

1931 French Fashions

I came across several pages of French fashions on a website called Pintress. You can literally get lost on this site! I have gathered many scans over the years for my own personal information about Model A fashion. You just have to be careful to know what you're looking for.

I also use these files for a fashion page in our club newsletter *The Ahooga News*. Anyway, when I saw these 1931 designs I decided it was too much for just a page a month. (And besides, I have many other scans to use for the newsletter.)

So then, what do I do with this group of 1931 fashions? I decided I could create a larger file of these high end fashions and put them on Beaver Chapters Model A website. This way others can learn about the incredible fashions from the era of our car hobby.

All of these scans were a single page of two or three models. Each one has the date 1931 on the upper right corner. In the left upper corner it says *Tres Parisien*. *Tres* translates to "very" so these are "very Parisien" fashions. Then there is the illustration, and at the bottom of the page is a brief description of the clothes. Some of them include the designers name.

Of course the text is all in French so they had to be translated into English. You can use the computer to do the translation. Some of the translations were kind of funny! For example, I figured out quickly that "haunches" referred to the hips. The only problem was that some of the pages were clearer than others. Even by enlarging the description text, some of it was just not clear enough to translate. In these cases I just give a description of what I see of interest about the fashion page.

The only other problem was that some of the pages either faded or color wasn't quite right to begin with. You'll find that as you read through this collection and the descriptions.



Remember, this collection is only 1931 fashions. The Model A era runs just the four years that the Model A Ford was manufactured. That is 1928, 1929, 1930 and 1931. Four years, but in that short time the fashions changed drastically.

My goal with this collection is to help others learn more about vintage fashions, specifically from the Model a years. I am a Master Judge in the Model A Ford Club of America. If I can help you learn more about era fashions don't hesitate to ask.

I love this hobby,

Jeanie Adair

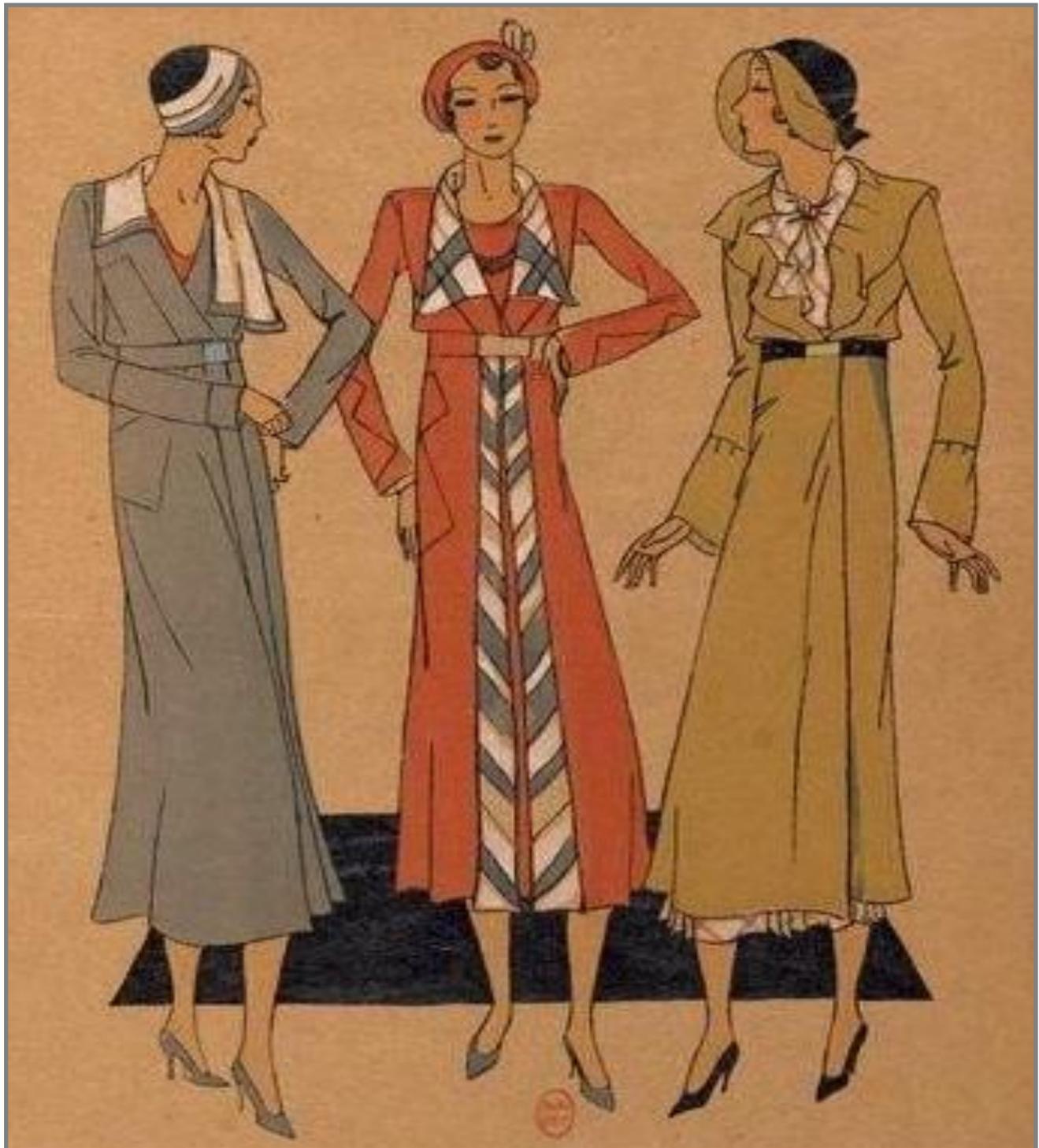
These creations are by
Martial and Armand

This pretty red and white
dress has lovely details on
the front yoke with the
crisscrossed band that
repeat on the sleeves.
The front seaming detail
adds further interest down
the length of the dress
and notice how the skirt
flares at these seams to
create fullness with the
pleats.

The two toned blue dress
has a scooped neckline
with a drawstring tie in
front. The same draw-
string is repeated on the
sleeves. The skirt has an
overlay of tiny knife pleats
the full length. The pleats
seem to be sinched in
from the waist to hipline.
The description in French
said something about the
"string on the haunches"
which I'm sure refers to
the hips! I guess I have
always thought of haunch-
es on an animal not an a
lady. It just sounded
rather strange in the
English translation.

~ Jeanie Adair





“Revers” - now that’s a word you may not know. It’s a French word referring to a wide lapel or collar on a garment. All three of these coats are an example of Revers.

This gray coat is a rather simple design except for the contrasting white collar. The right side of its collar is short and then it wraps around to the left side in a scarf like drape. Note that all three of these coats are fastened at the waist with a buckle.

The orange alpaca wool coat in the middle is contrasted with a plaid trim. Again the collar is dramatic with it’s long pointed lines. The coats front edges are trimmed with the plaid fabric.

The color must have faded because the text said this last coat was lime. The collar appears to be slightly ruffled onto the body. The sleeves are belled out at the ends.

~ Jeanie Adair



Creation by Philippe and Gaston

This ensemble is elegant and distinguished. At first glance I thought the dress was rather plain. But when you really take a look at it the neckline has detail, the zigzag button closure, the detailed sleeves and finally a group of pleats on the right side of the skirt all give it lots of design. The model on the left is wearing the matching jacket. It features a self scarf that appears to be attached on the left like a rolled collar, but it becomes a long flowing scarf on her right side. The jacket sleeves end with a pretty flare at the elbow.

