

C H R Y S L E R

*Events*

FEB.-MARCH 1956





# THE 1956 IMPERIAL FASHION SHOW



Claire McCardell



Thomas F. Brigance



Adele Simpson



Luis Estevez



Ben Reig

Named for America's most distinguished automobile, the 1956 Imperial Fashion Show has captured the admiration of society leaders, name personalities and business executives in its invitational previews in eleven of the nation's larger cities.

Imperial's previews of 43 dramatic new resortwear costumes—styled by 5 of America's leading designers—will be seen in a total of 30 cities by capacity audiences, some totaling 2,000.

The 1956 fashion show, co-ordinated by Vogue Magazine and embellished by 5 of New York's most glamorous cover girls, follows the unprecedented success of the original Imperial Fashion Show presented in 17 cities from July through September in 1955.

(continued on next six pages)





Above, Barbara Steadman models Ben Reig costume with same print used in two different materials. Coat is silk organza with wool sheath in identical print.

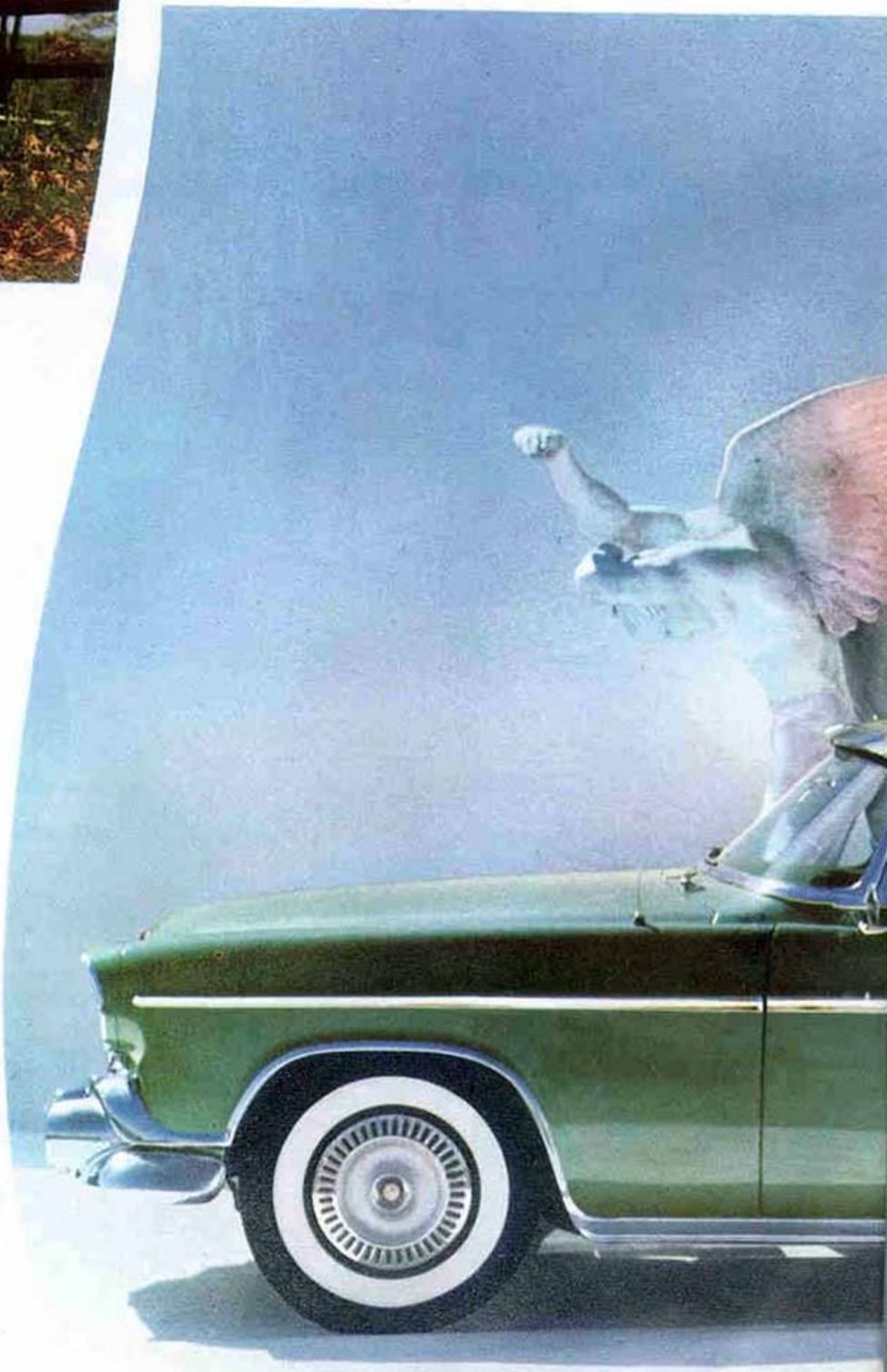
In the large color photo at right, the regal Imperial is shown with an angel sculpture by Detroit's Marshall Fredericks. A "behind-the-scenes" story of this photo is on pages 22-23. Dress and accessories are from Saks Fifth Avenue.

