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4

Die Kriegskrinoline

A feminine fashion between past and future

Birgit Haase

In January 1916, the satirical German weekly magazine *Simplicissimus* published a caricature by the German painter and illustrator Thomas Theodor Heine (1867–1948), which treated national fashion stereotypes in a kind of picture story.¹ Under the title “The disappointed Parisian,” an elegantly dressed French woman speculates about the development of “German fashion” in wartime, making use of a number of common clichés in this context (Figure 4.1). The stereotypes quoted ironically by the satirist extend from dowdy and clumsy to “Teutonic” or “Prussian,” and ultimately “Oriental” and “paradisaic.” In the end, however, the Parisian discovers, much to her indignation, that women’s fashion was identical on both sides of the border. The silhouette, with a tapered jacket and a mid-calf bell-shaped skirt, was in the internationally elegant style that came to be designated as the “war crinoline,” or *kriegskrinoline*.²

Seen in retrospect, this clothing style, which was widely disseminated and controversially debated, particularly around the midway point of war, can be seen as an indicator of contemporary ambivalences concerning modern aesthetics, gender, and economics.³ With its flaring skirts and clearly defined waists, the style, which recalled fashionable silhouettes of the eighteenth and nineteenth centuries, appeared anachronistic in the midst of the war. A closer look, however, reveals a more differentiated picture. War crinolines, it can be argued, not only featured traits that were historicizing, but others that were up to date, and, in fact, decidedly modern. In the second decade of the twentieth century, the style simultaneously proved itself to be both backward-looking and farsighted, and it is precisely such ambiguity that, in recent years, has been characterized as a fundamental feature of modernism.⁴

The relatively short-lived war crinoline style, which hit its peak in 1915–16, revealed the break between the past and the future and was thus an adequate expression of the position of women during the First World War, who were, at the threshold, as it were, between yesterday and tomorrow. These connections will be discussed below, based on pictorial, textual, and material sources of mostly German provenance.⁵

The war crinoline's prewar genealogy

In terms of fashion history, the years prior to the outbreak of the First World War were designated as “l'époque Poiret,” so named after the legendary French designer. Paul Poiret (1879–1944) left an indelible imprint on the look of women's fashion with his preference for clothing cut along straight lines and featuring a high waistline in the Empire style. Accordingly, prewar Western fashion showed a slender column-like silhouette varied by short overskirts, peplums and long jackets. Poiret also launched internationally trendsetting, highly extravagant creations, such as the “lampshade tunic.”⁶ This style was disseminated outside of Paris, as can be seen by a surviving garment from about 1914 with a probable Northern German provenance.⁷ The evening dress of light-blue crêpe de Chine and decorations of artificial cherry blossoms has a narrow skirt overlaid with a mid-calf-length tunic of blue silk chiffon whose wire hem encircles the thighs, giving the tunic its characteristic “lampshade” effect.

Poiret's “lampshade tunic” might be identified as a kind of stylistic forerunner of the war crinoline, as indicated an article published in the Berlin-based journal *Elegante Welt*; it informed its readers in December 1913 that the “hoop skirt . . . can lay claim to being the most sensational innovation of this year's winter season.”⁸ The accompanying photographs show designs in an “Orientalizing style” with a variety of overskirts with inserted hoops from Paris and Berlin based tailors. The article was published under the headline: “Crinoline is back again!” A drawn vignette points to the historical prototype of the hoop skirt dating from the Second Empire while the text and pictures clearly indicate that the present style concerns “a coquette, delicate, and graceful great-granddaughter of that epoch's ostentatious clothing.” “The hoop skirt sharply contradicts our hasty, fast-paced times,” the journalist concluded.⁹

Ultimately, however, Poiret's “lampshade” style did not gain broad acceptance in German fashion magazines of the immediate prewar period. Yet, the crinoline, nevertheless, continued to be discussed in the fashion world. A richly illustrated special supplement published in the French fashion magazine *Fémina* in June 1914 featured a costume party given by the Duchess of Gramont. It was *the* event of Paris's social season; the theme of the party was *Le bal des crinolines*.¹⁰ Germany's fashion-conscious public certainly would have followed such events in Paris with interest.

