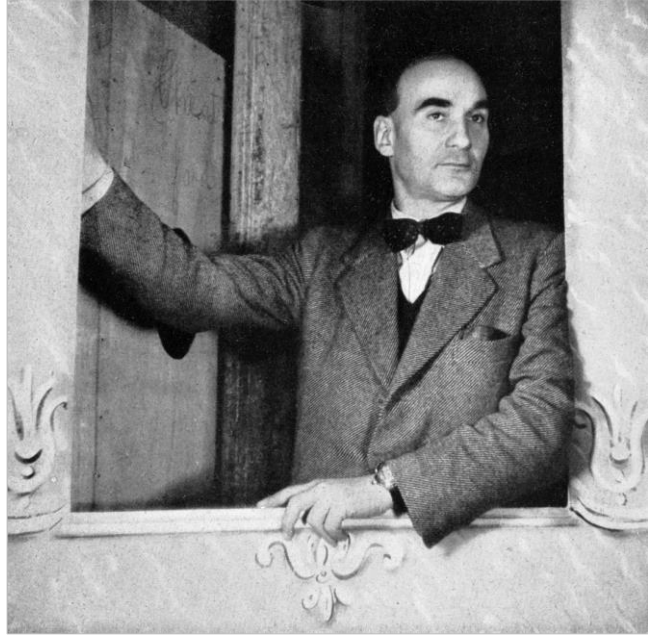
A different picture of Louis Touchagues appears in the 1945 London catalogue:

I have always thought that the uniform of the Foreign Legion would suit Touchagues very well. He looks like a “tough guy” .... His gouaches and pictures are to be seen in ten galleries. During the past 25 years he has been responsible for the scenery and costumes of as many plays and ballets and has illustrated almost the same number of books....

In the theatre his décor is not merely a background—it is part of the show. Sometimes, even, you feel that it is that which gives the note for the acting of the players by its strength and symbolism.... [H]e adores circus and music hall, the atmosphere of which reminds him of those old fol-de-rol airs that delight him.



**Left:** Joan Rebull (Spanish, 1899–1981) among his sculptures; photo from the 1946 New York exhibition catalogue



**Right:** Boris Kochno (Russian, 1904–1990) posing inside Christian Bérard's *Le Théâtre* décor; photo from the 1946 New York exhibition catalogue

Joan Rebull created the heads of the Théâtre de la Mode mannequins:

In the course of an eventful career, the Catalonian sculptor, Joan Rebull, has been true to Paris. When only ten years old, he learnt to carve wood in a workshop of religious images at Reus, Catalonia, his birthplace. At sixteen ... he went to Barcelona as a student at the School of Fine Arts.... At twenty-two, he obtained a travelling scholarship ... then he returned to his own country, but soon Paris called, and he went back to live there from 1926 to 1930....

Since [1938] he has taken root in Paris, where his delicate art is more and more appreciated. His studio is installed at the top of an old house on the left bank. There, in rough and natural clay, he models the slender bodies of young girls and children's heads....

Boris Kochno was born in Moscow and emigrated to Paris in 1920. Although he was responsible for arranging the *Théâtre de la Mode* mannequins in their sets and served as the overall lighting designer, he is best remembered as a poet, dancer, and librettist. Kochno made important contributions to the performance and production of ballet theater in France. The 1946 New York catalogue concludes its biography of him: "In 1931, he revived the Ballets de Monte Carlo.... At the moment he is the art director of the Ballets des Champs-Élysées ... he is the leading light of this company composed of young French dancers or dancers of Russian origin—and has already given numerous series of performances in Paris and abroad with ever-growing success."





*Un Salon de Style (An At-Home)*, décor by Georges Geffroy (French, 1903–1971) as it appeared in Paris in 1945; photo by Pierre Jahan (French, 1909–2003)

In the 1945 London catalogue, Louis Chéronnet reflects on Georges Geffroy and this set, which was different than the designer's 1946 American décor:

Geffroy is shy about his work. He hates to be spoken about as much as he hates hearing himself discussed.... A born decorator, he delights in arranging interiors, sometimes following a given plan, sometimes creating a design of his own. One of his greatest pleasures is found in choosing the materials, furniture, and ornaments and combining them in a dozen different schemes until he reaches the point where a room is created and given its right atmosphere.... Geffroy works on the principles that decoration of a private home is a personal affair: the privacy of that home must be respected by the decorator just as it is by its owner....

Look at this drawing room belonging to some aristocratic home! Beyond the heavily curtained windows we feel the presence of the town with its glamour, its lights, and its crowd. But we really want to forget all those details. This drawing-room is like the inside of a golden casket. Everything is golden! The hangings, the curtain folds, the caissons of the ceiling. Some flower vases in a niche and a bronze horse are the only decorative elements of this room in spite of sumptuous simplicity. Why load its walls with pictures and its glass cases with all kinds of trinkets? Luxury and wealth exist in the proportion of its surfaces, and in the rhythm of its openings, there is something superlative in this golden bareness. Our attention is not distracted and concentrates itself on the noble elegance of those party dresses; long, high necked robes....

"Come in!" says the hostess to her friends. You are at home: your movements should be full of harmony to set off so much refinement in the art of draping and pleating the materials....





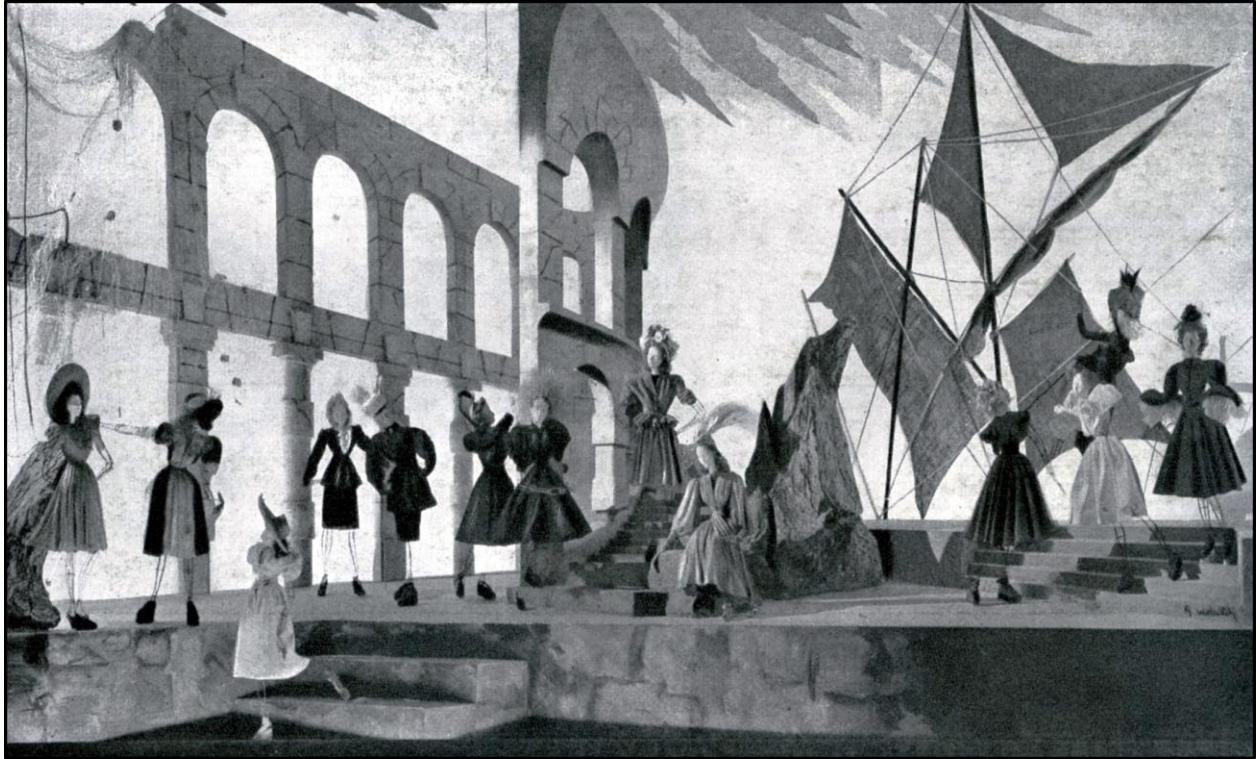
*Matins dans le Champs Élysées* (Morning in the Champs Élysées), décor by Emilio Grau-Sala (Spanish, 1911–1975) as it appeared in Paris in 1945; photo from the 1945 Paris exhibition catalogue

A Catalanian by birth, Grau Sala is barely 35 years old and has lived in Paris for nearly 15 years ... It is easy to see from his work which is light, bright, and drenched in sunny colours, that Paris, and particularly Paris seen through the eyes of the Impressionists possesses his heart....

If you do not know the charm of a fine morning in Spring in the Champs Élysées or the Avenue Foch, near the Bois de Boulogne, you do not know one of the most characteristic charms of Paris. A light and soft atmosphere seems to float beneath a sky of tender blue. Through the fresh green leaves of the trees... the sunlight penetrates and makes trembling splashes of gold on the soil. The smallest colour shades ... and ... still more those of the flowers in the gardens, take on an amazing intensity! In such spots the necessities of 1945 make a deliriously “Pre-1914 war” atmosphere: the horse cabs and bicycles pass one another on the roads which have become silent and free of dust. And all this, which Grau-Sala has felt very distinctly, he who is a connoisseur in Parisian elegance, adds still more to that charm which attracts the Parisians for their walks. Such an atmosphere gives them free play for any eccentricity, gives them the courage to bring out the most daring of fashion’s creations.

