“At the Old Fort in St. Augustine”
Photographs by Louise Dahl-Wolfe
Harper’s Bazaar, May 1943, p. 84-85

Fashion Institute of Technology/SUNY,
Gladys Marcus Library, New York, NY, USA

“Firsthand - Secondhand”
Photograph by Herman Landshoff
Harper’s Bazaar, March 1943, p. 86-87
Bacall was styled as a glamorous World War II Red Cross nurse for her first *Harper’s Bazaar* cover. She called it “the twist of fate that changed my life forever.” Photographer Louise Dahl-Wolfe captured the bold red lips and face-framing waves of hair that would soon define Bacall’s signature look.
Film clip
To Have and Have Not, 1944
Produced by Jack L. Warner and Howard Hawks
Pictured: Lauren Bacall and Humphrey Bogart
Licensed by Warner Bros. Entertainment Inc.

Running time: 1:36

Bacall captivated audiences with her deep, husky voice, and smoldering performance as Marie “Slim” Browning. Arguably her best-known film, To Have and Have Not was Bacall’s first major Hollywood role and the first of four films in which she would star opposite Humphrey Bogart, whom she married in 1945.
Stylists for *To Have and Have Not* produced the softly-waved hairstyle that Bacall maintained for most of her life. Other components of Bacall’s trademark look were also established while making the film. To conceal her nervousness while filming, Bacall would drop her chin to her chest, looking up from beneath her lowered lids in order to steady herself. This affectation resulted in a gaze that became known as “The Look.”
Life
Photographer unknown
October 16, 1944, cover

Tear sheet
“Lauren Bacall’s Debut in To Have and Have Not”
Photographer unknown
Life, October 16, 1944, p. 77
Tear sheet
Oversize display of Bacall’s likeness at an Oklahoma City theater, 1944
Photographer unknown
*Remembering Lauren Bacall: 1924-2014*  
(Life Books: New York, 2014)

Tear sheet
Publicity photograph, 1944
Photographer unknown
*Remembering Lauren Bacall: 1924-2014*  
(Life Books: New York, 2014)

Tear sheet
Publicity photograph, 1945
Photograph by John Engstead
*Remembering Lauren Bacall: 1924-2014*  
(Life Books: New York, 2014)
Tear sheet
Publicity photograph, circa 1945
Photograph by John Engstead
David Wills and Stephen Schmidt,
Hollywood in Kodachrome: 1940-1949

Tear sheet
Publicity photograph, circa 1946
Photographer unknown
David Wills and Stephen Schmidt,
Hollywood in Kodachrome: 1940-1949
Bacall quickly rose to fame after starring in *To Have and Have Not*. Warner Brothers aggressively promoted its new star, as seen in this monumental display of her likeness outside a movie theater. In a feature on Bacall, *Life* magazine observed that she refused “to allow Hollywood to remake her appearance.” Publicity photos from the 1940s show Bacall’s customary deep side part, natural brows, and red lips.
Bacall’s sultry appearance from the 1940s has had a lasting influence, as demonstrated by recent editorials and ads that style top models in her likeness.
Vogue described Bacall's style as “fashion individualism that stands up any hour, any place.” The article highlights her decisiveness and wit and provides a detailed list of Bacall’s fashion preferences. She characterized her style as “studied carelessness.”
Lobby card
Sex and the Single Girl, 1964
Pictured: Mel Ferrer, Natalie Wood, and Lauren Bacall
Released by Warner-Pathe Distributors Ltd.
Norman Norell Coat

Wool, rhinestones
1964, USA

The Museum at FIT, 68.143.4.c
Gift of Lauren Bacall

This vivid pink ensemble was worn by Bacall in the film *Sex and the Single Girl* (1964). The beautifully set rhinestone buttons add a touch of glamour and are repeated on the back of the sleeveless blouse. Bacall admired Norman Norell’s precise tailoring and his use of couture fabrics and techniques.
“Black Crepe, Bloused/White Crepe, Draped”
Photographs by Louise Dahl-Wolfe
*Harper’s Bazaar*, July 1957, p. 80-81

Bacall’s look played on the dynamic between ease and sophistication. In *Harper’s Bazaar*, she models simple, refined sheath dresses in practical fabrics. This fashion editorial showed that understated ready-to-wear, as Bacall wore it, could still be glamorous.