~ Jeanie Adair



A pair of peach daytime dresses. Peach was a common color for ladies dresses during the Model A era. The dress on the left has a lovely detail on the bodice that end in a flourish, while the same line is repeated at the hip line. The second dress has an oversized collar while the skirt has diagonal layers added. Both dresses have V necklines and short fluttery sleeves. The fabric for both was crepe.

~ Jeanie Adair

The translation for this dress on the left said, "Gracious Champagne dress in white Crepe de Chine." I'm not sure why they used the term Champagne when its white - maybe referring to white champagne?

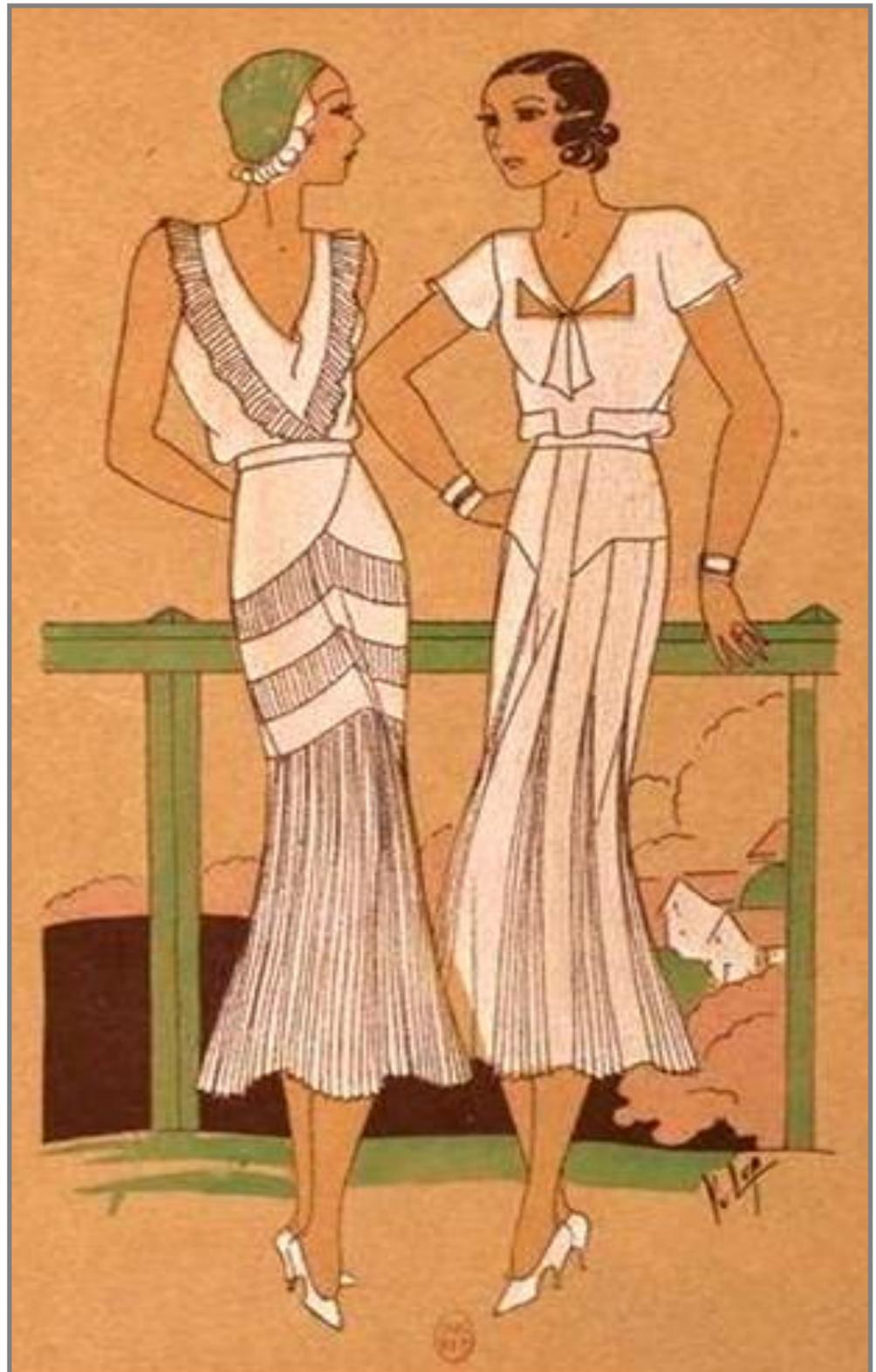
The sleeveless dress has a loose V neck, notice how the top "blouses" at the waistline, and the deep V pleated decoration is unusual. The skirt of the dress is also interesting with the two insets of pleated bands and then it finally ends with the lower section that is pleated all the way around.

The dress on the right sports a V neckline with a bow effect cut out. It has short sleeves and the piecing detail of the skirt is interesting. Notice that the vertical skirt seaming is inset with the tiny knife pleats for fullness.

I think that the many details on Paris fashions is one of the reasons why their fashions were so sought after.

"Tissus Chappul et Couvral" translates to Chappuls and Couvral Fabrics. The address was "24 rue du 4-Septembre" which translated to 24, 4-Septembre Street.

~ Jeanie Adair



Lenten Creations S.
A.

These appear to be
two different versions
of the same dress.

First on the left is a
slim skirt with a print-
ed "graceful effect
split kimono"
sleeve. The yellow
print definitely gets
your attention and
coordinates with the
black skirt of the
dress.

On the right is
another version with
a totally different
top. It's the same
material as the skirt
of the dress but
another option. It's
plainer, with a collar
and long sleeve that
blouse out with the
yellow and black
print material below
the elbow.

As you can see,
the skirts are the
same slim fit. There
is nice detail at the
top of each pleat.
One dress has a belt
and the other has a
wide waistband.

~ Jeanie Adair



Red and white is always a classic!

These two garments are Jean Patou Creations. I have seen his name often on era fashion pages.