As this joy and happiness are in the air, we have only to allow ourselves to enjoy these vivid tones so light and lively, and to revel in the pleasure of the most varied inspirations. Here all styles may confront one another. Fashion seems to have slackened its iron discipline. One glance is enough to show this....

And so, with all the others which fill us with pleasure, and create that inimitable atmosphere which may be termed... Paris Chic... (Chéronnet, 1945)



*Le Port du Nulle Part* (The Port of Nowhere), décor by Georges Wakhévitch as it appeared in Paris in 1945; photo from the 1945 Paris exhibition catalogue

Have they just landed on the quay-side or are they ready to go off in the ghost-boat, all these smart women in afternoon dresses who look as though they had made such a strange halt only to have a cocktail? But where is the bar, or even the sailors' taverns on this god-forsaken jetty, surrounded by a Roman ruin draped with a blue fishing net like a gigantic spider's web?

In the background the wind makes the sails of the brig dance like the wings of a russet-coloured bat in the splendour of the setting sun.

What conquerors have already passed through here? Empire builders or pirates, drunk with liberty, gold, or tropical spirits?

But these women are alone. One of them, like a home-sick emigrant, is seated on the steps of a staircase and dreams of yet more countries. Another one, her hands cupped, calls her companions. The others stroll about at the same pace they would in Hyde Park, the Champs Élysées or on 5th Avenue.

But there is no man there to turn round when they pass, to admire the night-blue muslin dress of one of them, the grey draped stockinette dress of another, the tailor-made in black moire of a third, the blue velvet jacket of another.

No prince will come to turn them into beautiful captives. Ah, the vanity of travels! (Chéronnet, 1945)



*The Street Fair*, artist sketches for décors by Louis Touchagues (French, 1893–1974) (left) and André Dignimont (French, 1891–1965) (right) as they appeared in New York and San Francisco in 1946; reproduced from the 1946 New York exhibition catalogue.

In the 1946 catalogue, Louis Chéronnet writes of the *Théâtre de la Mode* and its “Presentation in America”:

Presently I am going to accompany the second generation of these “Ladies of Fashion” to the station for their departure to New York. They are as pretty, young, and fresh as their mothers, who were exhibited in Paris last year....

Let us begin on this enchanting journey. As I write these lines in Paris—in a Paris still without heating, where light is rationed and food is difficult and hard to find (I insist on adding this so that our American friends should better understand what a feat and act of faith this artistic creation which we are sending them is) my little friends, the dolls, are still undressed. I will keep modestly silent about them, although I can say that they are all charming and well-made. I cannot yet speak about their clothes, first because I have only seen patterns and samples of material, and secondly because I am not a woman with a fashion-book in her hand, but a man, occupied with artistic problems ranging between Phidias and Picasso. The professionals must be allowed to do their work, leaving to the visitors—at last, I hope so—agreeable surprises.

Unlike the décors by Touchagues and Dignimont that appeared in Paris and that were later recreated for display at Maryhill Museum of Art, the 1946 décors by these two artists were together called *The Street Fair*. They were the first décors that visitors encountered when entering the North American exhibitions. Chéronnet says:

It only seems right to me that at the entrance one begins with poetic evocations of Paris under the most diverse aspects. First there are realistic scenes of the Paris streets which we owe to Touchagues and Dignimont, who have always best understood the picturesque quality of the eternal Paris ... [O]ne of the charms of Paris is the amusement fairs which come and periodically install themselves along the wide highways and in the public places, covering them with long rows of attraction booths. Circuses, lotteries, displays of monsters, boxing-rings and merry-go-rounds invade the pavement which they submerge in loud music and blinding light. This atmosphere has been recaptured and the dolls idling there naturally wear day clothes and sports ensembles.





*La Rue de la Paix en la Place Vendôme*, original 1946 fashions and mannequins from décor by Louis Touchagues (recreated by Anne Surgers); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art

Louis Touchagues studied art and architecture at the École des Beaux-Arts in Lyon and in Paris and designed his first theatrical set in 1923. He became a renowned Parisian set designer and was an active participant in the city's social and artistic life.

Touchagues—who was born in Lyons but became a Parisian early in life—has no need ... to demonstrate and prove his talent.... In my opinion, the most remarkable thing about him is the way he deals with diverse types of work. His talent is a mixture of sophistication and gaucherie, each being equally vigorous and, on the face of it, impossible to combine. The truth is that Touchagues knows how to impose his modern vision—full of subtle ingenuity and intriguing simplicity—with sharp colour which lacks neither fantasy nor biting satire.... He is attracted by the “retrospective” aspect of the 19th century, in other words by what I would call the primitive nature of our modern epoch. That is why we see him particularly at ease with Balzac, Labiche, Feydeau. But his enthusiasm as a designer enables him to attack subjects by Huon de Bordeaux, Saint Francis d’Assise ... and Joan of Arc. (Chéronnet, 1946)

This décor shows the Rue de la Paix and Place Vendôme, which had been a center for luxury boutiques—especially jewelers—since the mid-18th century:

There is no spot in the world where the “Rue de la Paix” or “Place Vendôme” do not conjure up smart and luxurious elegance. Indeed, that street and that square do really represent the aristocracy of French creativity. They comprise a heart, a mind, an intelligence, which foresee, decide, conceive, select, and also the hands which work: all have an innate taste, an instinct for the beautiful which approached the miraculous. (Chéronnet, 1945)





*Palais Royale*, original 1946 fashions and mannequins from a décor by André Dignimont (recreated by Anne Surgers); Gift of Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art

Dignimont plays the accordion like a sailor. He has a weakness for bad boys and thinks that women in ports and suburbs; with their fine, glowing skin, make admirable models.... One must also say that he is a sensual bucolic who loves a rich countryside where lofty trees tower up to a fine blue sky, and natural flowers in vast and naive bouquets, all of which he paints in admirable watercolours. In reality, he has a tender and sentimental nature which likes to depict the picturesque past with its old-fashioned charm and bygone modes. (Chéronnet, 1946)

The Palais-Royal—an ensemble of buildings and archways surrounding a garden—is a former royal palace with a long and celebrated history. At the time of the French Revolution and the First Empire, stylish women went there to purchase new fashions and parade around the garden while exchanging the latest political news and gossip. In the 1945 London catalogue, Louis Chéronnet offers this observation:

The Palais Royal holds so many memories that it always seems new to Parisians. Nowadays of course its long galleries are deserted, those galleries where, for nearly a hundred years, the crowds of the Revolution, the Directory and the Romantic period used to throng. In those days, the Palais Royal contained the most famous cafés and restaurants of the capital, gaming houses, and all kinds of amusements. It is now a peaceful and quiet spot with its garden like a pool of greenery in a stone setting. The shops look shabby, rather countrified. But everything bears the stamp of nobility and breeding, as well as a charm, which cannot fail to strike any passer-by. It is this atmosphere of poetry that has been so happily created in the view of this spot. On either side an old shop, with its cheerful striped awnings and old-fashioned signpost. In between the pillars, through the lantern-hung arches, the melancholy and quiet garden is to be seen, clothed in light. Let us stroll. Let us dream.



*Croquis de Paris* (Paris Sketch), original 1946 fashions and mannequins from a décor by Jean Saint-Martin (recreated by Anne Surgers); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art

Jean Saint-Martin was a sculptor who was also skilled at making wax mannequins. He helped create a new style of model for Paris' 1925 Exposition des Arts Décoratifs et Industriels Moderne, then progressed to creating mannequins in wire. Those figures were widely used for publicity purposes, interior decoration, and in high-end fashion boutiques. In 1945, Saint-Martin used the same bent-wire technique he had used when creating the *Théâtre de la Mode* mannequins to create his *Croquis de Paris* stage set. It outlines famous Paris landmarks—at the center of the scene is Montmartre, crowned by the Basilica of the Sacred Heart of Paris.

Following World War II, when French metal shortages were severe and access to it was restricted, leftover pre-war wire was used for the *Théâtre de la Mode* mannequins and sets. It was reportedly found in storage at the Galeries Lafayette department store.

Two New York galleries were dedicated to Paris. One contained *Croquis de Paris*, Georges Douking's *L'Île de la Cité*, and Georges Wakhévitch's *Place des Vosges*:

Its three scenes invoke epochs in monumental, classical style. It was only necessary for Saint-Martin, like a designer with a few strokes of his pencil, cleverly twisting and joining a little wire, to make the peristyle of the Madeleine Church with a perspective of the *rue Royale* and the dome of the *Invalides* in the distance. In the iris mist of a lovely spring morning, Douking has depicted a view of the *Cité* ... the island out of which Paris was born and which is now its heart. Further on we see *Notre-Dame*, the *Palais of Justice*, and the *Pont-Neuf*, noble buildings redolent with history and yet so familiar. Wakhévitch, using solid wood in its natural state, has constructed scenery recalling the *Place des Vosges* which, at the beginning of the 17th century, was the center of the social life in Paris and which has always conserved its aristocratic appearance. Thus, in three scenes, the old Paris is recreated before our eyes. (Chéronnet, 1946)



*L'Île de la Cité*, original 1946 fashions and mannequins from a décor by Georges Douking (French, 1902–1987) (recreated by Anne Surgers); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art

Georges Douking came from a modest background and studied painting at the École Supérieure des Arts Appliqués. Between the wars, the famous theater director, Gaston Baty, hired him as an actor and gave him his first commission for a theatrical set. Douking chose to create a *Théâtre de la Mode* décor showing one of the most readily recognizable locations in Paris—a scene overlooking the island in the River Seine that is home to Notre Dame Cathedral.