Die Kriegskrinoline: A fashionable style from the German perspective

Social life went on as before when Germany declared war on France several weeks after the Duchess' costume party. Despite predictions to the contrary, developments in the world of fashion did not come to a standstill. What did change on both sides of the Rhine, however, were the themes discussed in the

fashion press and the tone of voice. German-language media called, once again, for the creation of a “German fashion,” a concept that had been advocated repeatedly with nationalistic pathos since the Napoleonic Wars a century earlier.¹¹ Beginning in the fall of 1914, the slogan *Los von Paris!* (Freedom from Paris!) dominated the domestic fashion press. As imperialistic phrases of political propaganda aside, the discussion was in fact spurred by Germany’s economic interests in developing Berlin as a strong fashion center in opposition to Paris and London.¹²

In search of stylistic examples that were *not* taken from French haute couture, German attention turned toward Vienna, whose status as fashion city of international significance had solidified since the late nineteenth century.¹³ A decisive contribution to developing a characteristic Viennese style was made by the Wiener Werkstätte, founded in 1903, which had fostered a fashion department under the creative supervision of Eduard Wimmer-Wisgrill (1882–1961) since 1911. It organized regular fashion shows in Vienna and sometimes in Berlin as well, which received lively, although ambivalent, media attention, particularly after 1914.¹⁴

The distinct, experimental concept of design as well as the characteristic dress style of the Wiener Werkstätte is evident in a colored woodcut by the young Austrian visual artist Vally Wieselthier (1895–1945), from an album entitled *The Life of a Lady*, published in 1916.¹⁵ It shows a group of visitors—a couple, a young girl, and two women—in front of a monkey-house at a zoological garden. The three women in the foreground wear variations of the tailored promenade suit with girded jackets and wide ankle-length skirts, combined with calf-high boots and hats pushed forward on top of pinned-up hair. There is no mistaking the historicizing references in the clothing depicted here: this silhouette, with its marked waist and bell-shaped skirt, was said to have taken its inspiration from the Biedermeier period (1815–48). Updated for the contemporary wearer, the suit was regarded as a typical example of Viennese fashion. In the fall of 1915, *Elegante Welt* wrote: “They [the Viennese designs] share by all means their short length with good German dresses. The little swinging skirt might be seen as the characteristic feature of this year’s fashion.”¹⁶

However, Viennese fashion of the time corresponded to an internationally applicable style, as it was introduced in Paris a year before: derived from various tunic shapes, a fundamental change in the female silhouette can already be observed by late summer of the first year of war with the widening of the dress skirts. A number of drawings of the French fashion illustrator Dartey (pseudonym of Anette Osterlind, 1882–1954) published from August 1915 to March 1916 by the short-lived Parisian fashion magazine *Le Style parisien* present the line perfectly.¹⁷ Her illustrations show a variety of daytime ensembles, afternoon dresses and evening gowns from famous Parisian couture houses in mostly subdued colors with narrow-waist jackets and wide, mid-calf skirts that allowed the shoes and small boots to be seen. These elegant ensembles vary considerably from the columnar, ankle-length suits in fashion at the outbreak of the war. Ruffled taffeta petticoats recommended by fashionable magazines were required in order to attain the full-skirted silhouette, which was gathered at the waist and wide at the bottom.¹⁸

At first, there were some reservations in German fashion accounts about the “wide skirt” in terms of an all too sudden and revolutionary change in style. The additional material required to make these skirts was disapproved of, as were the historicizing echoes of former Rococo and Biedermeier styles. But approval for the fashionable style increased over the course of 1915 and a passionate plea in favor of the controversial garment was published in September by *Elegante Welt* in an article entitled, “The Battle of the Wide skirt,” whose author called it a “true child of the time, a real war baby.”¹⁹

In retrospect, this assessment has proven itself to be accurate. The line of the so-called war crinoline, whose name recalled historical models and whose full-skirted silhouette appeared backward-looking in terms of style, was interpreted on various occasions as a nostalgic reminiscence of the past, and, ostensibly, of better times. The Berlin fashion designer Otto Haas-Heye (1879–1959), known for the pronounced feminine style of his label “Moden Alfred-Marie,” argued entirely in that vein when he stated in 1916: “I want precisely to create something that has nothing to do with this war, with the horrific events that have so terribly torn the harmony of our times and our lives asunder.”²⁰

Figure 4.2 Annie Offterdinger, Modebild II (*Two dancing women*), 1916. Lithograph published in *Zeit-Echo: Kriegstagebuch der Künstler*, 3 (1915–16), Otto Haas-Heye, ed., München. Berlin: Graphik-Verlag, 1916, 44. © Private collection.