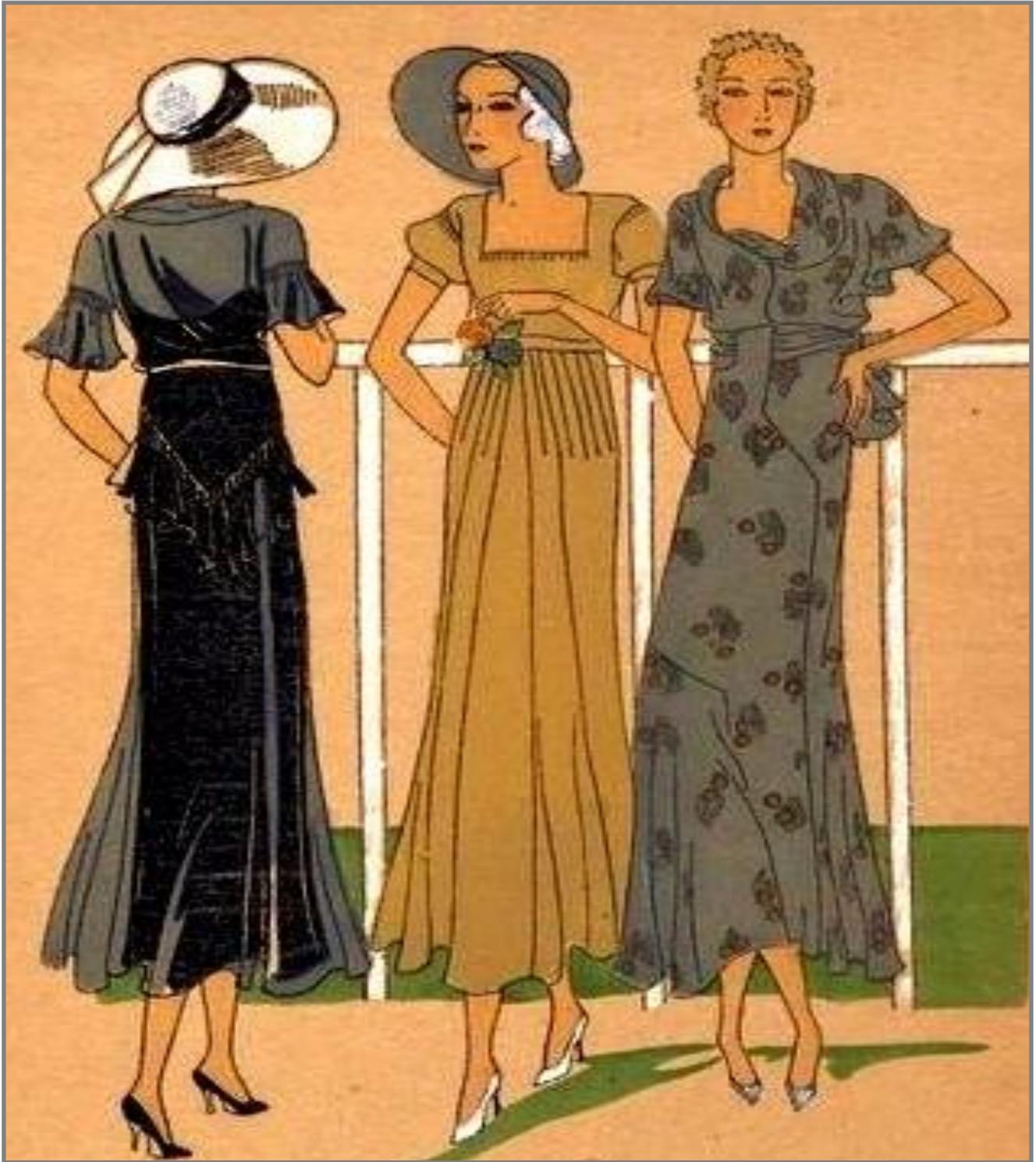
The red jersey dress has interesting ribbed lines down its length. They must open up as tiny pleats on the skirt body to provide flare. A touch of white brightens the dress on the small collar, a bow in the front and then repeats on the wrist of the sleeves.

The slimming white coat is an elegant creation. It has a wide stand up collar and a very interesting sleeve shape.

Next notice the detailing that runs from the shoulders down the length to the hemline, it zig zags geometrically all the way. It could be some kind of stitching or a braid like trim.

~Jeanie Adair





The black dress on the left appears to be of sheer fabric. The top has ruffled sleeves and there is another uneven ruffle about the hips. One can only guess what the front is like...

The gown in the center is daffodil yellow according to the translation. It has an unusual square neckline and short puffy sleeves. The skirt darts in at the waist while vertical panels flare the skirt out nicely.

The gray floral print dress has diagonal seaming on the skirt of the dress, a gathered belt ties in the back, and the top has a flouncy, fluttery cape-like top with a softly rolled collar.

~ Jeanie Adair



Creations by Jane Regny

The dress on the left is a sports dress, that is as in a "spectator sports" dress. That is a class of day wear for fashion during our Model A era. The dress material is polka dot jersey. It has long sleeves, a V neck that closes on its left side that appears to continue down to the hip line with a button closure. It's hard to see from the busyness of the material but it's skirt has a diagonal seam at hipline that ends in a pleat. She is wearing a fringed scarf of the same fabric.

The second dress is black Crepe de Chine with a pop of white on the collar. It is interesting in that the sleeves are slim but with another layer that are short (it could be a jacket, I can't tell).

~ Jeanie Adair



These two daytime dresses would be perfect for shopping and having lunch out. The yellow dress seems simple with its scoop neckline, but the interesting sleeve detail and dramatic diagonally seam detail on the skirt makes it fun.

The print dress is more simple with a soft cowl neckline, fluttery short sleeves, a self fabric tie belt and yet again seam detailing on the hips and skirt. Also be sure to check out all the accessories on each page - hats, hairdo, jewelry, gloves, purses and shoes.

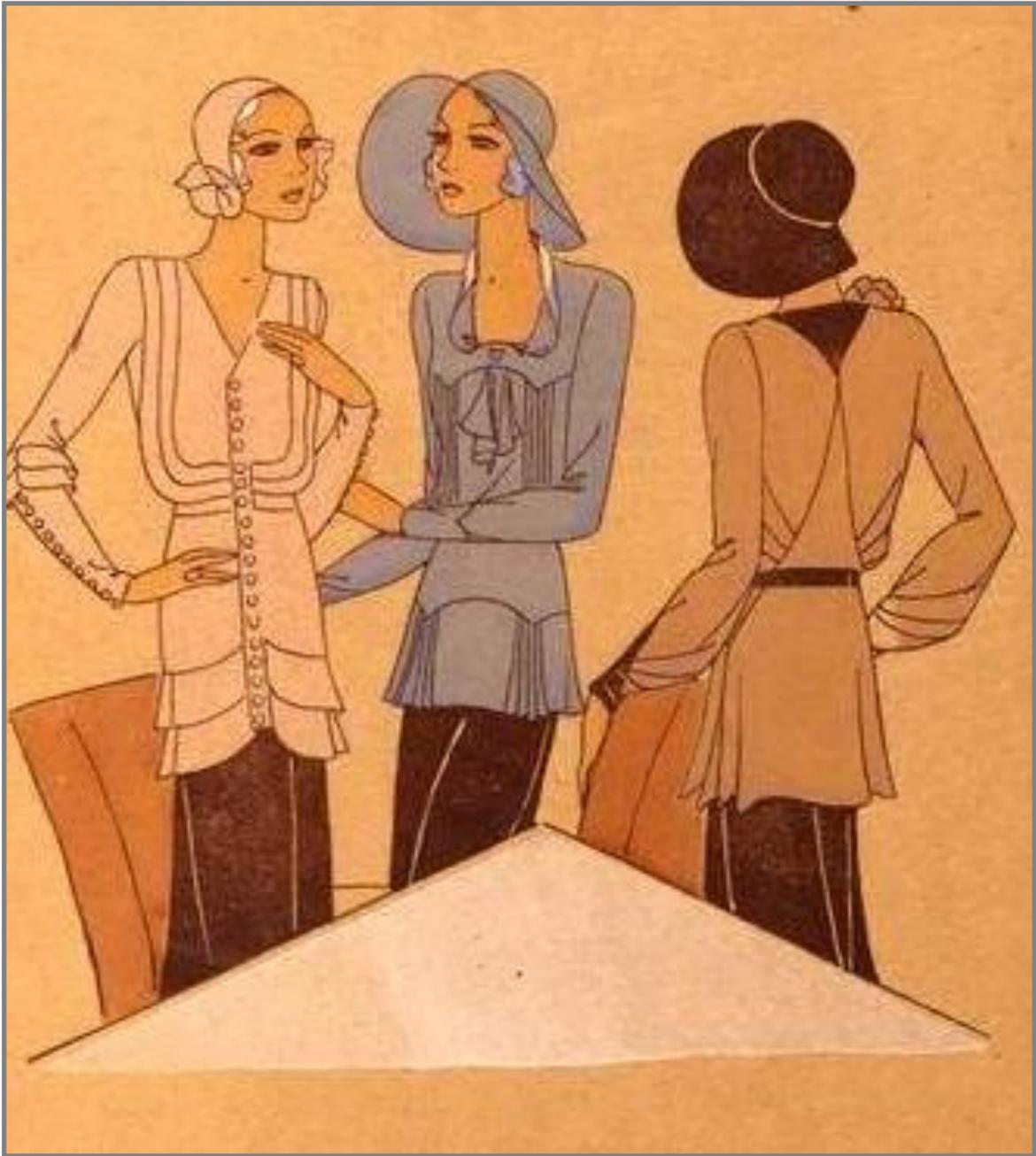
~ Jeanie Adair



Pandora - Navy blue with red and white has always been a classic! Here the navy suit is shown with a red blouse and belt. The white blouse is another option and note all the detail on it.