The 1945 London catalog says this about Douking's set and the ancient Roman city of Lutetia (1st century BCE) that was the predecessor of present-day Paris:

Here is the end of that isle, placed in the middle of the river, which was to produce, almost two thousand years ago, the Capital of France. A small island between two banks of the Seine. A little boat shaped island, which was quickly joined by means of two bridges to the river shores. It looks like a pebble thrown into the water, whose ripples have extended as far as the earth around in a series of concentric circles. Ancient Lutetia has grown. Her inhabitants have multiplied.

They have drained marshes, cleared forest, built walls, which the centuries have since effaced, carved out roads of which some are still traced on present-day plans. And Paris was born. Paris, which is a world, but which always remembers, even in its coat of arms, that it drew life from among strong, rhythmic waves. And the City is still there, including to the East the Cathedral, then in the Centre its Law Courts, its Police Courts which were to be the first bastion, during the wonderful days of the Liberation, of the revolt against the forces of the oppressor. Finally, when the sun sets, this whole, composed merely of a majestic double bridge, of two old pink houses and a stretch of earth, becomes a green and victorious patch advancing in the river. It is this end which is here shown us in its halo of all the colors of the rainbow.





*Place des Vosges*, original 1946 fashions and mannequins in a décor by Georges Wakhévitch (recreated by Anne Surgers); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art

Georges Wakhévitch (Russian/French, 1907–1984) was born in Odessa—in what is now Ukraine—and he immigrated to Provence at age 14. He showed aptitude for drawing and painting at an early age and struggled to study in Paris during the 1930s. He barely supported himself by working as an extra in French films, an industry that was dominated by Russian émigrés. In 1931, Wakhévitch received his first commission for a movie set. His career ultimately blossomed, and he became one of the most prolific set designers for French opera, theater, and films—producing hundreds of works.

Wakhévitch must be a pure spirit. At any rate, he is at once invisible and elusive. He must also have been something of an infant prodigy. On leaving [the Paris School of Decorative Art] he began by working on the reconstruction of Cistercian convents but there the demon of painting seized him.... He has done much work for the screen and has many times assisted in the production of films.... His dream now is to become a producer himself. (Chéronnet, 1945)

The Place des Vosges was the first planned square in Paris. Originally known as Place Royale, it was built by Henri IV between 1605 and 1612. The terrace was originally covered with sand; this allowed aristocrats to stage equestrian exercises there. The square was renamed after the French Revolution to acknowledge the region of Vosges (northeast France)—the first region to pay taxes imposed by the new government.

The square was an expensive and fashionable place to live, especially during the 17th and 18th centuries. Well known individuals who have lived there include Cardinal Richelieu (1615–1627) and Victor Hugo (1832–1848). The Place des Vosges is now lined with many art galleries.





*Le Théâtre* (detail), 1946 fashions and mannequins from a décor by Christian Bérard (recreated by Anne Surgers); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art

Christian Bérard (French, 1902–1949) helped shape the look of 1940s France through his personal style, which was omnipresent in women’s magazines. Bérard was only in his early forties when he died of a heart attack while working on a stage set. Colette said that his failed heart had “guided all the infatuations of Paris, without the slightest ulterior motive,” and Chéronnet says (in the 1945 London catalogue) that, “Good fairies must have been at the christening of this Dionysius.... They endowed him with their most exquisite gifts.” Chéronnet’s 1946 description of Bérard’s *Le Théâtre* décor was equally laudatory:

[He] has done nothing less than create a theatre in which the most wonderful evening dresses are shown to us. He has succeeded in the difficult task of showing us, at a single glance, a complete theatre with its exits and entrances, the boxes, and the complete stage. This is the quintessence of the theatre, its magic such as we have always imagined it since our childhood, and which comes to mind when we remember our first visits to one of these marvelous places. Where does reality end? Where does the dream begin? In their cavern of light, the actors are disincarnated before our eyes.... And during the intervals ... we are grateful to the theatre for not being like other places but to resemble a palace where the walls and ceiling are enriched with marvelous decoration, majestic drapery, intricate statuary, delicate painting, scintillating light and perspectives of columns reflected to infinity in mirrors....



*La Grotte Enchantée* (The Enchanted Grotto), original 1946 fashions and mannequins from a décor by André Beaupaire (recreated by Anne Surgers); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art

Following his appearance as the designer of a *Théâtre de la Mode* décor, André Beaupaire achieved further renown as a set designer and as a painter. He eventually designed sets for a Covent Garden production of a ballet danced by Margot Fonteyn; for ballets of Roland Petit and Boris Kochno that were danced by Leslie Caron and Zizi Jeanmaire; and for a Mikhail Baryshnikov ballet. He was still alive and living in Paris in 1989 and participated in the recreation of his *Théâtre de la Mode* set.

We find ourselves here in a wonderful spot, a fairyland such as is only to be seen in dreams. From out of the ground appears to rise a fantastic architecture of gigantic pillars, of draperies static in the tumult of a great storm, of plumed trophies, of rugged rocks, of walls as strong and massive as those of Piranesi, of staircases coming from everywhere and leading nowhere, of majestic mantlings, of half-ruined arches linked by waving garlands ... Yet this wild and striking architecture has not the many colours of marble, it is not illuminated as are frescoes and tapestries: its originator has intended to remain in the tones of a delicate grey cameo.

An ingenious device increases even more the unreal effect of such a construction and shows up in a sumptuous fashion the deep colouring of the dresses which ... materialize out of an atmosphere of mist....

The time has come for the magician to arrive who is to free these captives from an enchanted spot, so that they may resume the position due to them in the splendours and the luxury of the real world.... (Chéronnet 1945)





*Le Jardin Marveilleux* (The Marvelous Garden), original 1946 fashions and mannequins from a décor by Jean-Denis Malclès (recreated by Anne Surgers); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art

Jean-Denis Malclès (French, 1912–2002) began his career in the 1930s but gave up furniture-making to concentrate on painting, illustration, and stage design. Malclès' fame as a set designer continued growing after the war. In 1989, he took part in the recreation of his original set and contributed a wealth of knowledge about the creative efforts of the artists and couturiers that assembled the *Théâtre de la Mode* exhibitions.

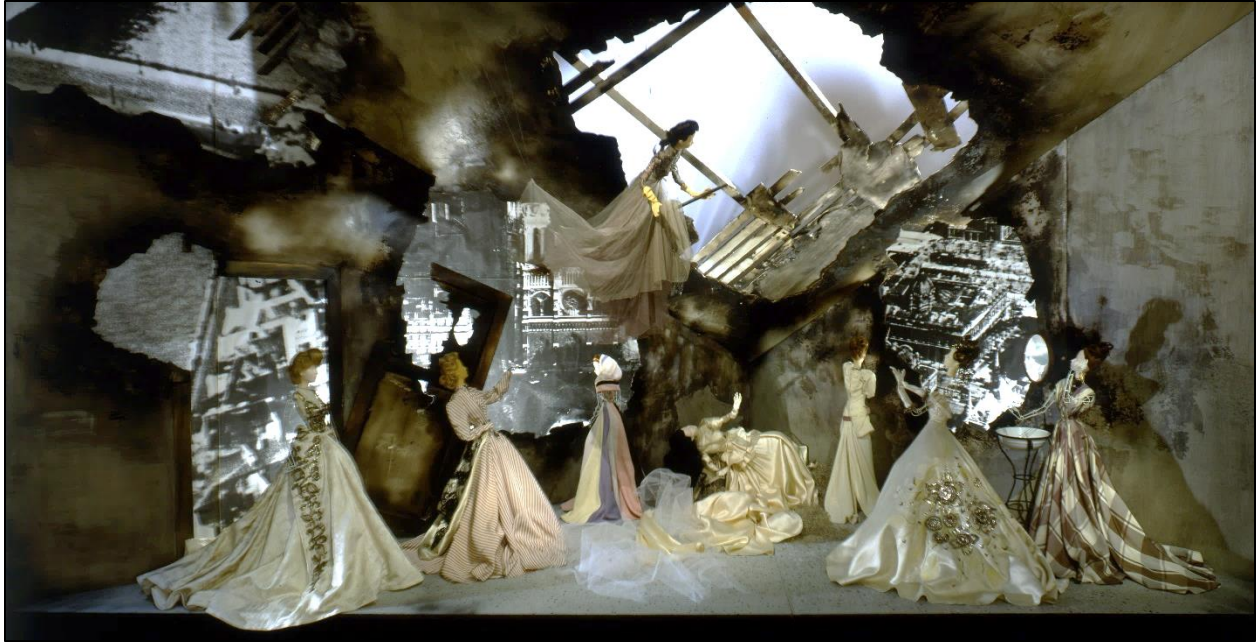
Jean-Denis Malclès is still young, yet for the past seven years he has been one of the prodigies of the Salon de l'Imagerie. The Salon ... appeals especially to intellectuals since it introduces and combines good taste and original ideas in everyday subjects, such as fabrics, wallpaper, calendars, schoolbooks, packaging, and posters....

I think that in this garden, spring and his joys reign all the year round. Only the ever-juvenile woman, knowing nothing except how to laugh, to dance, to skip and to swing will be admitted....