Two lithographs from the German illustrator Annie Offterdinger (1894–1987) created for Haas-Heye in 1916, one of an opening evening at the Berlin fashion house Alfred-Marie and the other showing two dancing women, illustrate his argument (Figure 4.2).²¹ Haas-Heye's statement should also be seen in the context of the desire for a clearly recognizable differentiation between the sexes which, as the German artist Alice Trübner (1875–1916) discerned in 1916, arose from the charged wartime discourse on gender. She wrote: "The exclusively male trade of war emphasizes the contrasts between the sexes and women's clothing is logically seeking to borrow from the most feminine time of the whole Romantic period, namely from the fashion of the Biedermeier era."²²

Other contemporary writers interpreted the decidedly feminine silhouette with marked waist and full, mid-calf skirts as a means of "cheering up" soldiers on furlough or as an erotic signal on the home front "lacking of men." The German physician and sexologist Magnus Hirschfeld (1868–1935) insinuated that "in the face of the reduced number of partners," the ankle-baring skirt "eased conquests with drastic means of attraction."²³

The new line was, indeed, accompanied by an unprecedented shortening of the hemline. Although the development must have seemed almost revolutionary as compared with pre-war styles from the Belle Époque, it provoked, unlike comparable "revolutions" in previous decades, hardly any moral criticism. The more-or-less consistently positive echo was succinctly summed up by a French commentator in 1918: "and if the skirt is short, it's because one must be free to move."²⁴ With its wider and shorter skirts, the war crinoline style, which lasted until about 1917, permitted its wearers new freedom of movement, an advancement toward liberating the female body from the constraints of earlier fashion styles.²⁵

The practical and elegant ankle boots that were often combined with the shorter skirts contributed to this impression, as did the only moderately marked waist, which made it possible, as Paul Poiret and other couturiers had already done before the war, to replace the constricting corset by softer versions of shaping garments.²⁶ Despite its historicizing elements, the new line appeared conducive to the mobility and dynamism of modern life. The ambivalence inherent here was already registered from a contemporary perspective: "We are experiencing the odd spectacle of seeing sedate great-grandmotherly attire translated into the era of exceedingly modern energy and mobility," a columnist wrote in *Elegante Welt* in February 1916.²⁷ At the same time, the writer clarified that the new skirts represented an interpretation and not an imitation of the historical prototypes.

A "modern fashion" in historicizing guise

The cultural historian Elizabeth Wilson has called the dichotomy between speed, variability, and innovation on the one hand, and reflexivity, tradition-consciousness, and nostalgia on the other a

fundamental characteristic of modernism.²⁸ Wilson stated that this ambivalence found an adequate expression in (women's) fashion, declaring in this context, that: "Indeed, modernity repeatedly clothes itself in reconstructions of the past."²⁹ The prerequisite is that evocations of the past as expressed through clothing must comply with modern needs. This was also true for the war crinoline fashion, about which *Elegante Welt* wrote in September 1915:

that is what is characteristic about the direction in taste, that it had been completely adapted to the altered demands made by life and makes no attempt whatsoever to defy life as it has now come to be lived. For the many women who are now doing social welfare work, the wide skirt is simply a necessity.³⁰

Simplicity and functionality were the fashion watchwords of the day, not least in the face of the growing number of working women on the home front. In Germany as well in the other belligerent nations, this style was symbolized by the highly idealized nurse's uniform as well by the diverse female (work) uniforms that took a moderate course in following current fashion trends.³¹

Increasingly popular in civilian everyday life since the late nineteenth century, and often seen as an expression of female emancipation, the classic severe tailored ladies' suit—the so-called tailor-made that was judged to be the "ideal everyday dress"—was also seen in the silhouette of the war crinoline.³² At the same time, patriotically connotated design elements were in fashion, particularly influences from military uniforms. These were often recommended in the media as appropriate means for women who wanted to express their love of fatherland.