Montaguard is another designer who stands out for his wide white peaked lapel's. This suit is in jersey suede. Notice that both these suits are belted.

~ Jeanie Adair



Ritz

The cream colored blouse is in crepe satin that “employees the matte side”. Small ruffles are at the elbows and the bottom of the blouse. Also notice the collar - it appears to have three layers and extends to the waist. And talk about buttons - I count 18 down the front and 8 or 9 down each sleeve.

The blue “crepe de Chine” (means crepe from China) features pleats on the bodice and on the lower front section. The collar and tie are unusual.

The blouse on the right doesn’t show much of its details, although the puffier lower sleeve detail is repeated on its side bodice panels. This blouse is crepe georgette and its trimmed with black satin crepe. Wish we could see the front!

Notice how very long these three blouses are, they extend way past the hipline.

~ Jeanie Adair



Creations of Lenief S. A.

This red silk dress has zigzag seaming down the bodice and the skirt where it ends with a ruffle on the skirt. A white georgette collar drapes on one side and offers contrast.

The white georgette sleeveless dress has a youthful silhouette. Again the seaming and pocket effect creates interesting detail to the dress. The belt is in white grain embroidered with "balesux in black and red wax". A very long tricolored scarf tops off the dress. Finally, check out how large the hats are.

~ Jeanie Adair



Antoinette Creations

This yellow and blue two piece creation has yet again a zigzag design down the length of the outfit. The jacket has just enough splash of the blue to make it interesting and coordinate well with the skirt. Notice that it is used at the neckline, 3/4 length sleeves - which is unusual - and on a pocket.

It is a little difficult to see the detail on the green ("vert") dress because its so dark. It appears to be a more simple cut with round neckline, long sleeves, slim past the hipline and then a pleated skirt. It is trimmed with a white collar edged with lace that repeats on the cuffs. A white belt finishes off the dress.

This is a good example of small hats in 1931. Notice how they sit farther back on the head, and the forehead shows.

~ Jeanie Adair

Jane Regny Creation

This page features a three piece ensemble. An ensemble is described in fashion judging as multiple pieces of the same fabric.

In this case it consists of a jumper, blouse and a coat. The brown jumper is paired with a cream blouse. The long sleeve blouse has a round collar and ruffles down the front. The skirt features many vertical seams.

The coat is of the same fabric as the jumper and again the skirt of the coat repeats the same vertical seams of the jumper skirt. The sleeves sport very deep cuffs, almost to the elbows. The collar must be some kind of a fur...

The text on this scan was entirely too blurry to translate.

~ Jeanie Adair





These two green and black dresses couldn't be more different from each other. The one on the left has a V cowl neckline, long sleeves and the deep center section extends past the waistline creating interest. It has a simple self fabric tie belt. The skirt has some seaming detail on each hip and the skirt flares nicely.

The second dress has much more detail. The top laps diagonally across with a button closure. The closure has very interesting triangular sections that continue to the hip line where the black fabric continues with the same lines into pleats for the skirt. Now notice the sleeve cuffs repeat the same lines. The collar wraps the neck and ends as a long scarf. This dress just creates such a statement! This is a perfect example of why French fashion was so special. You don't find all these details in a Sears or Wards vintage catalog.

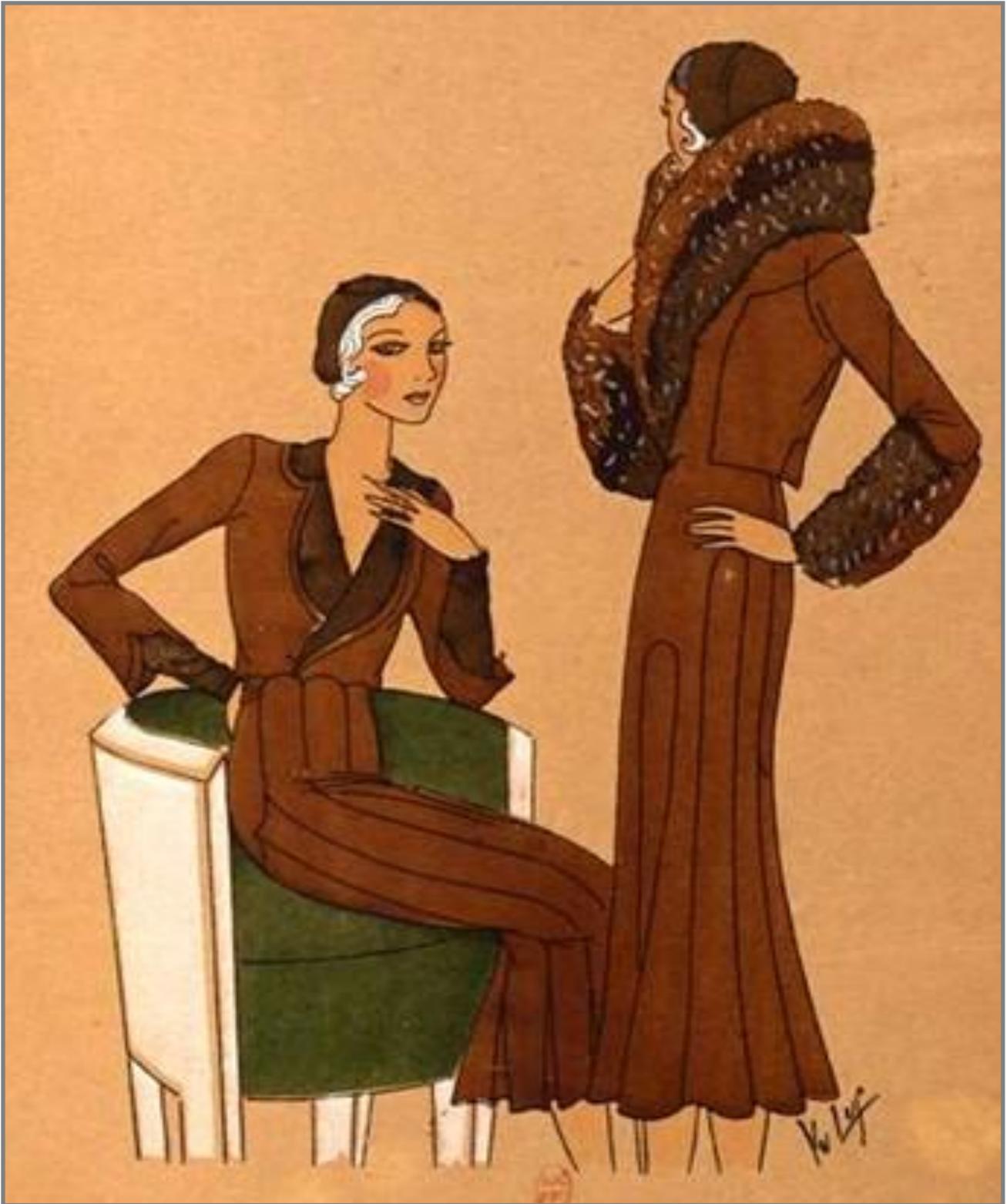
~ Jeanie Adair



Redfern Creations

Tennis anyone? This is a double breasted Tennis style frock coat in white wool. The large lapel and cuffs are of yellow wool. The coordinating short sleeve tennis dress is created with many sections that extend from the neck to the hemline. These sections widen the lower skirt so one could move freely. It has a small collar that ties with a yellow bow. I would wager that none of us has ever played tennis in a dress. But in the Model A era there weren't many options.