A little madness reigns everywhere. It makes me think of by-gone garden-parties with a charming touch of "Bergeries accompanied by the tunes of violins and épinette." I remember Watteau, Verlaine, Francis Jammes! We have attained the "pays du Tendre." And the reign of phantasy, found in the republic of the young girls in full bloom....

It matters little that the brightest colours are blended together ... nothing matters! Life is beautiful. Let us always be twenty years old! (Chéronnet, 1945)





*Ma Femme est une Sorcière* (My Wife is a Witch), 1946 fashions and mannequins from a décor by Jean Cocteau (recreated by Anne Surgers); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art

Jean Cocteau (French, 1889–1963) was a poet, novelist, playwright, librettist, screenwriter, director, and visual artist. He worked on numerous movies during World War II. In 1945, when asked to create a décor for the *Théâtre de la Mode*, Cocteau used the opportunity to pay homage to the most famous French filmmaker of the period, René Clair (1898–1981), drawing inspiration from the 1942 film *Ma Femme est une Sorcière*. Cocteau's décor was the only *Théâtre de la Mode* set to reproduce a scene of war and destruction.

After referencing the poetic nature of the homage to René Clair, Chéronnet (1946) says:

Carried away by his idea, Jean Cocteau has exceeded his intention. Another interpretation has grafted itself onto the principal theme—an interpretation impossible to avoid since it naturally imposed itself on his poet's sensibility. That a bridal chamber burns and the bride uses the occasion to fly off astride the broom which is the true and distinctive sign of her innermost nature and supernatural power is comedy... but five years of war and nights of which nobody has yet lost the memory may give another meaning to the scene. The imagined and the impossible have become a banal daily occurrence.... This derivation which rises above the homage combined to a definitive work, is homage much more precious and profound to a town which, despite its suffering, pain, and danger, continued to create and maintain, without ostentation, its reputation for good taste.

This picture of a devastated room where elegant figures still continue to move in style can be regarded as a symbol... even the reason for this Exhibition.



**Left:** Cocktail dress with three-quarter-length sleeves and raised shoulders in pale pink satin crepe (synthetic) by Ana de Pombo (Spanish, 1900–1985): armholes and hips trimmed with swags of fine pleats, and full gored skirt. Hat by Albouy (missing). Coiffure by Azema. Navy stitched leather ankle-strap wedge sandals by Grezy (*TDLM* #44, p. 137); c. 1946, 27" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.12. The mannequin is from Georges Wakhévitch's *Place des Vosges* décor.

**Right:** White horizontally pleated organdy dress with fitted bodice buttoned to the waist, short, puffed sleeves, Peter Pan collar, and full skirt by Maggy Rouff (founded 1929). Hat (missing) by Legroux. White leather shoes laced in black velvet by Casale (*TDLM* #69, p. 143); c. 1946, 27" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.113. The mannequin is from Georges Wakhévitch's *Place des Vosges* décor.

"TDLM #" and the following page number refer to where the fashions may be found in the *Théâtre de la Mode: Fashion Dolls: The Survival of Haute Couture* book.



**Left:** “Poudre d’Iris” ensemble by Jacques Fath (active 1937–1957): three-quarter-length jacket in sand wool narrowing to hem with unpressed pleats from the shoulders. Peter Pan collar, low three-black-button closing and narrow black wool skirt. Small black (artificial) straw hat with black velvet ribbon and egret feather by Jacques Fath. Coiffure by Gervais. Shoes (missing) by Jordan. Black suede gloves by Codet & Teilliet. Bag (missing) by Mabilie (*TDLM* #15, p. 132); c. 1946, 27” tall (without hat); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.43. The jacket and skirt were part of the *ligne stylo* (“pen line”) collection launched by Jacques Faith in 1946. The mannequin is from Georges Wakhévitch’s *Place des Vosges décor*.



**Right:** Coat and dress ensemble by Alex: dress in black wool crepe with front buttoning (the dress originally had white piqué collar and lapels). Loose raglan coat in large black-and-white diagonal wool plaid with green crepe facings and cuffs. White felt hat with grosgrain ribbon trimmed with white flowers and veiling by Maude & Nano. Coiffure by Georgius. Shoes (missing) by Daliet-Grand (*TDLM* #2, p. 129); c. 1946, 27” tall (without hat); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.2. The mannequin is from Jean Saint-Martin’s *Croquis de Paris décor*.





**Left:** Two-piece afternoon dress in pale beige crepe (synthetic) by Henry à la Pensée (founded 1800): tunic top with deep V-neck, three-quarter-length raglan sleeves, draped basque gathered in a “pouf” over the pleated skirt and self-belt with gold buckle. Plum suede toque with lilac and field flowers and a green veil by Jane Blanchot. Coiffure by Desfossés. Plum suede shoes by Gelé. Plum suede handbag by Henry à la Pensée Long plum suede gloves (*TDLM* #60, p. 140); c. 1946, 27” tall (without hat); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.46. The mannequin is from Georges Wakhévitch’s *Place des Vosges* décor.

**Right:** White (synthetic) crepe two-piece dress with three-quarter sleeves, wide revers by Lucien Lelong (active 1918–1948): V-neck, wrapped tunic and wrapped skirt with side draping, sashed at the waist. Coiffure by Charbonnier. White suede shoes by Elie. Short white gloves (unknown). Parasol (missing) by Vedrennes. Plum color handbag by Model (*TDLM* #67, p. 142); c. 1946, 27” tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.52. The mannequin is from Georges Wakhévitch’s *Place des Vosges* décor.



**Left:** Cocktail dress in blue-gray crepe (synthetic) with elbow-length sleeves by Raphaël (Rafael López Cebrián) (Spanish, 1900–1984): bias-draped bodice prolonging to form full skirt. Waist defined by basket-weave detailing. Ecru lace hat with flowers by Raphaël. Coiffure by Antonio. Black suede platform sandals by Léandre (*TDLM* #101, p. 149); c. 1946, 27" tall (without hat); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.79. The mannequin is from Louis Touchagues' *La Rue de la Paix en la Place Vendôme* décor.

**Right:** "Récital" ensemble by Germaine Lecomte (founded 1920): back-buttoned ivory silk faille dress with puffed sleeves. Horizontally pleated bodice with gold bee clips. Gathered peplum over straight skirt. Large white straw hat lined in black velvet with black velvet bow by Rose Valois. Coiffure by Jean Clément. Black suede sling wedges with ivory leather piping by Grezy. Long black suede gloves with white embroidery by Vaisman Jewel clips by Roleine (*TDLM* #66, p. 142); c. 1946, 27" tall (without hat); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.51. The mannequin was originally part of Joan Rebull's lost *Le Carrousel* (Merry-Go-Round) décor.



**Left:** Black wool cocktail suit by Marcel Dhorme (French, 1899–1954): fitted long basque jacket with black sequin bands. White sequin plastron. Straight skirt with inverted pleat. Small black ciré toque with black ostrich feathers by Simone Change. Coiffure by Marcel Birot. Black suede sling sandals by Léandre. Accessories (missing) by Mabilie (*TDLM* #92, p. 148); c. 1946, 27" tall (without hat); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.70. The mannequin is from Georges Wakhévitch's *Place des Vosges* décor.

**Right:** Long-sleeved black crepe cocktail dress (synthetic) by Nina Ricci (founded 1932): front-buttoned bodice, draped square neck extending in a cap effect over the sleeves. Wide drape at hip tied on the side of the wrap-around skirt. Black straw hat, black satin bow, and veil by Maud & Nano. Coiffure by Pourrière. Black suede sling-back platform sandals by Léandre. Black suede gloves. Jewelry (missing) by Raymond Templier (*TDLM* #120, p. 152); c. 1946, 27" tall (without hat); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.89. The mannequin is from Jean Saint-Martin's *Croquis de Paris* décor.





**Left:** Cocktail dress in black silk faille and black point d'esprit by Agnès-Drecoll (founded 1931); square neck with two bows. Hip drape tied on the side. Layered skirt. Hat (missing) by Gaby Mono. Coiffure by Prévost. Black suede and leather sandals by Der-Balian (*TDLM* #89, p. 147); c. 1946, 27" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.1. The mannequin is from Georges Wakhévitch's *Place des Vosges décor*.

**Right:** Short dance dress by Lucien Lelong (active 1918–1948): short-sleeved candy-pink top (synthetic) with draped fichu held by roses. Full skirt in black surah (synthetic) with fagotted hem. Coiffure by Charbonnier. Black shoes piped in black leather by Elie. Pink kid gloves with black suede bows by Faré. Belt by Mabilie. Flowers by Judith Barbier (*TDLM* #117, p. 151); c. 1946, 27" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.87. The mannequin is from Georges Wakhévitch's *Place des Vosges décor*.



**Left:** Royal blue and white linen dress (synthetic) by Dupouy-Magnin (merged late 1920s): sweetheart neckline, draped bodice. Large white scalloped collar trimmed in the back with an embroidered butterfly. The same butterfly trims the cuffs. Flared skirt with blue and white scalloped bands. Hat (missing) by Jane Blanchot. Coiffure by Élysées-Coiffure. Shoes (missing) by Gelé. Embroideries by Roger (*TDLM* #54, p. 140); c. 1946, 27" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.41. This mannequin is no longer associated with a specific décor.