Tear sheet
*Vogue Paris*
December 1978/January 1979, cover
Illustration by Jean Negulesco

Bacall appeared on numerous magazine covers over the course of her career. For this issue of *Vogue Paris*, she was also a guest editor. The portrait is an illustration by Jean Negulesco, who directed her in the film *How to Marry a Millionaire* (1953).
Tear sheets
“Lauren Bacall, L’Actrice”

Bacall was a loyal client of Norman Norell for decades. He designed her wardrobe for the 1965 play *Cactus Flower*, in which she wore one of the designer’s floor-length dresses covered entirely in hand-sewn sequins (bottom right), known as “Mermaid” gowns. The style was a particular favorite of hers, and she owned several in various colors.
Costume designer Ray Aghayan said that Bacall was the only reason he worked on the play Applause (1970). “Bacall’s an easy person to design for because she knows what she looks good in,” he said. For the opening scene, Bacall wore a white, bias-cut dress that Aghayan called “a real dress, not a costume.”
Bacall was a spokesperson for brands that wished to be associated with her legacy and effortless style. She was the first celebrity to be featured in the Blackglama “Legends” campaign. The company wanted women who could be “recognized instantly, without a label.”
Posters
“Bacall and the Boys” for the Paris Collections Fall Fashion Preview, 1968
Illustration by Joe Eula

In 1968, Bacall hosted a CBS television special popularly known as “Bacall and the Boys.” The poster, illustrated in Joe Eula’s vivid, kinetic style, places Bacall in the center, striking an audacious and confident pose while surrounded by the “Boys”: from left to right, Emanuel Ungaro, Pierre Cardin, Yves Saint Laurent, and Marc Bohan.
Joe Eula
“Halston Fits Bacall,” July 1973
Ink on paper
The Museum at FIT, P91.66.2

Tear sheet
Lauren Bacall and Humphrey Bogart at a Christian Dior couture presentation, 1952
Photograph by Willy Maywald
Willy Maywald, Stars in Dior (Rizzoli: New York, 2012)

Lauren Bacall with Norman Norell trying on her spring wardrobe at the designer’s showroom, May 13, 1966
Inkjet print
Photograph by Tony Palmieri © Tony Palmieri/Corbis
Pierre Cardin, Lauren Bacall and Yves Saint Laurent chatting at the “strike” party for “Bacall and the Boys,” July 30, 1968  
Ink jet print  
Photograph by Otto Bettman © Everett Collection/REX USA

Lauren Bacall, Yves Saint Laurent, and Romy Schneider after a runway presentation, circa 1970  
Photograph by Jack Nisberg  
Fashion Institute of Technology/SUNY, Gladys Marcus Library/ Special Collections and College Archives

Régine, Marc Bohan, and Lauren Bacall after the Christian Dior presentation, fall/winter 1972  
Photographer unknown  
Fashion Institute of Technology/SUNY, Gladys Marcus Library/ Special Collections and College Archives

Lauren Bacall and Emanuel Ungaro, 1972  
Inkjet print  
Photograph by Araldo di Crollalanza © Crollalanza/REX USA
Bacall wryly declared fashion shows “boring,” yet she often attended them. She had a discerning eye and she preferred designers whose aesthetics complemented her taste for casual elegance. In 1972, she said, “I like to have Emanuel, Yves, and Halston, all three, in my pocket wherever I go . . . just not in the same pocket.”

Lauren Bacall gave over 700 objects to MFIT’s collection, in 22 donations, between 1968 and 1986. View a selection of 20 ensembles on this iPad. Nine more of Bacall’s ensembles are currently on view in Yves Saint Laurent + Halston: Fashioning the 70s, downstairs in the Special Exhibitions Gallery.
Selected film clips from *Paris Collections Fall Fashion Preview* ("Bacall and the Boys"), 1968

Produced by Encompass Films and Greene-Eula Studios

*Made available from the private collection of Joshua Greene and www.archiveimages.com*

Running time: 8 minutes

The CBS television special "Bacall and the Boys" was directed by fashion illustrator Joe Eula and hosted by Bacall, who presented the fall 1968 Paris couture collections. Bacall interviewed designers Marc Bohan, Pierre Cardin, Yves Saint Laurent, and Emanuel Ungaro about their collections. She also modeled garments they made especially for her.
Throughout her life, Bacall was recognized for her ability to blend the classic with the extravagant. She had a keen eye for designs that would suit her figure and personality, but was always willing to experiment. These six selections from Bacall’s wardrobe exemplify her unique style through their clean lines, bold accents, luxurious fabrics, and impeccable fit.
Christian Dior (Marc Bohan)  
Evening dress and belt  

Silk jersey, ostrich feathers, metal, silk organza, sequins, beads  
Fall 1968, France  