~ Jeanie Adair



Philippe and Gaston Creations

This pretty brown dress is whimsically tailored with a velvet collar and slimming pleat lines that run its length. The wool coat has great elegance with straight lines and a voluminous high fur collar, the fur also repeats on the sleeves.

~ Jeanie Adair



Premet Creations

This jersey dress is decorated with beads at the neckline and an unusual design about the hips that angles down the length of the skirt. The coordinating coat has interesting appliqued details and a contrasting color used on the ends of the scarf, sleeves and the very large pockets.

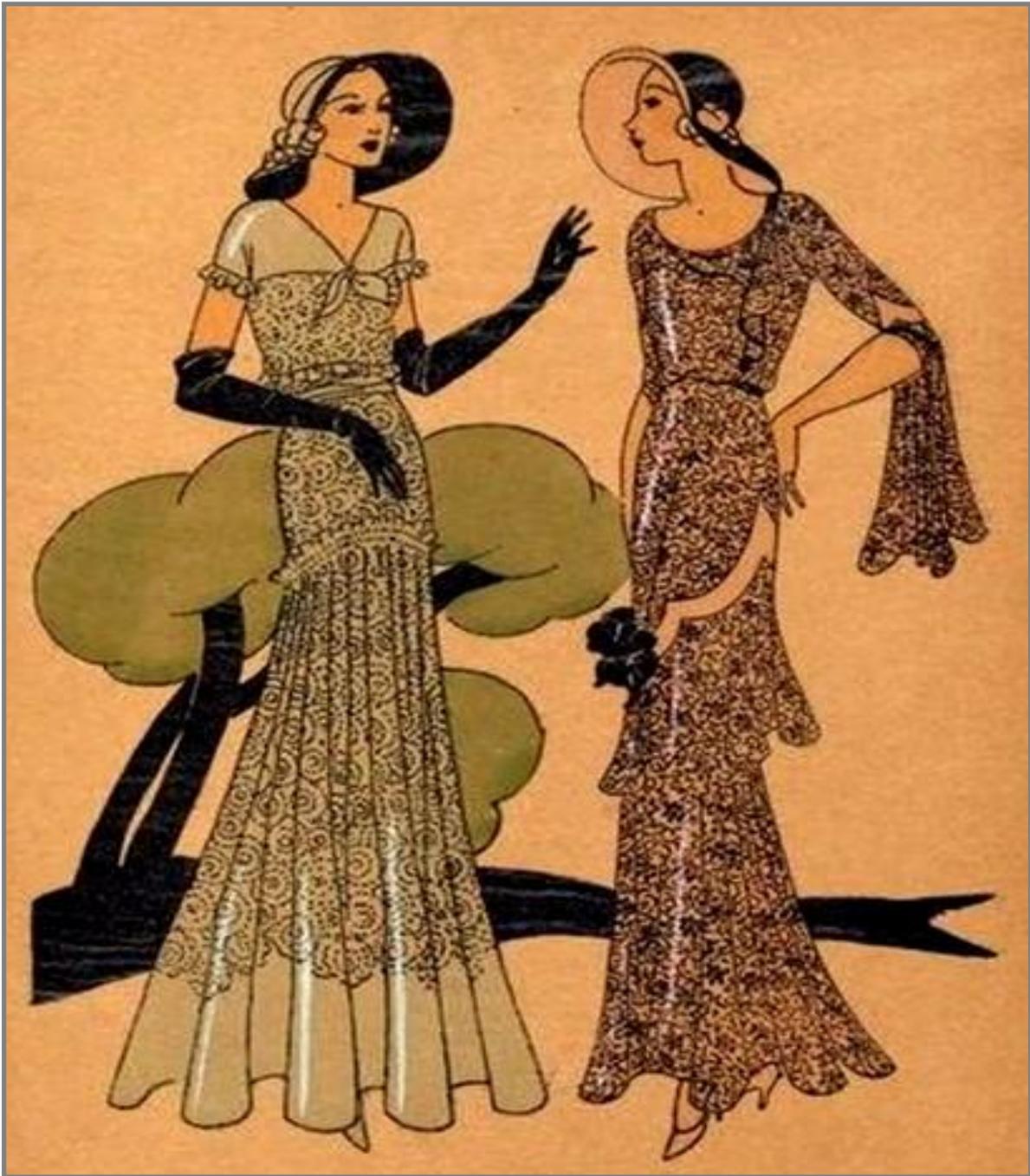
~ Jeanie Adair



There wasn't much text for this page - the outfit on the left is a black satin, short sleeve dress with an ochre raglan sleeve jacket. The scarf and "chapeau" fabric is a shantung plaid fabric. Shantung is a fabric spun from tussore silk with random irregularities in the surface texture.

The second ensemble is in black and orange crepe. The orange dress features the dramatic zigzag lines in front. The two tone coat repeats the line with the "very curious" full sleeves.

~ Jeanie Adair



These two long formal dresses could be worn to a late afternoon formal tea, and early dinner, maybe to a wedding or possibly to an outdoor formal occasion. The long length indicated it's formal, but the hats are an indication it is not an evening formal dinner. Large brim hats would be worn more during the day.

The gown on the left is very elegant by its shape and especially by the fabric. It is embroidered and beaded organdy. Tiny ruffles adorn the sleeves, the waist and the hips.

The mauve sole dress is elegant with flowing sleeves, skirt layers and a ruffle on the bodice. There is a splash of solid fabric at the elbows and diagonally on the skirt. The skirt is "spiked on a side" with black poppies.

Lace by Malson Dognin-Rocine, 21, rue de Quatre-Septembre.

~Jeanie Adair

The text was too blurry on this scan to try to translate.

Notice how the design or decoration on this gray evening gown repeats on the bodice front and on the hipline. It's a simple sleeveless gown with a flowing full skirt.

The peach gown has a soft drape on one side in the back. The hipline appears to have seaming horizontally with a fuller gather on one side. There is a spray of fabric flowers on the left back area.