**Right:** Apple green (synthetic) crepe dress with square neck by Mendel; fitted bodice and short, accordion-pleated sleeves trimmed with a bow. Flared skirt with hip draping held by side bows and with inserts of accordion pleats. Green felt hat with bow by Nelly Levasseur. Coiffure by Desfossés. Shoes (missing) by Casale. Accessories (missing) by Choses d'Art. Mustard suede gloves by Hermès (*TDLM* #73, p. 144); c. 1946, 27" tall (without hat); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.40. The mannequin is no longer associated with a specific décor.



**Left:** Black wool dress (Rodier) by Marcel Rochas (founded 1925): notched collar, front buttoning, and tucked waist. Straight skirt with three asymmetrical tiers. Ivory satin toque veiled in black lace with lace knots on the side by Legroux. Coiffure by Gervais. Shoes (missing) by Leandré. White kid and black lace gloves by Rochas. Black suede bag (*TDLM* #82, p. 146); c. 1946, 27" tall (without hat); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.63. The mannequin is from Georges Wakhévitch's *Place des Vosges* décor.

**Right:** Evening ensemble by Lucien Lelong (active 1918–1948): orange crepe (synthetic) draped cutaway jacket and long slim skirt with small front slit. One-shoulder black crepe top. Coiffure by Charbonnier. Shoes (missing) by Elie. Black suede gloves by Faré. Self-belt by Mabilie. Jewelry by Boivin (*TDLM* #173, p. 157); c. 1946, 27" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.111. The mannequin is from Christian Bérard's *Le Théâtre* décor.





**Left:** Striped slate-gray and white rustic linen evening dress (synthetic) by Robert Piguet (active 1933–1951). Cap-sleeved sheath with crossover draping at the hip and navy grosgrain ribbon tied on one side. Horizontally striped bodice contrasting with vertically striped skirt. Navy jersey turban with three egret feathers in navy, pistachio green, and white by Paulette. Coiffure by Antonio. Navy suede pumps by Argence (*TDLM* #186, p. 159); c. 1946, 27" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.121. The mannequin is from Christian Bérard's *Le Théâtre décor*.

**Right:** Long-sleeved evening dress by Schiaparelli (founded 1927): pink satin fitted wrap-over bodice and flared skirt made of wavy horizontal bands in shades of fuchsia, lilac, and violet. Between each band, metallic embroidery covered with a zigzag in white thread (synthetic). Coiffure by Marc Ruyer. Shoes (missing) by Casale. Pink kid gloves by Faré. Embroidery by Lesage. Diamond, ruby, and platinum tiara, epaulettes, and belt by Van Cleef & Arpels (*TDLM* #187, p. 159); c. 1946, 27" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.122. The mannequin is from Christian Bérard's *Le Théâtre décor*.



**Left:** Evening coat in rust silk velvet by Grès (founded in 1942): fan-draped bodice, the draping continuing to form huge, puffed sleeves to the elbow. Turban in matching velvet with lophophore (Tibetan pheasant) feathers by Caroline Reboux (*TDLM* #201, p. 160); c. 1946, 21" tall (including feathers); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.142. This mannequin was created for a theater box in Christian Bérard's *Le Théâtre décor*. It is a half-figure because its lower half was not visible when the set was assembled.

**Right:** Yellow rustic linen evening dress (synthetic) without a designer attribution. Unpressed pleated bodice with extended shoulders held at the waist by a twisted self-belt. Full skirt. Almond-green taffeta toque trimmed with lilac and green ostrich feathers by Eneley Sœurs. Long black satin gloves (*TDLM* #204, p. 161); c. 1946, 17½" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.171. This half-figure was created for Emilio Terry's lost décor (described below).



**Left:** Long evening dress in purple satin (Colcombet) by Paquin (founded 1891): fitted bodice with shoulder straps. A wide swag of pink and violet satin drapes around the hips and falls over the big full skirt. Coiffure by Jean-Pierre. Purple satin pumps by Richomme. Long pink kid gloves by Faré. Clip, hair ornament, and bracelet in gold, platinum, and rubies by Chaumet (*TDLM* #154, p. 155); c. 1946, 27" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.103. The mannequin is from Christian Bérard's *Le Théâtre* décor.



**Right:** Black velvet sleeveless bodice and full skirt by Marcel Rochas (founded 1925): skirt of layered petals in black tulle over black faille petticoat (synthetic). Pink satin rose. Coiffure by Gervais. Shoes (missing) by Léandre. Necklace and egret in diamonds by Boucheron. Pink suede gloves (*TDLM* #185, p. 159); c. 1946, 27" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.120. The mannequin is from Christian Bérard's *Le Théâtre* décor.





**Left:** “Faïence” by Lucien Lelong (active 1918–1948): strapless long evening dress in ivory tulle embroidered with gray-blue floral pattern and white sequins, over gray-blue underskirt (synthetic). Full gathered skirt. Coiffure by Charbonnier. Pinky-beige pumps by Elie. Embroidery by Bataille. Long white kid gloves by Faré (*TDLM* #145, p. 153); c. 1946, 27” tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.4. The mannequin is from Christian Bérard’s *Le Théâtre décor*.



**Right:** White cotton organdy long evening dress by Nina Ricci (founded 1932): bands of machine-embroidered tone-on-tone circles on the full-layered skirt. Wrapped draped bodice with layers of ruffles forming short sleeves. Coiffure by Pourrière. Shoes (missing) by Léandre (*TDLM* #152, p. 155); c. 1946, 27” tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.101. The mannequin is from Christian Bérard’s *Le Théâtre décor*.



**Left:** Pale pink organza evening dress (Bianchini-Ferrier) over pink faille (synthetic) by Martial & Armand (founded 1902). Draped bodice, short puffed wrapped sleeves with bow. Corselet of appliqué black lace (Brivet). Full skirt accentuated by folded handkerchief detail. Deep black lace appliqué hem. Coiffure by Villamor et Gille. Shoes (missing) by Bertili (*TDLM* #149, p. 154); c. 1946, 27" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.99. This mannequin is no longer associated with a specific décor.

**Right:** Pale pink organza long evening dress by Marcelle Dormoy (active 1928–1950). Basket weave long-torso bodice continuing to hip and released in a ruffle over the full skirt. Coiffure by Arvet Thouvet (*TDLM* #135, p. 152); c. 1946, 27" tall (exclusive of hat); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.185.

The mannequin was originally part of an Emilio Terry (French, 1890–1969) décor that was not recreated as part of the 1988-1990 *Théâtre de la Mode* restoration effort. It is described in the 1946 New York catalogue as a "bosky in the form of a temple of love perched on a rock standing out like a prow and flanked on either side with two, gem-covered brick porticos, half in ruins, let into the rock."



**Left:** Wedding dress in ivory satin (synthetic) by Marcel Rochas (founded 1925). Long-sleeve fitted bodice. Bow-tied sash. Double flounced basque. Two long panels fall from the shoulders in back over the full skirt and train (*TDLM* #11, p. 165); c. 1946, 27" tall with 18" train (approx.); Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.73. This mannequin is the figure that lays on the bed in Jean Cocteau's *Ma Femme est une Scorpione* décor.



**Right:** Ivory satin strapless long evening dress figured in palest pink and water green (synthetic) by Jeanne Lafaurie (French, 1897–1982). Raised floral-motif embroidery of silver lamé, pale pink, and rhinestones on back of very full skirt. Hair ornament (missing) by Gabrielle. Coiffure by Jean Clement. Ivory satin shoes by Casale. Embroidery by Rébé. Gloves in ivory satin with torsade of silver lamé embroidery at cuff by Dumont (*TDLM* #142, p. 153); c. 1946, 27" tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.97. The mannequin is from Jean Cocteau's *Ma Femme est une Scorpione* décor.





**Left:** “Rose de France” by Mendel: full-length ermine cape lined in pale pink satin (synthetic). Matching pink satin evening dress, the strapless bodice and full skirt embroidered in a scroll pattern of old-gold sequins. Coiffure by Desfossés. Embroidery by Gaby. Pale pink kid gloves by Hermès; (*TDLM* #178, p. 157); c. 1946, 27” tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.114. The mannequin is from Christian Bérard’s *Le Théâtre décor*.



**Right:** Ivory silk damask evening dress with large floral pattern by Worth (founded 1858). Fitted bodice with wide straps., entirely embroidered in sequins and gold thread in a twig and stylized flower motif. Two long pointed side panels of the same embroidery fall over the full skirt. Coiffure by Gabriel Fau (*TDLM* #189, p. 159); c. 1946, 27” tall; Gift of Chambre Syndicale de la Couture Parisienne and Paul Verdier, Collection of Maryhill Museum of Art, 1952.2.123. The mannequin is originally from Emilio Terry’s lost décor.

LE  
**THEATRE DE LA MODE**

*EXHIBITION OF ART AND FASHION*

PRESENTED BY  
**AMERICAN RELIEF FOR FRANCE**  
INCORPORATED

**HONORARY COMMITTEE**

Their Excellencies The French Ambassador and Madame Henri Bonnet, The American Ambassador to France and Mrs. Jefferson Caffery—The Honorable Thomas E. Dewey, Governor of the State of New York—The Honorable William O'Dwyer, Mayor of the City of New York—Mr. Guérin de Beaumont, Minister Plenipotentiary in charge of the French Consulate General in New York—Mr. Winthrop W. Aldrich, President of the National War Fund—Mr. Grover A. Whalen, Chairman of the Mayor's Committee—Mr. Elliott H. Lee, Executive Vice President, American Relief for France.