Below, blue and green Grenelle dress of silk print is worn by Milly Marshall.



For the 1956 Imperial Fashion Show presentation, Vogue editors have selected smart new costume bathing suits, sheath daytime dresses, organza and printed chiffon short evening dresses with matching stoles and evening coats to be modeled before the socially prominent guests. Many of these smart creations are shown here for Chrysler Events readers not living in show areas.

Theme for the show is nautical-tropical in a vacation





travel motif which features the Imperial and a three-dimensional ocean liner and scores of colorful travel scenes against a backdrop of blue velour.

The creations of Adele Simpson, Ben Reig, Brigance of Sportsmaker, Claire McCardell and Estevez for Grenelle have won enthusiastic plaudits of notable guests when modeled by lovely fashion queens: Lynn Anderson, Mary Hilem, Milly Marshall, Barbara Steadman and Liz Ward.

Quoting Miss Jessica Daves, editor-in-chief of Vogue, "The 1956 Imperial Fashion Show gives women the opportunity to see how they hope to look this winter at southern resorts and next spring and summer at vacation spots from coast to coast. We think it very interesting that the makers of a fine American automobile realize the importance of emphasizing the appeal of their cars to smart women by presenting these cars in direct connection with the clothes these smart women will wear."







Above left, Barbara Steadman wears a cloud-white columnar dress by Estevez for Grenelle. The background for this draped, shirred and beautiful creation is, appropriately enough, a cloud-white Imperial.

Directly above, Mary Hilem wears rosy-red printed chiffon and a rosy-red taffeta stole that's half a coat in its way. Soft and beautifully flattering rosy reds are new in fashion this year.

Above right, Claire McCardell puts a turquoise wool jersey sheath under brocade. The coat hasn't an extra inch about it, is two-tone silk-and-cotton in desert rose and turquoise.

At far right, Lynn Anderson models a Ben Reig costume. Blending neatly with a 1936 Imperial, there's a cloud-white bolero over the raven-black slubbed silk sheath, touched off with a geranium-red band placed high under the bosom. Toque is by Emme.

At left, a tangle of wildflowers on cotton broadcloth makes a new shirt to wear with brown cotton twill pants, now tied to the waist rather than belted, and not a curve about them! The open-country shirt and pants are by Brigance of Sportsmaker.





Claire McCardell's "American Empire" is of dotted silk, tied around the midriff and high under the bosom. Color is nugget gold with pink and amber beads.





Liz Ward displays double-duty dress by Adele Simpson in photo at right. By removing jacket luncheon dress becomes dinner dress.

In small photo below, Barbara Steadman wears Claire McCardell dress with unusual combination of clear turquoise with curry.

Large bottom photo shows very smart long, very narrow evening silhouette by Adele Simpson. Of pale blue taffeta, not a single extra detail detracts from the beautiful simplicity of the cut.



A color shocker by Claire McCardell is shown below. Worn by Lynn Anderson, it is a boldly, brilliantly striped rain suit of water-repellent cotton with a red sweater and red hood. Commentator Dorothy Griffith wears outfit with huge sombrero in photo at right.