~ Jeanie Adair



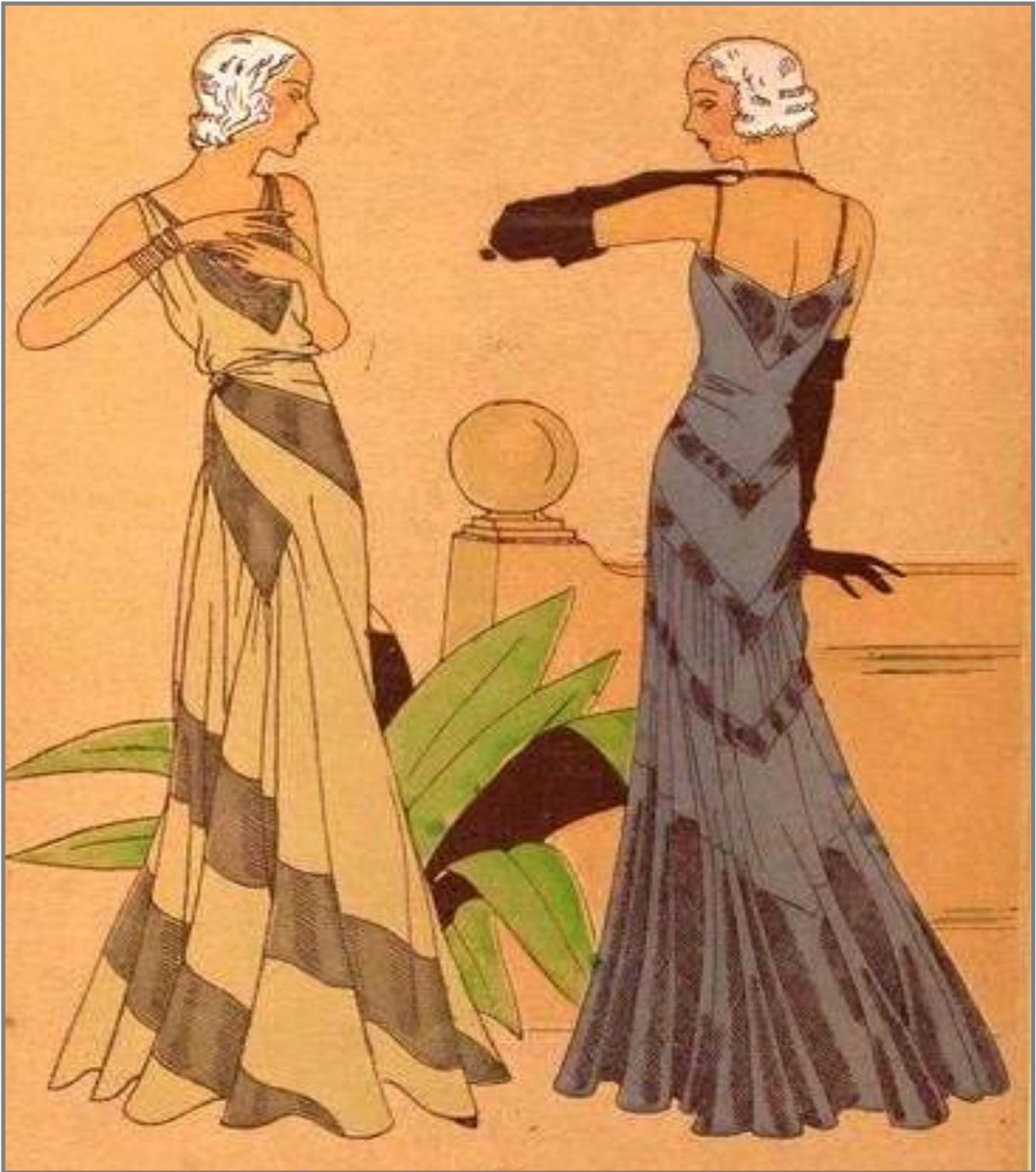


The two-tone dress in orange red and black is in crepe. It features a low scoop neckline, a long scarf, interesting detail in front and it ends with an uneven hemline that is longer on each side.

The orange-red gown features a low back, interesting seaming, a large bow on one side and long sections down the skirt, forming pleats. The cap the model is wearing is an exception to the evening hat rule.

Chappuis et Couvrat. 24. rue du 4-Septembre.

~ Jeanie Adair

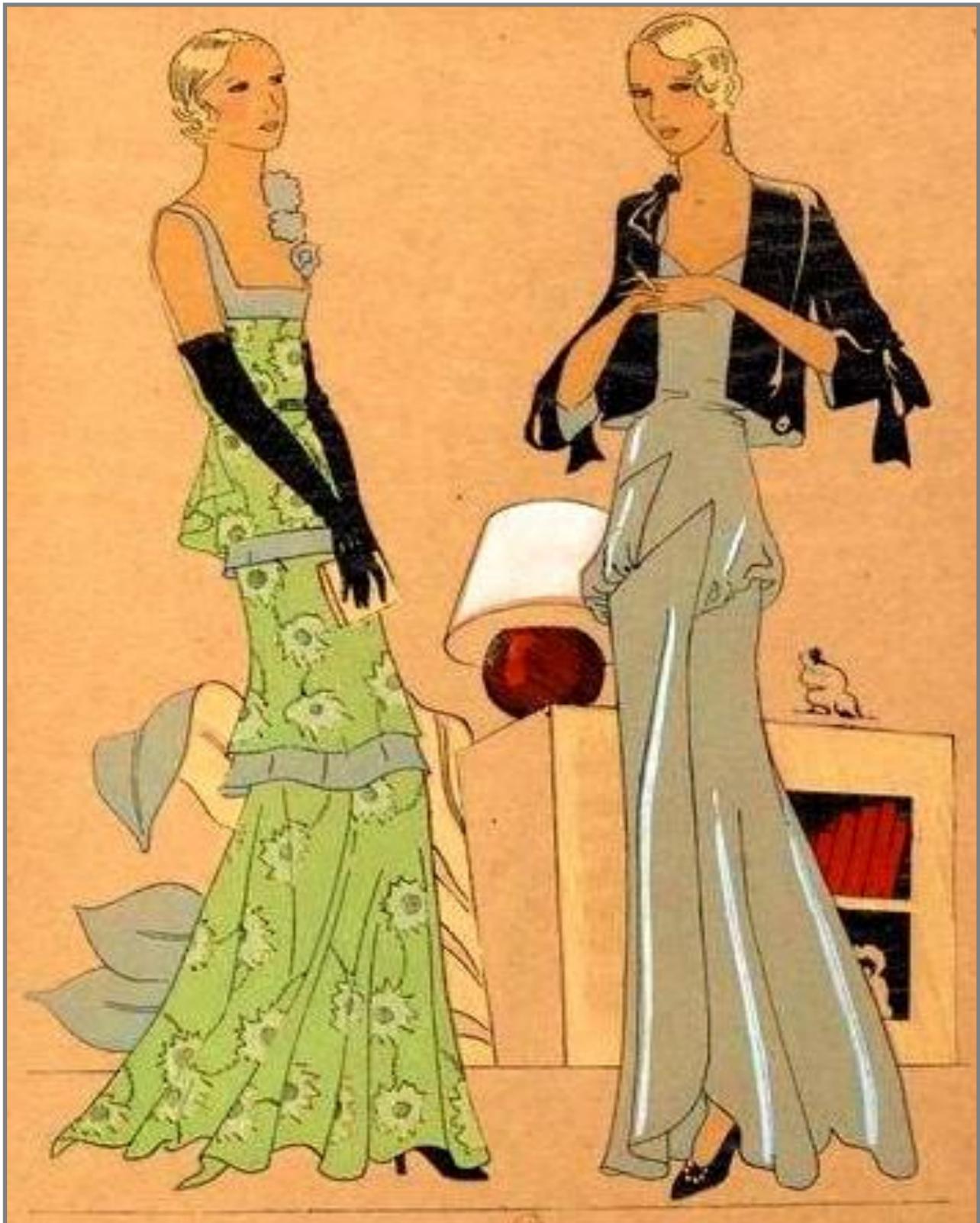


"Belle de nuit" translated Beautiful at night, which is just what I bet these gowns would be!