**FOR THE BENEFIT OF L'ENTR'AIDE FRANCAISE**

At the  
**WHITELAW REID HOUSE**  
451 Madison Avenue — at 50th Street  
in New York City

**MAY — JUNE, 1946**

HOURS — WEEKDAYS: 11 A.M. TO 10 P.M. SUNDAYS: 12 NOON TO 6 P.M.

*The Theatre de la Mode was presented in Paris in the Pavillon Marsan of the Louvre Museum*

PRICE OF THIS GUIDE — 25 CENTS

Front cover of an eight-page program for the 1946 *Théâtre de la Mode* exhibition in New York City. The exhibition appeared at the Whitelaw Reid House, 451 Madison Avenue—at 50th Street, in May and June 1946. The program notes 11 décors and lists details for "Les Robes" (nos. 1–196), "Les Chapeaux" (197–221), and "Les Bijoux" (nos. 222–228). The program is 10¾" x 8⅜" and cost 25¢. The New York exhibition traveled on to San Francisco and the mannequins came to Maryhill Museum of Art several years later. Gift of Angelina Kubena, Collection of Maryhill Museum of Art



The *Chambre Syndicale de la Couture Parisienne* unites the Paris fashion workers' guilds, the seamstresses, *midinettes*, embroiderers, all of those who contribute to the execution, as well as the designing, of those composite creations that emanate from the houses of the French *Haute Couture*. Fashion in France is not a fairweather industry for the favored few. In normal times the *Haute Couture* employs 30,000 workers in Paris houses alone, while the allied arts and trades give employment to more than a million throughout the country, concerned with the production of fabrics, trimmings, hats, handbags, gloves, shoes, jewelry, all of the appurtenances of art in dress.

*Entr'aide Francaise* is the central French agency coordinating relief work in France itself. It undertakes to see that those regions and those sections of the population who have suffered most, from the war and the occupation, are the first to receive aid—whether it be brought to them from some fortunate people among their compatriots, or from friends of France across the seas.

*American Relief for France* is a unification of numerous societies long concerned with aid to France, some of them since the First World War. With headquarters in New York City, it has group activities in more than 300 communities throughout the United States. Since the beginning of the Second World War, the American public has contributed more than \$7,000,000 through the organizations now united in *American Relief for France*; and over 8,000,000 pounds of supplies have been shipped to the French people.

THE USE OF THE WHITELAW REID RESIDENCE FOR THE NEW YORK PRESENTATION OF THE THEATRE DE LA MODE IS THROUGH THE COURTESY OF COTY, INC.

Introduction from the program for the 1946 *Théâtre de la Mode* exhibition in New York City. According to the program, "Fashion in France is not a fairweather industry for the favored few. In normal times, the *Haute Couture* employs 30,000 workers in Paris houses alone, while the allied arts and trades give employment to more than a million throughout the country, concerned with the production of fabrics, trimmings, hats, handbags, gloves, shoes, jewelry, all of the appurtenances of art in dress." Gift of Angelina Kubena, Collection of Maryhill Museum of Art



## LE THEATRE DE LA MODE

Organized by

THE CHAMBRE SYNDICALE DE LA COUTURE PARISIENNE

was created by French artists and designers

The general presentation of the miniature theatres is by

CHRISTIAN BERARD

The arrangement of the figures and the lighting is by

BORIS KOCHNO

The interior decoration for the exhibition is by

GEORGES GEFFROY

Individual settings were designed by the following

The Street Fair — DIGNIMONT — TOUCHAGUES —

Allegorical groups by REBULL

Paris — DOUKING — JEAN SAINT-MARTIN — WAKHEVITCH

Night Scenes — EMILIO TERRY — J. D. MALCLES — BEAUREPAIRE

Tribute to René Clair — JEAN COCTEAU

The Theatre — CHRISTIAN BERARD

*The wire figurines were created by JEAN SAINT-MARTIN from designs by ELIANE BONABEL*

*The faces were moulded from original sculptures by REBULL*

Page three of the program that accompanied the 1946 *Théâtre de la Mode* exhibition in New York City lists the 11 décors that were shown at that year's two North American venues. Recreations of the sets by Joan Rebull, Emilio Terry, Louis Touchagues, and André Dignimont were not recreated as part of the 1988–1990 restoration of *Théâtre de la Mode* and they are not represented in the museum collection, although the accompanying mannequins survive. Gift of Angelina Kubena, Collection of Maryhill Museum of Art

# LES ROBES

Nos.	ROBES OU ENSEMBLES DE	CHAPEAUX DE	COIFFURES DE	CHAUSSURES DE	ACCESSOIRES DE
1	AGNES DRECOLL	GABY MONO	PREVOST	DER-BALIAN	
2	ALEX	MAUD & NANO	GEORGIUS	DALIET-GRAND	
3	ANA DE POMBO	ALBOUY	AZEMA	GREZY	
4	ANNY BLATT	ANNY BLATT	LUZIC	GRECO	
5	BALENCIAGA	BALENCIAGA	GEORGEL	VAGINAY	
6	PIERRE BALMAIN	MAUD ROSER	GUILLAUME	CASALE	
7	PIERRE BENOIT	GILBERT ORCEL	POURRIERE	INABILAC	
8	BRUYERE	BRUYERE	LUZIC	HELLSTERN	
9	CARVEN	SIMONE CANGE	GABRIEL FAU	ARGENCE	
10	MARCELLE CHAUMONT	LE MONNIER	LEBREUILLY	BUNTING	
11	MARCEL DHORME	SIMONE CANGE	MARCEL BIROT	LEANDRE	
12	MARCELLE DORMOY	MADELINE DE RAUCH	ARVET THOUVET		
13	MADELINE DE RAUCH	JANE BLANCHOT	MARC RUYER	DALIET-GRAND	
14	DUPOUY-MAGNIN	JACQUES FATH	ELYSEES-COIFFURE	GELE	
15	JACQUES FATH		GERVAIS	JORDAN	
16	GASTON	MAUD ROSER	HENRI DURAND	COSTA	
17	JACQUES HEIM	JACQUES HEIM	JACQUES COHEN	HELLSTERN	
18	HENRY-A LA PENSEE	JANE BLANCHOT	DESFOSSES	GREZY	
19	HERMES		ANTOINE	HELLSTERN	
20	JEANNE LAFABRIE	MAUD & NANO	JEAN CLEMENT	CASALE	
21	JEANNE LANVIN	JEANNE LANVIN	RAMBAUD	HELLSTERN	
22	GERMAINE LECOMTE	LE MONNIER	JEAN CLEMENT	GREZY	
23	LUCIEN LELONG	LEGROUX	CHARBONNIER	ELIE	
24	MAD CARPENTIER	ALBOUY	JACQUELINE COIFFURE	MANIATIS	
25	MAGGY ROUFF	GILBERT ORCEL		CASALE	
26	LUCILE MANGUIN	LUCILE MANGUIN	ALEX TONIO		
27	MARCELLE ALIX	SIMONE CANGE	ROGER PARA	DALIET-GRAND	
28	MARTIAL & ARMAND	BLANCHE & SIMONE	VILLAMOR & GILLE	BERTILI	
29	MENDEL	NELLY LEVASSEUR	DESFOSSES	CASALE	
30	MOLYNEUX	MOLYNEUX	DESFOSSES	GILLET	
31	CHARLES MONTAIGNE	SYGUR	AZEMA	GREZY	
32	NINA RICCI	MAUD & NANO	POURRIERE	LEANDRE	
33	O'ROSSEN	ROSE DESCAT	AGG	GRECO	
34	PAQUIN	JEAN PATOU	JEAN-PIERRE	RICHOMME	
35	JEAN PATOU	JEAN PATOU	LUZIC	MANIATIS	
36	RAPHAEL	RAPHAEL	ANTONIO	LEANDRE	
37	GEORGETTE RENAL	MAUD & NANO	GEORGIUS	PENTHESILEE	
38	MARCEL ROCHAS	MAUD & NANO	GERVAIS	LEANDRE	
39	ROBERT PIGUET	PAULETTE	ANTONIO	ARGENCE	
40	SCHIAPARELLI	SCHIAPARELLI	MARC RUYER	CASALE	
41	VERA BOREA		SIMONEAU	CODREANU	
42	WORTH	MAUD ROSER	GABRIEL FAU	CASALE	
43	AGNES DRECOLL	GABY MONO	PREVOST	DER-BALIAN	
44	ANA DE POMBO	ALBOUY	AZEMA	GREZY	
45	PIERRE BALMAIN	JEANNETTE COLOMBIER	GUILLAUME	CASALE	
46	PIERRE BENOIT	GILBERT ORCEL	POURRIERE	INABILAC	
47	BRUYERE	BRUYERE	LUZIC	GEORGETTE	
48	CARVEN	JANE BLANCHOT	GABRIEL FAU	ARGENCE	
49	MARCELLE CHAUMONT	LE MONNIER	LEBREUILLY	BUNTING	
50	JEAN DESSES	ROSE VALOIS	GERVAIS	DRETTAS	
51	MARCELLE DHORME	SIMONE CANGE	MARCEL BIROT	LEANDRE	
52	MARCELLE DORMOY	CLAUDE ST. CYR	ARVET THOUVET		
53	MADELINE DE RAUCH	MADELINE DE RAUCH	MARC RUYER	DALIET-GRAND	
54	DUPOUY-MAGNIN	JANE BLANCHOT	ELYSEES COIFFURE	GELE	
55	JEAN FARELL	ALBOUY	GERVAIS	THOMAS	
56	JACQUES FATH	JACQUES FATH	GERVAIS	JORDAN	
57	GABRIELLE	GABRIELLE	ANTOINE	GREZY	
58	GASTON	ROSE VALOIS	HENRY DURAND	COSTA	
59	JACQUES HEIM	JACQUES HEIM	JACQUES COHEN	HELLSTERN	
60	HENRY-A LA PENSEE	JANE BLANCHOT	DESFOSSES	GELE	
61	HENRIETTE BEAUJEU	ROSE VALOIS	POURRIERE	GREZY	
62	HERMES	LEGROUX	ANTOINE	DENISE	
63	BLANCHE ISSARTEL	ODETTE COLSON	GISELE DUMATRAS	DRETTAS	
64	JEANNE LAFABRIE	LEGROUX	JEAN CLEMENT	CASALE	
65	JEANNE LANVIN	JEANNE LANVIN	RAMBAUD	HELLSTERN	
66	GERMAINE LECOMTE	ROSE VALOIS	JEAN CLEMENT	GREZY	
67	LUCIEN LELONG		CHARBONNIER	ELIE	
					CODET & TEILLIET
					FARE, VEDRENNES, DESRUES
					MABILLE, LALO LADOUSSE
					DESRUES
					MABILLE
					FARE, WINTER
					ARCELLE
					CODET & TEILLIET, MABILLE
					HENRY-A LA PENSEE
					HERMES
					MABILLE, DUMONT
					FARE, LANVIN
					ROLEINE, VAISMAN
					FARE
					WINTER
					VEDRENNES
					LALO
					CHOSSES D'ART, HERMES
					MODEL
					DESRUES
					HERMES
					FARE
					LALO
					DESRUES, FARE
					JUDITH BARBIER, SUVIANE
					FARE
					JUDITH BARBIER, DESRUES
					FARE
					VEDRENNES, FARE, DESRUES
					MODEL
					DESRUES
					PAULETTE
					MABILLE
					FARE, WINTER, LALO
					ROGER
					MABILLE, DESRUES
					MABILLE
					LALO, LADOUSSE, BATAILLE, HEIM
					HENRY-A LA PENSEE
					SUVIANE, HERMES
					HERMES
					JADE, DUMONT
					FARE
					ROLEINE, VAISMAN
					FARE, VEDRENNES, MODEL