This is a Grenelle costume under the bolero influence, of orange silk linen with a fitted bolero and a dinner sheath beneath. The pert hat is of white tulle.

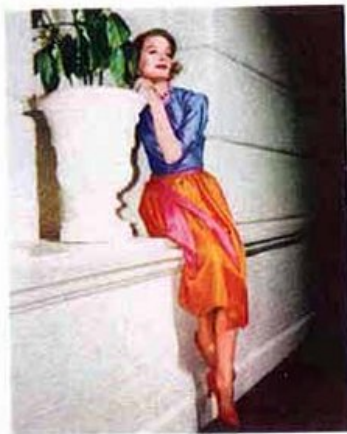




At right is Grenelle's sheath, in turquoise—in linen—with a new cross-over (and stunning) neckline.



Plain and simple—understated elegance—might be the theme of this green and blue cotton print by Grenelle. It is worn with green satin slippers and pale blue gloves.



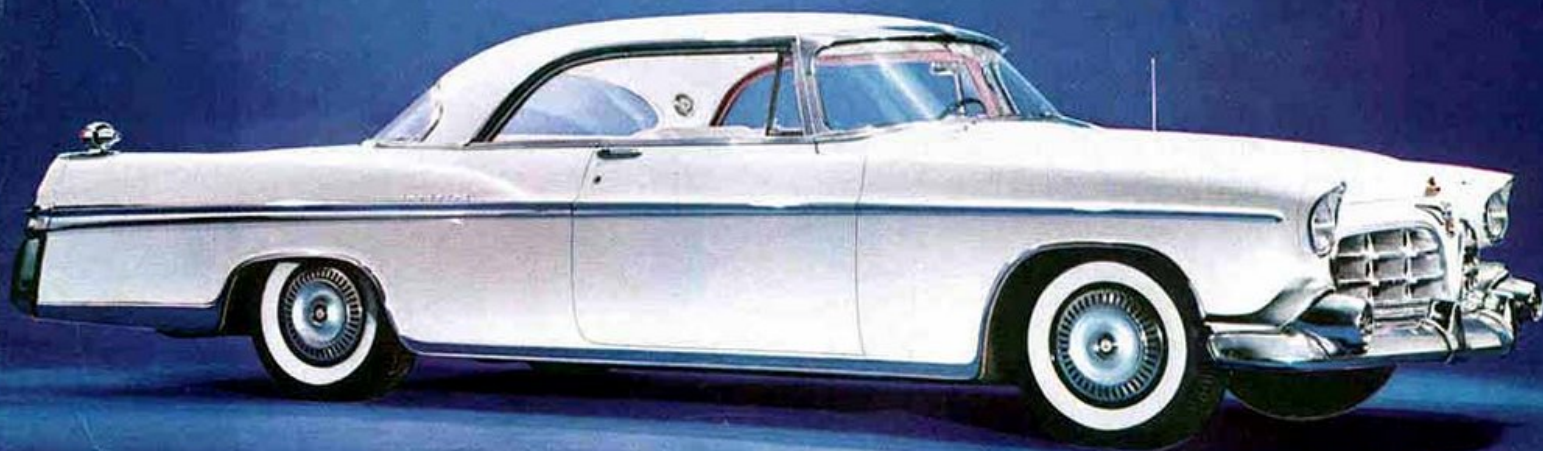
Mary Hilem wears a color combination by Claire McCardell. The three colors—violet, orange and Siamese Pink go together with a glitter of excitement that's breathtaking.



Mary Hilem again in an Adele Simpson pale blue dress of Supima cotton—the sheer cotton fabric created in America to compete with Egyptian cotton.



# IMPERIAL ...the



THE IMPERIAL TWO-DOOR SOUTHAMPTON



ONE OF THE REASONS why the Imperial, year after year, is the first choice of more and more persons of wealth, influence and prominence is the car's unmistakable air of refinement and quality so reminiscent, in its distinctive individuality, of the custom-designed and custom-built cars of yesteryear.

As a matter of fact, the Imperial is custom-designed and custom-built — hand-crafted with infinite precision, consummate skill and admirable patience. It was created expressly for the comparatively few who can afford to buy any car in the world, regardless of price. And, as it will be built in limited numbers only, it is obviously not a price-built car, but a car of priceless quality — a cherished possession of inexhaustible pleasure, enjoyment and pride of ownership.