Contemporary press accounts are dominated by a tone that oscillates between patriotism and fashion consciousness and which finds exemplary pictorial expression in a cover illustration for the November 1914 issue of *Elegante Welt*, drafted by Austrian illustrator and costume designer Ernst Deutsch (1887–1938).³³ Against the background of the colors of the German Empire—albeit in reversed order here, namely "red-white-black"—a striking young woman is captured in a three-quarter view. Her outfit, featuring an extravagant toque and braid trimmings *à la Brandebourg* on the gray suit jacket, resembles a free fashionable interpretation of the very topical uniform theme. In the same issue of *Elegante Welt*, journalist Ola Alsen (1880–1956) wrote: "The idea of tastefully modelling clothing after the uniform worn by our brave army equals a homage to the courageous warriors by German women."³⁴

Inspired by military uniforms that were glorified by the official propaganda machinery, women's fashion featured patriotic design elements in cuts, trimmings, accessories, and dyes. "The colors of the day, dictated by time and mood, are reserved," wrote Alsen in September 1915.³⁵ Besides black, the shade *Feldgrau* (field gray) enjoyed enormous popularity in Germany, especially during the first year of the war. The gray-green protective and camouflage color introduced for functional reasons in 1907 advanced over the course of the war to the symbolic color of the front soldier.³⁶ As such, it acquired

chauvinist connotations. In the winter of 1914–15, it was often recommended in the media as a very suitable hue for women who wanted to lend visual expression to their love of fatherland.

It can only be guessed at whether such motifs influenced the colors selected for an afternoon dress today in the Hamburg Arts and Crafts Museum.³⁷ It consists of a heavy silk twill featuring a stone-gray nuance, the top is overlaid with a shimmering green-gray silk chiffon and accentuated further with gray-blue silk embroideries in abstract patterns. The exquisite color and material schemes correspond to the good workmanship and meticulously conceived lines. The long-sleeved top, cut like a blouse, has a fashionable V-neck reminiscent of a sailor's collar. Embroideries accentuate the practical pocket mouths on both sides of the skirt, which is characterized especially by its considerable seam width measuring almost 4 meters. Making such a dress in the war-crinoline style required a considerable amount of material, and this fact triggered a controversial debate from the start. One repeated criticism was that it represented a "waste of fabric," while the style's supporters countered by stating the wide skirt style supported national textile manufacturers.³⁸ The discussion took a new turn by early 1916 at the latest with the increasing problem of shortages caused by the war.

In any case, the escalation of the war did nothing to change the parallel transborder developments in women's fashion styles. This insight became increasingly accepted in Germany as well, where the patriotic enthusiasm of the early war years gradually gave way to a more realistic view. *Elegante Welt* noted in September 1917:

There are now absolutely no more attempts to impose 'German fashion' on the world. The fact that fashion is an international matter has been proven more convincingly over the course of the war. . . . Fashion today is still—with some very insignificant deviations—exactly the same here by us as it is in France, England or America.³⁹

This statement was fully in tune with the caricature featured in the beginning of this article.

Conclusion

The war crinoline did not endure: in early 1917, the internationally effective imperative for the "strict restraint in the use of fabrics" promoted the development of a narrower silhouette.⁴⁰ The keywords of "simplification" and "shortening" characterized the basic tendencies that generally became noticeable in women's fashion at the end of the First World War. Preformed in the "modern" elements of the war crinoline style with its considerably shortened hemline, the borrowings from the design of military uniforms, as well as its predominantly subdued colors, these currents pointed the way to the future.

On the horizon was the "New Women," dressed in a short loose-fitting sack dress that would come to represent the epitome of modern life in the 1920s and whose genesis was closely linked to the

flowering of Berlin's ready-made clothing industry.⁴¹ "German fashion" once again overtly followed Paris's model, but the national clothing industry had by all means profited from the bundling of its forces made necessary by the war.