Page four of the program that accompanied the 1946 *Théâtre de la Mode* exhibition in New York City lists 67 of the featured dresses and ensembles, with the names of the designers and houses that created the accompanying hats, hairstyles, shoes, and accessories. Gift of Angelina Kubena, Collection of Maryhill Museum of Art



Nos.	ROBES, OU ENSEMBLES DE	CHAPEAUX DE	COIFFURES DE	CHAUSSURES DE	ACCESSOIRES DE
68	MAD CARPENTIER	ALBOUY	GUILLAUME	MANIATIS	
69	MAGGY ROUFF	LEGROUX	ALEX TONIO	CASALE	REBE
70	LUCILE MANGUIN	LUCILE MANGUIN	ROGER PARA		SCHIFFERSON
71	MARCELLE ALIX	CLAUDE ST. CYR	VILLAMOR & GILLE	ELIAS	
72	MARTIAL & ARMAND	BLANCHE & SIMONE	DESFOSSES	BERTILI	
73	MENDEL	NELLY LEVASSEUR		CASALE	CHOSSES D'ART, HERMES
74	MOLYNEUX	MOLYNEUX	DESFOSSES	GILLET	MODEL
75	CHARLES MONTAIGNE	CLAUDE ST. CYR	ALEX TONIO	GREZY	DESRUES
76	NINA RICCI		POURRIERE	LEANDRE	
77	O'ROSSEN	ROSE DESCAT	AGG	GRECO	HERMES
78	PAQUIN	PAQUIN	JEAN PIERRE	RICHOMME	FARE
79	JEAN PATOU	JEAN PATOU	LUZIC	MANIATIS	
80	RAPHAEL	RAPHAEL	ANTONIO	LEANDRE	LALO
81	GEORGETTE RENAL		GEORGIUS	PENTHESILEE	FARE
82	MARCEL ROCHAS	LEGROUX	GERVAIS	LEANDRE	ROCHAS
83	ROBERT PIGUET	PAULETTE	ANTONIO	ARGENCE	
84	ROSEVIENNE	ROSEVIENNE	DESFOSSES	GREZY	
85	SCHIAPARELLI	SCHIAPARELLI	MARC RUYER	CASALE	FARE, VEDRENNES
86	VERA BOREA		SIMONEAU	CODREANU	MODEL, DESRUES, PAULETTE
87	MADELEINE VRAMANT	SUZANNE TALBOT	LAUTIER	GEORGETTE	
88	WORTH	MAUD ROSER	GABRIEL FAU	CASALE	FARE
89	AGNES DRECOLL	GABY MONO	PREVOST	DER-BALIAN	
90	MARCELLE CHAUMONT	LE MONNIER	LEBREUILLY	BUNTING	PAULETTE
91	JEAN DESSES		GERVAIS		MABILLE
92	MARCEL DHORME	SIMONE CANGE	MARCEL BIROT	LEANDRE	
93	GASTON		HENRY DURAND	COSTA	
94	JACQUES HEIM	JACQUES HEIM	JACQUES COHEN	HERMES	
95	HERMES		ANTOINE	DRETTAS	
96	BLANCHE ISSARTEL	ODETTE COLSON	GISELE DUMATRAS		SCHIFFERSON
97	LUCILE MANGUIN		ALEX TONIO		MODEL
98	MOLYNEUX	MOLYNEUX	DESFOSSES	GILLET	DESRUES
99	CHARLES MONTAIGNE	CLAUDE ST. CYR	ALEX TONIO	GREZY	
100	PAQUIN	PAQUIN	JEAN PIERRE	RICHOMME	
101	RAPHAEL	RAPHAEL	ANTONIO	LEANDRE	
102	MARCEL ROCHAS		GERVAIS	LEANDRE	FARE
103	SCHIAPARELLI	SCHIAPARELLI	MARC RUYER	CASALE	FARE
104	VERA BOREA		SIMONEAU	CODREANU	MODEL, JUDITH BARBIER, DESRUES VINCENT
105	MADELEINE VRAMANT		LAUTIER	GEORGETTE	
106	WORTH	MAUD ROSER	GABRIEL FAU	CASALE	
107	AGNES DRECOLL		PREVOST		
108	ANA DE POMBO		AZEMA		CODET & TEILLIET
109	ANNY BLATT		LUZIC		
110	BALENCIAGA		GEORGEL		
111	PIERRE BALMAIN		GUILLAUME	CASALE	FARE
	Fourrure Wittelson				
112	BRUYERE	BRUYERE	LUZIC	GEORGETTE	
113	MARCELLE DORMOY		ARVET THOUVET		
114	GRES	CAROLINE REBOUX	ALEX TONIO		
115	GRES	CAROLINE REBOUX	ALEX TONIO		
116	GERMAINE LECOMTE	ROSE VALOIS	JEAN CLEMENT	GREZY	VAISMAN
	Bijoux de Regnier				
117	LUCIEN LELONG		CHARBONNIER	ELIE	FARE, MABILLE
118	LUCILE MANGUIN		ALEX TONIO		
119	MARCELLE ALIX		ROGER PARA	ELIAS	
120	NINA RICCI		POURRIERE	LEANDRE	
	Bijoux de Raymond Templier				
121	JEAN PATOU	JEAN PATOU	LUZIC		
122	RAPHAEL	RAPHAEL	ANTONIO	LEANDRE	
123	VERA BOREA		SIMONEAU		DESRUES
124	MADELEINE VRAMANT		LAUTIER	GEORGETTE	
125	AGNES DRECOLL	GABY MONO	PREVOST		
126	ALICE THOMAS		JEAN CLEMENT		BROISAT
127	ANNEK		ANTONIO		
128	BALENCIAGA	BALENCIAGA	GEORGEL	VAGINAY	
129	PIERRE BALMAIN		GUILLAUME		FARE
130	BRUYERE	BRUYERE	LUZIC	HELLSTERN	
131	CARVEN		FAU	ARGENCE	
132	CALIXTE				
133	MARCELLE CHAUMONT		LEBREUILLY	BUNTING	
134	JEAN DESSES		GERVAIS		LESAGE
135	MARCELLE DORMOY		ARVET THOUVET		
136	MADELEINE DE RAUCH	MADELINE DE RAUCH	MARC RUYER	DALLET-GRAND	FARE, WINTER
137	JACQUES FATH	JACQUES FATH	GERVAIS	JORDAN	DESRUES

Page five of the program that accompanied the 1946 *Théâtre de la Mode* exhibition in New York City lists 69 of the featured dresses and ensembles, with the names of the designers and houses that created the accompanying hats, hairstyles, shoes, and accessories. Gift of Angelina Kubena, Collection of Maryhill Museum of Art



