

“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

*Harper's Bazaar*  
March 1943, cover

Photograph by Louise Dahl-Wolfe

*The Museum at FIT, 74.84.320*

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.

Tear sheet  
Betty Bacall testing looks for  
*To Have and Have Not*, circa 1944

*Remembering Lauren Bacall: 1924-2014*  
(Life Books: New York, 2014)

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."

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*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*

(Harper Collins: New York, 2013)

Tear sheet

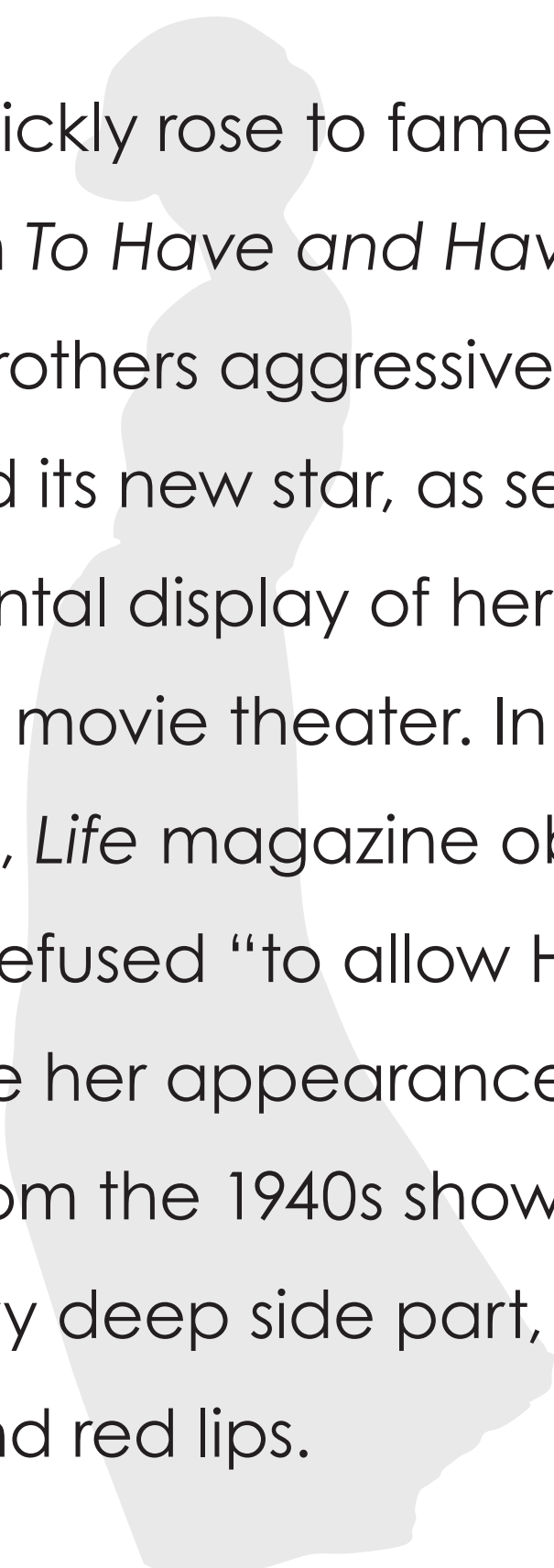
Publicity photograph, circa 1946

Photographer unknown

David Wills and Stephen Schmidt,

*Hollywood in Kodachrome: 1940-1949*

(Harper Collins: New York, 2013)



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.



## “6 Famous Eyebrows and the 30-second Way to Make Your Own”

Photographer unknown

*Vogue*, April 15, 1960, p. 96-97

How-to guides, such as this *Vogue* editorial from 1960, instructed readers on how to achieve elements of Bacall's look.

Tear sheet

Christian Dior spring/summer 2010 advertisement featuring Karlie Kloss

Photograph by Steven Meisel

*Harper's Bazaar*, February 2010, p. 9

Tear sheet

“Noir” featuring Kate Moss

Photograph by Craig McDean

Styling by Alex White

*W*, June 2004, p. 133

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.

“Young American Legend:  
Lauren Bacall—Her Look, Her Style”  
Photographs by Richard Rutledge

*Vogue*, November 15, 1959, p. 106-109

Inkjet print

Rutledge/*Vogue*; © Condé Nast

*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”

Vogue Paris, December 1978/January 1979,  
p. 236-237

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.