Seen in retrospect, the First World War seems to have had a catalytic impact on women's fashion in many regards. It demanded a "liberation of the woman" from traditional clothing constraints that had already been alluded to in prewar fashion but had not been completely realized. The turning point created by the outbreak of the war sharpened the awareness for one's own times through nostalgic touches in a way that is characteristic of modernism's ambivalence. This found its adequate expression in the temporarily fashionable war crinoline, which prepared the path for "modern fashion" in a historicizing guise.

Notes

- 1 This essay is an abridged and revised version of Birgit Haase, "Modern ambivalence: Women's fashions during the First World War from the German perspective," in *Wardrobes in Wartime: Fashion and Fashion Images During the First World War 1914–1918*, Adelheid Rasche, ed., catalogue of an exhibition at the Kunstbibliothek, Berlin (Berlin and Leipzig: E. A. Seemann, 2014), 18–29.
- 2 The term "war crinoline" is a translation of the term known in French and German fashion history as *crinoline de guerre* and *Kriegskrinoline*, respectively.
- 3 The debates focused particularly on the amount of fabric that was used to make the skirt and on the "romantic appeal" of the silhouette, with narrow waist and bell-shaped skirt, both of which seemed inappropriate in time of war, with its material as well as psychological challenges.
- 4 Regarding these thoughts, see further the seminal study by Elizabeth Wilson, "Fashion and modernity," in *Fashion and Modernity*, Christopher Breward and Caroline Evans, eds. (Oxford and New York: Berg, 2005), 9–14.
- 5 A focus on the German situation results from the sources used in the present case. The findings seem, however, to be applicable in other national contexts.
- 6 Paul Poiret, who headed an exclusive Parisian haute couture salon since 1903, worked in an imaginative, partly theatrical style that was inspired by avant-garde art. The idea for his orientalizing creations went back to the 1909 guest appearance of the Ballets Russes in Paris under the direction of Sergei Diaghilev and their sensational costumes designed by Léon Bakst, which caused a stir around the world. Poiret generated publicity for his designs by means of legendary celebrations, for example the costume ball he organized in 1911 under the motto *La 1002ème nuit* and costume designs for such successful theatre productions as *Le Minaret* in 1913. See Yvonne Deslandres, *Poiret—Paul Poiret, 1879–1944* (Paris: Éditions du Regard, 1986), 93–146; Nancy Troy, "Paul Poiret's minaret style: Originality, reproduction and art in fashion," *Fashion Theory: The Journal of Dress, Body and Culture* 6, 2 (2002): 117–144; Harold Koda and Andrew Bolton, *Poiret*, catalogue of an exhibition at the Metropolitan Museum of Art, New York, May 9–August 5, 2007 (New York, New Haven, CT, and London: Yale University Press, 2007), 17–23.
- 7 Museum für Hamburgische Geschichte, *Evening dress*, c. 1914, acc. no. 1914,212; see figure 15 in Rasche, ed., *Wardrobes in Wartime*. The dress has no label; its very contemporary lines, in combination with high-quality, if

not perfect, tailoring, allows us to assume that this model was made for a Hamburg customer by a good local dressmaker based on a French model.

8 Translated from Marion, “Die Krinoline ist wieder da!,” *Elegante Welt*, 49, December 1913, 17.

9 Ibid.

10 E.g., “Le bal des crinolines’ chez Mme la duchesse de Gramont,” *Fémina*, 322, June 15, 1914, supplement.

11 Starting from the call for “traditional German attire” propagated notably by Ernst Moritz Arndt around 1814–15, similar demands were made, for example, in conjunction with the Revolution of 1848–9 as well as with the unification of Germany in 1870–1. Siegfried Müller states that this was not a phenomenon unique to Germany: the topos of a national attire served throughout Europe as a nation-building element and the “politicization of fashion was . . . part of a supranational discussion on nationalism or patriotism and national economics,” translated from Siegfried Müller, “Einleitung,” in *Kleider machen Politik. Zur Repräsentation von Nationalstaat und Politik durch Kleidung in Europa vom 18. bis 20. Jahrhundert*, catalogue for an exhibition at the Landesmuseum, Oldenburg (Oldenburg: Isensee Verlag, 2002), 8.