The black and gold organza dress spirals around the body in larger sections as it falls to the floor.

The blue tulle dress has narrow spaghetti straps, a very narrow shape on the top, lovely V lines the length of the dress as it expands to the floor. The translation said "a very thin shape, the whole extent is at the bottom." Both of these gowns are very full at the hemline.

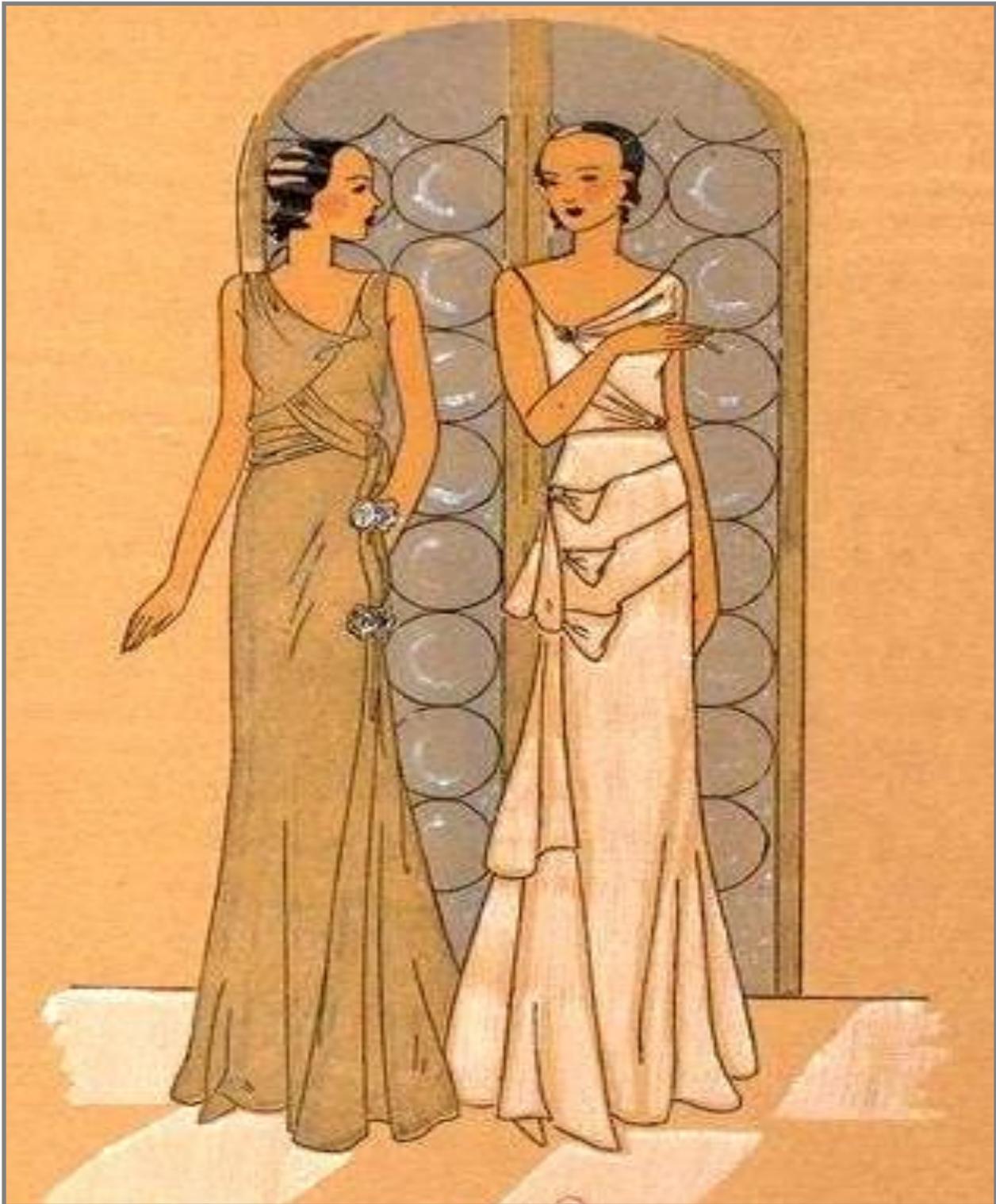
~ Jeanie Adair



"Romanesque" - Romantic! The chartreuse floral print is chiffon with contrasting bands of ochre. Again there are fabric flowers on one shoulder.

"Nocturne" - Nocturnal. This evening dress is suppose to be pale blue according to the translation. It has the zigzag seaming again, but an unusual puff low on the hips. That might be ok if one is slim! It is topped with a "double blue black" bolero jacket.

~ Jeanie Adair



The evening gown on the left is in lamb gold. The bodice detail is unusual, it seems to wrap the waistline and then drape down the left side of the garment. It is decorated with muslin flowers.

The white satin gown is quite asymmetrical. One shoulder has a spaghetti strap while the other has more fabric. The bodice drapes at two angles. The skirt front angles down on her right side and seems to end in a couple layers in back. It makes me think the designer couldn't quite make up their mind on what to do with this one!

~ Jeanie Adair

Jean Patou Creations

This turquoise blue lace evening gown has a simple V neckline. The top appears to be a fluttery cape like layer to create the sleeves. The skirt is two more layers. This would be a very comfortable gown to wear!

The second gown is in black tulle. It also has a V neckline, its sleeveless and has pleasing detail to form the midsection, ending with a hip area flounce.