Playbill

*Cactus Flower*, 1965

Photographer unknown

Playbill Inc.

Playbill

*Applause*, 1970

Photographer unknown

Metromedia Inc.

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."

Tear sheet

“What Becomes a Legend Most?”

Blackglama advertisement, 1968

Photograph by Richard Avedon

Peter Rogers, Richard Avedon, and Bill King, *What Becomes a Legend Most? The Blackglama Story* (Simon and Schuster: New York, 1979)

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.”



## Poster

### “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 Crollanza © Crollanza/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](http://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.

# Pierre Cardin

## Dress

Dynel (Cardine)

Fall 1968, France

*The Museum at FIT, 70.62.1*

*Gift of Lauren Bacall*

“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”

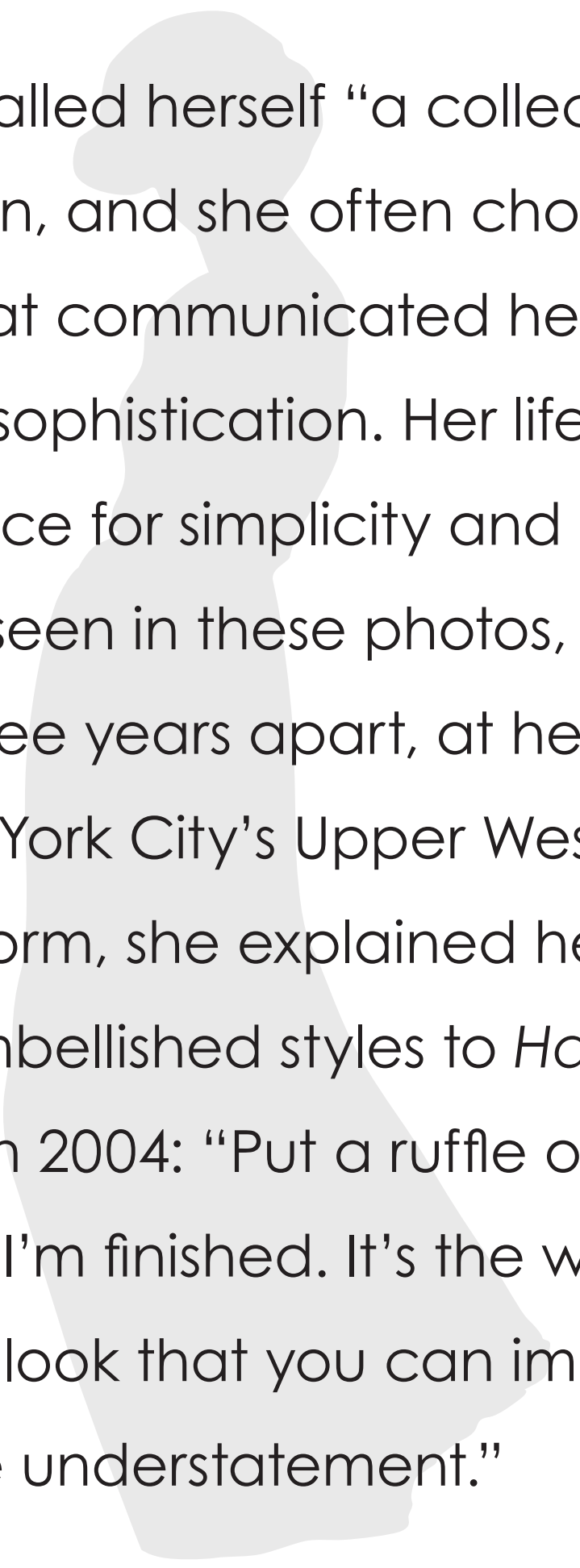
Photograph by Jocelyn Kargere  
*Vogue Paris*, December 1978/  
January 1979, p. 225

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](http://exhibitions.fitnyc.edu/Lauren-Bacall)



Worn by Bacall in the clip from  
“Bacall and the Boys” on view at left.

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Worn by Bacall in the clip from  
“Bacall and the Boys” on view at left.

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Worn by Bacall in the clip from  
“Bacall and the Boys” on view at left.

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