12 See Haase, “Modern ambivalence,” 20.

13 See comprehensively Gerda Buxbaum, *Mode aus Wien 1815–1938* (Wien: Residenz Verlag, 1986), 94–101; Adelheid Rasche, “Wiener Mode in Berlin, 1907 bis 1932,” in *Intermezzo Berlin. Wiener in Berlin 1890–1933*, catalogue for an exhibition at the Kunstbibliothek, Berlin, (Berlin: Kunstbibliothek, 1998), 29–36.

14 See Haase, “Modern ambivalence,” 20–2.

15 Vally Wieselthier, *Im Tierpark* [At the Zoological Garden], 1916. Colored woodcut, 29.6 x 39.6 cm. From *Das Leben einer Dame*, Staatliche Museen zu Berlin, Kunstbibliothek, at: https://www.europeana.eu/de/item/2048202/europeana_fashion_DE_MUS_018313_1912048 (accessed June 19, 2020).

16 Translated from “Wiener Moden,” *Elegante Welt*, 21, October 13, 1915, 21.

17 See Rasche, *Wardrobes in Wartime*, 154–9.

18 Ibid., 26, figure 10.

19 Translated from “Der Kampf um den weiten Rock,” *Elegante Welt*, 19, September 15, 1915, 4–5.

20 Translated from Otto Haas-Heye, “Die Mode und diese Zeit. Bruchstücke aus einer Plauderei,” in *Graphische Modeblätter* (Berlin: Graphik-Verl, 1916).

21 Annie Offterdinger: *Opening Evening at Berlin Based Couturier “Moden Alfred-Marie,”* 1916. Colored lithograph, 38.7 x 25.7 cm. Staatliche Museen zu Berlin, Kunstbibliothek, Lipperheidesche Kostümbibliothek—Sammlung Modebild, at: <http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=1888642> (accessed June 19, 2020).

22 Translated from Alice Trübner, “Arabeske,” in *Graphische Modeblätter*, unpaginated. An analysis of the ideologically shaped dichotomy of the gender order in wartime is provided by Ute Daniel, “Frauen,” in *Enzyklopädie Erster Weltkrieg*, 2nd edn, rev. Gerhard Hirschfeld, Gerd Krumreich, and Irina Renz, eds. (Paderborn: Schöningh, 2004), 116–17.

23 Translated from Magnus Hirschfeld and Andreas Gaspar, eds., *Sittengeschichte des Ersten Weltkrieges*, reprint of 2nd rev. edn (Frechen: Kiepenheuer, c. 1981), 84–6.

24 Translated from Maurice Guillemot, “L’esthétique de la mode,” *Les Arts français*, 1916, 134. The German media had a similar judgment: “Short and wide is the motto of modern skirts and dresses. Very wide and very short. If they