_The Museum at FIT, 76.69.3_  
_Gift of Lauren Bacall_  

The close fit and elongated silhouette of this couture evening dress accentuated Bacall’s statuesque physique. In motion, the ostrich feathers add graceful dynamism to an otherwise understated design. Marc Bohan’s combination of restraint and subtle flair perfectly conveyed the effortless sophistication for which Bacall was known.
“Cardine” was one of several fabrics developed by Pierre Cardin during the 1960s. Once molded, it could be crushed, washed, and even burned without losing its shape. Bacall endorsed these qualities, proclaiming, “Today’s well dressed woman can travel with her dress in a paper bag if it’s made of Cardine.”
Yves Saint Laurent
Dress
Printed silk cloqué, silk fringe
Fall 1968, France

The Museum at FIT, 74.287.55
Gift of Lauren Bacall

This couture dress is deceptively simple in appearance, but an intricate system of interior closures was customized to fit Bacall’s exact measurements. The designer’s use of luxurious materials can be seen in the rich texture of the cloqué weave and fringe trim.
Traina-Norell
(Norman Norell)
“Subway” ensemble

Camel cashmere, silk jersey, sequins
Circa 1956, USA

*The Museum at FIT, 68.143.6
Gift of Lauren Bacall*

Norman Norell was known for designs that catered to the New York woman, blending practicality with discreet glamour. A client could wear Norell’s modest “subway” coat on the train without attracting undue attention. Upon arriving at her destination, she would remove it to reveal a shimmering sequined lining and matching sheath dress.
Yves Saint Laurent
Ensemble
Silk organza, sequins, beads
Fall 1969, France

The Museum at FIT, 74.107.8
Gift of Lauren Bacall

Reminiscent of a 1920s beaded dress, this cunning evening ensemble consists of a pair of shorts and a camisole tunic. Bacall wore this ensemble to an after-party for the opening of her hit musical, Applause (1970), for which she would later win a Tony Award.
Norman Norell
Ensemble

Silk satin
1966, USA

The Museum at FIT, 69.161.14
Gift of Lauren Bacall

Wide-legged trousers and loose blouses became a part of Bacall’s signature look early in her career. She continued to wear variations of those styles both professionally and privately throughout her life, including this ensemble that was originally worn as a costume for her role in the 1966 film, Harper.
Norman Norell
Coat

Wool twill
Circa 1966, USA

The Museum at FIT, 68.143.58
Gift of Lauren Bacall

Norman Norell
Dress

Wool twill
Circa 1966, USA

The Museum at FIT, 68.143.50
Gift of Lauren Bacall
Miss Dior
(Marc Bohan)
Dress
Wool
Circa 1969, France
The Museum at FIT, 74.107.23
Gift of Lauren Bacall

Norman Norell
Dress
Wool jersey
1966, USA
The Museum at FIT, 70.43.39
Gift of Lauren Bacall
In a 1972 Women’s Wear Daily article, Bacall described her preference for “wearable, useable, comfortable clothes, which don’t go out of style easily.” This sentiment is echoed in the many simple sheath dresses and tailored coats Bacall owned and wore day-to-day. She said, “I just happen to know what looks best on me and I stick to it.”
Emanuel Ungaro
Ensemble

Silk damask
Circa 1973, France

The Museum at FIT, 78.257.3
Gift of Lauren Bacall

This trouser ensemble has an easy, relaxed fit in contrast to the sharp tailoring of the pantsuits Bacall wore during the 1940s. Bacall often favored menswear-inspired garments.
Tear sheet
“Lauren Bacall: Aging Gracefully”
Photograph by Patrick Demarchelier
Harper’s Bazaar, April 2004, p. 155

Tear sheets
“Lauren Bacall: La Femme Chez Elle”
Photograph by Jocelyn Kargere
Tear sheets  
“To Have and Have Not”

Photograph by Annie Leibovitz  
*Vanity Fair*, March 2011, p. 328-329
Bacall called herself “a collector” of fashion, and she often chose styles that communicated her relaxed sophistication. Her lifelong preference for simplicity and comfort can be seen in these photos, taken thirty-three years apart, at her home on New York City’s Upper West Side. True to form, she explained her love for unembellished styles to Harper’s Bazaar in 2004: “Put a ruffle on me and I’m finished. It’s the worst possible look that you can imagine . . . I love understatement.”
Share your experience on Twitter and Instagram!
#BacallTheLook @museumatFIT

For more information about the exhibition, please visit:
exhibitions.fitnyc.edu/Lauren-Bacall
Worn by Bacall in the clip from “Bacall and the Boys” on view at left.