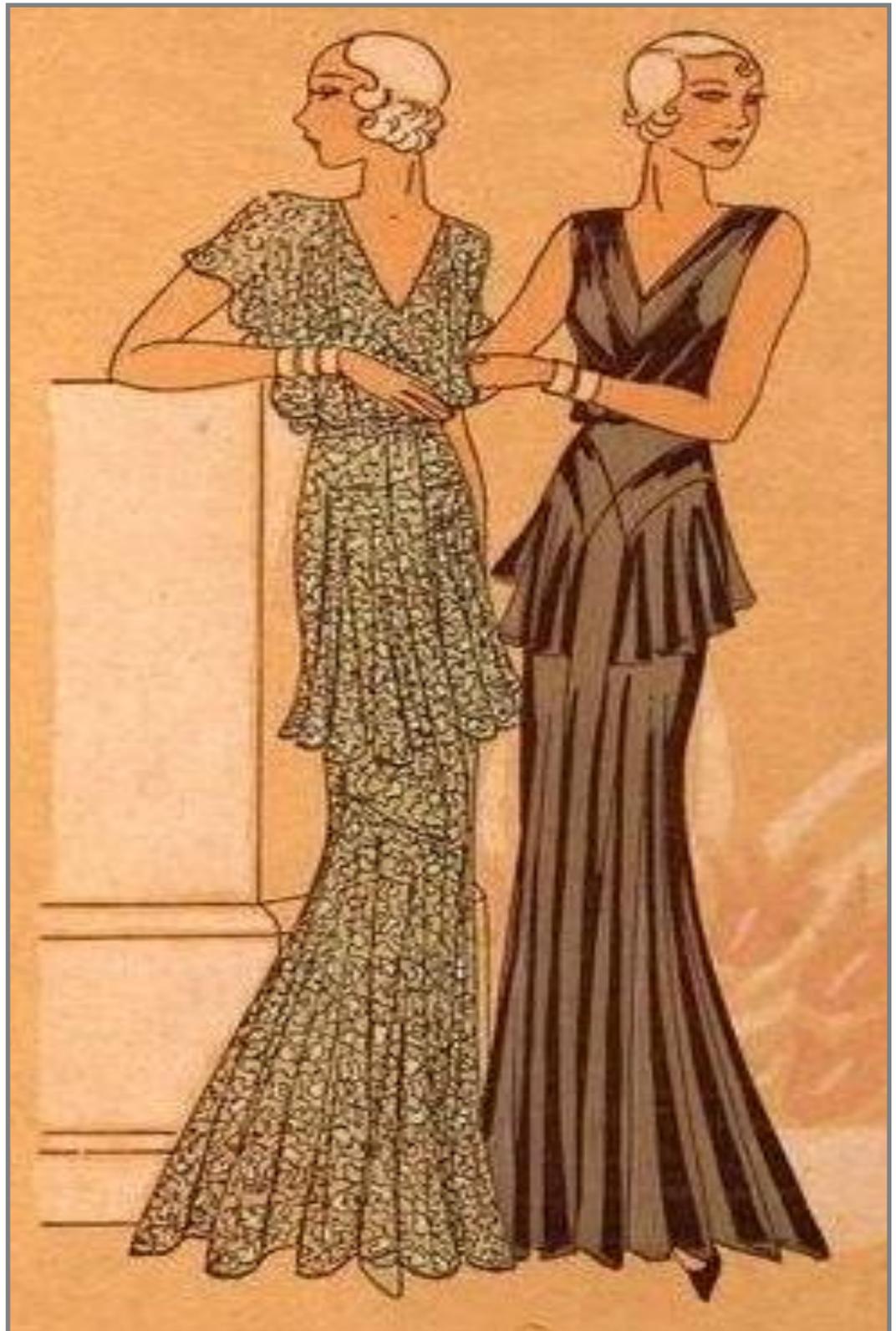
The translation stated:

“Basque in form at the waist.”

In checking further I found this description:

Basque refers to a closely fitted bodice or jacket extending past the waistline over the hips. This is a very good description in this case.

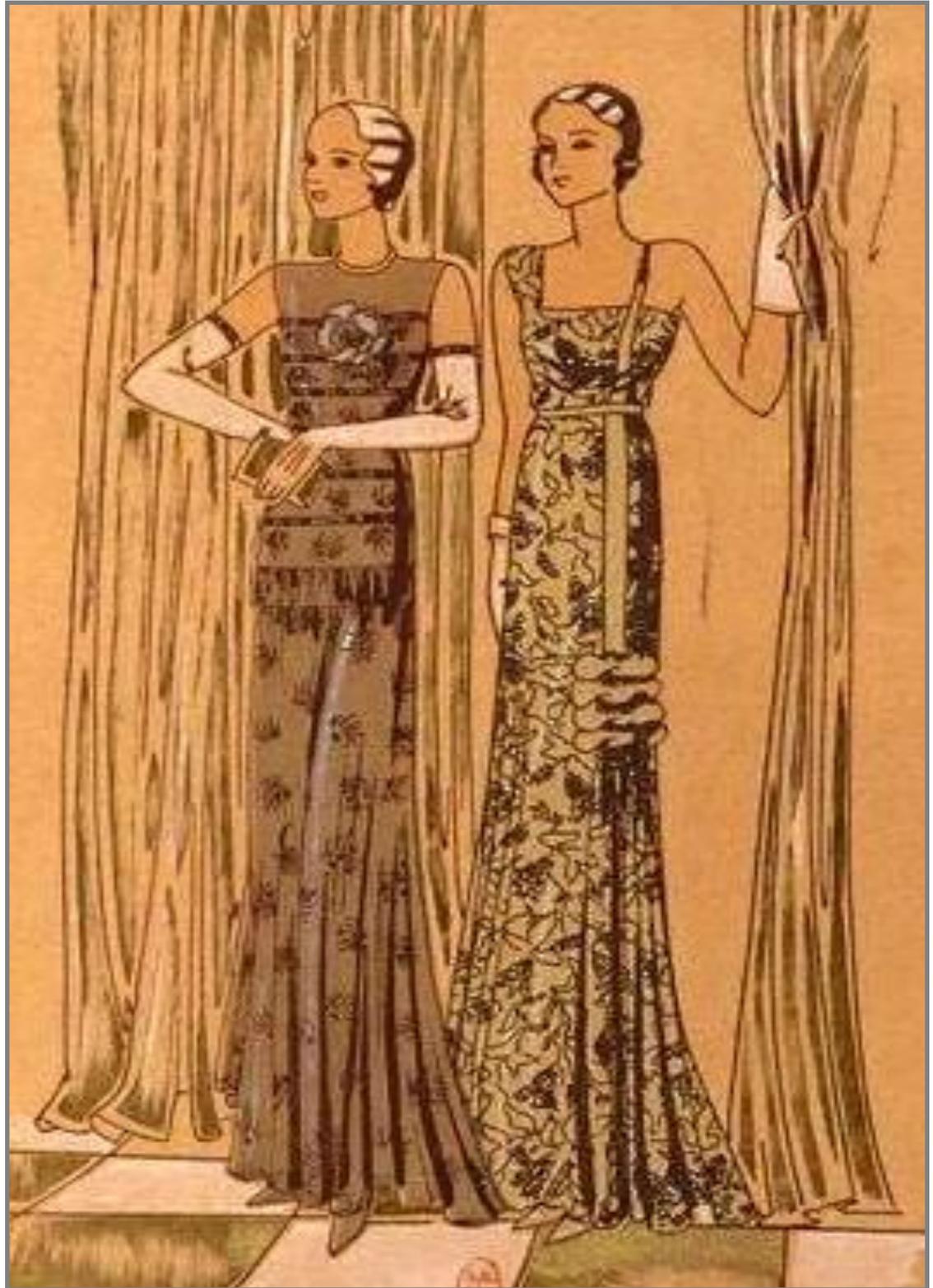
~ Jeanie Adair



The first evening gown is a thin black floral fabric. It is sleeveless and has a high round neckline which is unusual for an evening gown. The skirt is slightly flared, not as full as many of the gowns. The fabric flower is placed in a funny spot in my opinion!

The next evening gown is moss green lace and is contrasted with a solid color for the strip detail and also the frill half way down the skirt. (This seems strange but maybe its one of those things you would have to see to appreciate it.) The designer chose two different treatments on the shoulders - also a little strange. The skirt does have a nice flare to it.

~ Jeanie Adair



This final page isn't as clear as I would like it to be and the text was just impossible to read. So I'll just wing it!

I thought the gowns were dramatic enough to include them. Of course the orange and red combination shouts "Hello!"

The evening gown on the left features a square neckline. The shoulder straps appear to turn into a cape effect in the back. The skirt is slimmer than some of the previous gowns, however it does give way to fullness at the end.

Both of these gowns seem to have the same skirt. There is some kind of added feature about the knees, perhaps a ruffle drape in the darker material.

The top of the gown on the right couldn't be more different than the first! I would bet that this one is velvet. The long sleeves are full below the elbows. There is a very long trail of scarf like fabric on her left shoulder, it goes almost to the floor.



~ Jeanie Adair