- are to be considerably shortened any further, then it is probably not due to coquetry but solely as a result of practical considerations." Translated from "Diskrete Indiskretionen," *Elegante Welt*, 10, May 12, 1915, 15.
- 25 See Florence Brachet-Champsaur, "De l'Odalisque de Poiret à la femme nouvelle de Chanel: Une victoire de la femme?," in Évelyne Morin-Rotureau, *Combats de femmes 1914–1918* (Paris: Autrement, 2004), 207.
- 26 See Patricia Cunningham, *Reforming Women's Fashion, 1850–1920: Politics, Health, and Art* (Kent, OH, and London: Kent State University Press, 2003), 219.
- 27 Translated from "Berlin als Modestadt," *Elegante Welt*, 3, February 2, 1916, 9.
- 28 See Wilson, "Fashion and modernity," 10–12.
- 29 Ibid., 10. Various scholars have arrived at similar conclusions in the age of postmodern historicism in fashion; see, for example, Richard Martin and Harold Koda, *The Historical Mode: Fashion and Art in the 1980s*, catalogue for an exhibition at the Fashion Institute of Technology (New York: Rizzoli, 1989), 89.
- 30 Translated from "Der Kampf um den weiten Rock," 5.
- 31 See "Unter dem Roten Kreuz," *Elegante Welt*, 32, August 3, 1914, 4–7; Klara Sander, *Die Mode im Spiegel des Krieges* (Essen: G. D. Baedeker, 1915), 18–19; "Special édition: Le Costume et la mode de 1914 à 1918," *Les Arts français*, 19, 1918, 133–4 and 144. See also comprehensively and with regards to women's emancipation aspirations: Brachet-Champsaur, "De l'Odalisque de Poiret," 205–6; Enrica Morini and Margherita Rosini, eds., *Le Donne, la moda, la guerra. Emancipazione femminile e moda durante la Prima guerra mondiale*, catalogue for an exhibition at the Museo Storico Italiano della Guerra, Rovereto, December 13, 2003–March 14, 2004 (Rovereto: Museo Storico Italiano della Guerra, 2003), 31–9 and 61–2; Raffaella Sgubin, "Women and work during the First World War: Aspects of clothing," in Rasche, ed., *Wardrobes in Wartime*, 38–45.
- 32 Translated from "Tailor-made. Das ideale Gebrauchskleid," *Elegante Welt*, 2, January 22, 1914, 4. On the topicality of the tailor-made suit during the First World War, see further Xavier Chaumette, Emmanuelle Montet, and Claude Fauque, *Le Tailleur. Un vêtement-message* (Paris: Syros-Alternatives, 1992), 53–4; Brachet-Champsaur, "De l'Odalisque de Poiret," 208–11.
- 33 See figure 9 in Rasche, ed., *Wardrobes in Wartime* and in Rasche, "Krieg und Kleider: Modegrafik zur Zeit des Ersten Weltkriegs." *Museumsjournal* 4 (2014): 45, at: <https://smart.smb.museum/export/downloadPM.php?id=3098> (accessed June 19, 2020).
- 34 Translated from Ola Alsen, "Die Dame in Feldgrau," *Elegante Welt*, 46, November 18, 1914, 6.
- 35 Translated from Ola Alsen, "Farben der Zeit," *Elegante Welt*, 18, September 1, 1915, 22.
- 36 See the keywords, "Feldgrau" [field gray] and "Camouflage," in Hirschfeld, Krumreich and Renz, eds., *Enzyklopädie Erster Weltkrieg*; further information and analysis on the subject can be found in Alison Matthews David, "Fashion's chameleons: Camouflage, 'conspicuousness,' and gendered display during World War I," in *The Places and Spaces of Fashion, 1800–207*, John Potvin, ed. (New York: Routledge, 2009), 89–107.
- 37 Hamburg, Museum für Kunst und Gewerbe, *Afternoon dress, c. 1915–16*, acc. no. MKG 1977.108; see figure 17 in Rasche, *Wardrobes in Wartime*.
- 38 For further information on the German perspective, see Barbara Mundt, ed., *Metropolen machen Mode. Haute Couture der Zwanziger Jahre*, 3rd, rev. edn, catalogue for an exhibition at the Staatliche Museen Preussischer Kulturbesitz (Berlin: Dietrich Reimer Verlag, 1989), 30–2. For the American Perspective, see Jacqueline Field, "Dyes, chemistry and clothing: The influence of World War I on fabrics, fashions and silk," *Dress* 28, 1, (2001): 77–91. For the French perspective, see Brachet-Champsaur, "De l'Odalisque de Poiret," 216–20.

- 39 Translated from “Die deutsche Modeschau in Bern,” *Elegante Welt*, 19, September 12, 1917, 7.
- 40 Translated from Ola Alsen, “Das Straßenkleid 1918,” *Elegante Welt*, 1, January 2, 1918, 11.
- 41 See Mundt, ed., *Metropolen machen Mode*; Birgit Haase, “‘Metamorphose des Girl’—Tendenzen der Damenmode in der späten Weimarer Republik,” in *Glamour! Das Girl wird feine Dame—Frauendarstellungen in der späten Weimarer Republik*, Verena Dollenmaier and Ursel Berger, eds., catalogue for an exhibition at the Georg Kolbe Museum, Berlin, February 17–May 12, 2008 (Leipzig: E. A. Seemann, 2008), 28–9.

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