Nos.	ROBES OU ENSEMBLES DE	CHAPEAUX DE	COIFFURES DE	CHAUSSURES DE	ACCESSOIRES DE
138	GASTON	GENEVIEVE MARNA	HENRY DURAND	COSTA	
139	GRES	CAROLINE REBOUX	ALEX TONIO		
140	JACQUES HEIM	JACQUES HEIM	JACQUES COHEN		HEIM
141	BLANCHE ISSARTEL		GISELE DUMATRAS	DRETTAS	
142	JEANNE LAFAURIE	GABRIELLE	JEAN CLEMENT	CASALE	REBE, DUMONT
143	JEANNE LANVIN	JEANNE LANVIN	RAMBAUD	THOMAS	FARE, LURON
144	Bijoux de Bry		JEAN CLEMENT	GREZY	VAISMAN
145	GERMAINE LECOMTE		CHARBONNIER	ELIE	FARE, BATAILLE
146	LUCIEN LELONG		GUILLAUME		
147	MAD CARPENTIER			CASALE	REBE
148	MAGGY ROUFF			DALLET-GRAND	
149	MARCELLE ALIX	MARCELLE ALIX	CARITA		
150	Bijoux de Regnier		VILLAMOR & GILLE	BERTILI	
151	MARTIAL & ARMAND		DESFOSSES	GILLET	
152	MOLYNEUX		AZEMA		
153	CHARLES MONTAIGNE	SYGUR	POURRIERE	LEANDRE	
154	NINA RICCI				
155	Bijoux de Raymond Templier		AGG		
156	O'ROSSEN		JEAN-PIERRE	RICHOME	FARE
157	PAQUIN				
158	Bijoux de Chaumet		LUZIC	MANIATIS	
159	JEAN PATOU	JEAN PATOU	GERVAIS	LEANDRE	JUDITH BARBIER, FARE
160	MARCEL ROCHAS		ANTONIO		
161	ROBERT PIQUET		MARC RUYER	GEORGETTE	FARE
162	SCHIAPARELLI	SCHIAPARELLI	LAUTIER	GEORGETTE	VINCENT
163	MADELEINE VRAMANT		GABRIEL FAU		
164	WORTH		GEORGE		
165	BALENCIAGA	BALENCIAGA	GUILLAUME	CASALE	FARE, JUDITH BARBIER
166	PIERRE BALMAIN		LUZIC	GEORGETTE	
167	BRUYERE	BRUYERE			
168	Bijoux de Mauboussin		LEBREUILLY	BUNTING	
169	MARCELLE CHAUMONT	ENLEY SOEURS	ARVET THOUVET		
170	MARCELLE DORMOY		GERVAIS	JORDAN	
171	JACQUES FATH		HENRY DURAND	COSTA	
172	GASTON	GENEVIEVE MARNA	ALEX TONIO		
173	GRES	CAROLINE REBOUX	JACQUES COHEN		LALO, BATAILLE
174	JACQUES HEIM				
175	Fourrure Heim		GISELE DUMATRAS	DRETTAS	
176	BLANCHE ISSARTEL	ODETTE COLSON	RAMBAUD	THOMAS	LURON, FARE
177	JEANNE LANVIN	JEANNE LANVIN	JEAN CLEMENT	GREZY	VAISMAN
178	GERMAINE LECOMTE	LE MONNIER	CHARBONNIER	ELIE	FARE, MABILLE
179	LUCIEN LELONG				
180	Bijoux de Boivin		GUILLAUME		
181	MAD CARPENTIER		ALEX TONIO	CASALE	
182	MAGGY ROUFF		ROGER PARA	ELIAS	SCHIFFERSON
183	LUCILE MANGUIN		DESFOSSES		GOBY
184	MARCELLE ALIX				
185	MENDEL		DESFOSSES	GILLET	
186	Fourrure Mendel		POURRIERE	LEANDRE	
187	MOLYNEUX		JEAN PIERRE	RICHOME	
188	NINA RICCI	PAQUIN	LUZIC		
189	PAQUIN	JEAN PATOU	ANTONIO	LEANDRE	
190	JEAN PATOU				
191	RAPHAEL		GERVAIS	PENTHESILEE	FARE
192	Bijoux de Mellerio dits Meller		ANTONIO	LEANDRE	
193	GEORGETTE RENAL		MARC RUYER	ARGENCE	
194	MARCEL ROCHAS	PAULETTE		CASALE	FARE
195	Bijoux de Boucheron		LAUTIER		
196	ROBERT PIQUET	NELLY LEVASSEUR	GABRIEL FAU	GEORGETTE	
197	SCHIAPARELLI		GERVAIS	JORDAN	
198	Bijoux de Van Cleef et Arpels		ALEX TONIO		
199	MADELEINE VRAMANT		RAMBAUD	THOMAS	LURON
200	WORTH		JACQUELINE		
201	JACQUES FATH		COIFFURE		
202	Bijoux de Dussausoy			CASALE	
203	GRES				
204	Bijoux de Boucheron				
205	JEANNE LANVIN	JEANNE LANVIN			
206	MAD CARPENTIER				
207	MAGGY ROUFF				
208	Bijoux de Van Cleef et Arpels				
209	ROBERT PIQUET				
210	CALIXTE				

Page six of the program that accompanied the 1946 *Théâtre de la Mode* exhibition in New York City lists 58 of the featured dresses and ensembles, with the names of the designers and houses that created the accompanying hats, hairstyles, shoes, and accessories. Gift of Angelina Kubena, Collection of Maryhill Museum of Art

## LES CHAPEAUX

Nos.	CHAPEAUX DE	ROBES OU ENSEMBLES DE	COIFFURES DE	FOURRURES DE	ACCESSOIRES DE
197	AGNES	MARCELLE ALIX	GUILLAUME		
198	ALBOUY	MAD CARPENTIER	AZEMA		
199	ALBOUY	MAD CARPENTIER	AZEMA		
200	ANNIE		JEAN CLEMENT		
201	CAROLINE REBOUX	GRES			
202	CLAUDE ST. CYR.	MARCELLE ALIX	ARVET THOUVET	MAX	
203	DENISE CHABAUD	CARVEN	LEBREUILLY		
204	ENLEY SOEURS				
205	GABRIELLE	JEANNE LAFABRIE	SIMONEAU		
206	GABY MONO	AGNES DRECOLL			
207	GERMAINE BOUCHE	CARVEN	JEAN CLEMENT		
208	GILBERT ORCEL		GUILLAUME		
209	HELENE CORBETT		DESFOSSES		
210	JANE BLANCHOT		GUILLAUME	JUNGMANN	
211	JANETTE COLOMBIER	PIERRE BALMAIN			
212	LE MONNIER		CHARBONNIER		HERMES
213	MAUD & NANO		GUILLAUME	MENDEL	
214	MAUD ROSER	LELONG	GUILLAUME	REINE D'ANGLETERRE	FARE
215	NELLY LEVASSEUR	MADELEINE VRAMANT	DESFOSSES		
216	PAULETTE		GEORGEL	REVILLON	
217	ROSE VALOIS		ANTOINE	MENDEL	HERMES
218	SIMONE CANGE	ALICE THOMAS	MARCEL BIROT		
219	SUZANNE TALBOT		GUILLAUME		
220	SUZANNE TALBOT	MARCELLE ALIX	ROGER PARA		
221	SYGUR	CHARLES MONTAIGNE	MARC RUYER		CHEVRIER

## LES BIJOUX

Nos.	BIJOUX DE	ROBES OU ENSEMBLES DE	CHAPEAUX DE	COIFFURES DE	ACCESSOIRES DE
222	BOIVIN	LUCIEN LELONG		JEAN CLEMENT	FARE
	BOIVIN	See No. 173			
	BOUCHERON	See No. 191			
	BRY	See No. 143			
223	CARTIER	WORTH			
224	CARTIER	WORTH			
	CHAUMET	See No. 154			
225	CHAUMET	PAQUIN		JEAN PIERRE	FARE
	DUSSAUSOY	See No. 190			
226	FONTANA	MOLYNEUX		DESFOSSES	
	MAUBOUSSIN	See No. 163			
227	MAUBOUSSIN	BRUYERE	BRUYERE		
	MELLERIO dits MELLER	See No. 183			
	REGNIER	See No. 116			
	REGNIER	See No. 148			
	VAN CLEEF & ARPELS	See No. 194			
	VAN CLEEF & ARPELS	See No. 187			
228	VEVER	MARCELLE CHAUMONT	ENLEY SOEURS	LEBREUILLY	

Page seven of the program that accompanied the 1946 *Théâtre de la Mode* exhibition in New York City lists accessories and jewelry that were displayed in North America. Gift of Angelina Kubena, Collection of Maryhill Museum of Art



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The final page of the 1946 New York *Théâtre de la Mode* exhibition program names the sponsors and organizers who helped make the display possible. Gift of Angelina Kubena, Collection of Maryhill Museum of Art





In the early 1880s, McKim, Mead and White designed this Gilded Age six-house complex (later referred to as the Whitelaw Reid House) for railroad magnate and publisher Henry Villard. The building has four stories, with each floor boasting more than 3,200 square feet. Villard moved into the lavish structure at the end of 1883, but only lived there for a few months before entering bankruptcy.

In May and June 1946, the *Théâtre de la Mode* was exhibited here, at 451 Madison Avenue—at 50th Street. The exhibition was promoted as a benefit for L'Entr'aide Française. According to the program, L'Entr'aide Française (French Mutual Aid) "is the central French agency coordinating relief work in France itself. It undertakes to see that those regions and those sections of the population who have suffered most, from the war and the occupation, are the first to receive aid—whether it be brought to them from some fortunate people among their compatriots, or from friends of France across the seas."

The use of the Whitelaw Reid residence was made possible through the courtesy of Coty, the international manufacturer of health and beauty products.