In the Imperial, our designers and stylists have striven to create a style, a *design* that is, first of all, in impeccable taste, a perfect complement to the other fine possessions of those for whom this car was expressly designed and created.

The Imperial is, by our firm intent, conservative. But in this reserved refinement is a modern new note of design that gives the Imperial its own unique distinction that immediately identifies it and separates it from other cars, both here and abroad.



# Finest expression of *The Forward Look!*

From an engineering standpoint, there are many things that, even more definitely, separate the Imperial from all other cars. The FirePower V-8 engine, with 280 horsepower; the Power Steering; the new braking system; the incomparable roadability; the Power-Flite Transmission, with Push-button control—each and every one of these advanced engineering features contributes to a performance that is exclusively and characteristically Imperial.

Your own good judgment, good taste and appreciation of fine designing will decide how successful we have been in creating the maximum of beauty, style and individuality of design in the new Imperial. But when it comes to judging engineering, or more importantly, *performance*, there is but one way for you to evaluate the Imperial—and that is *from experience*.

It will be our pleasure to put an Imperial in your possession—for as long as you want—because the car itself can *show* you, more fully than we could ever *tell* you about the engineering, the performance, the many reasons why we believe the Imperial is the one car for you today, in America—or in the world, for that matter.

THE IMPERIAL SIX PASSENGER SEDAN





# *T*HE STORY BEHIND THE



Here the angel statue is lowered onto sculptor's turntable. The walls of the large background were covered with artists' white no-seam paper.



Statue had to be moved many times until exact position was decided—moving it only a matter of inches required considerable time and care.



Each time statue was moved, the entire process of placing tackle painstakingly had to be undergone by photographers and moving crew.

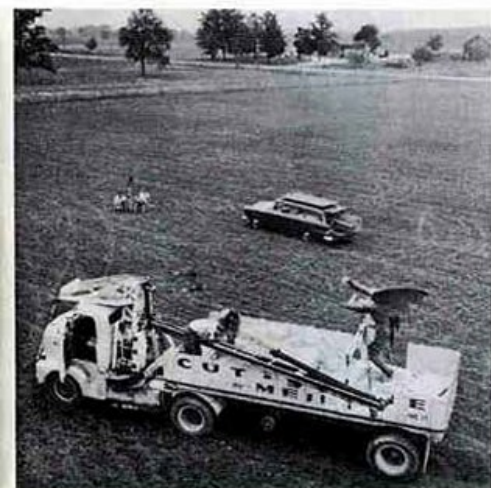


# PICTURE

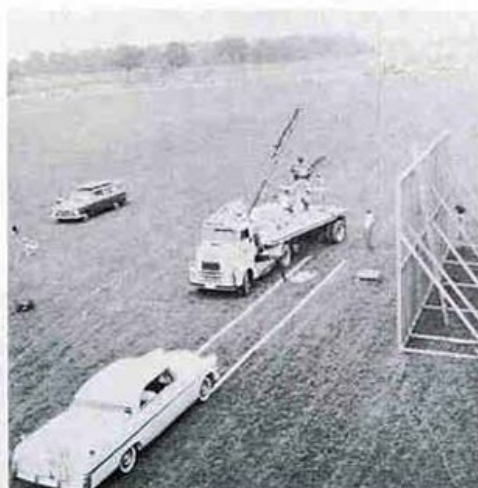
There's more to taking a *good* picture than merely clicking the shutter as most any camera fan can tell you. Many times, however, the thought, preparation, time and exacting attention to tiniest details that it takes to make a professional photograph is surprising even to competent amateur photographers. We believe this is true about the large color photograph by Ralph Royle on page 5 of this issue.

Ralph was assigned to make a high key illustration depicting the elegance of the exclusive Imperial. His idea of including statuary imparting forward motion was approved. Then the search for such a figure began. This was not easy but finally an original cast was found in front of the studio of Marshall Fredericks, one of Detroit's leading sculptors.

The photo sequence below tells the story of Ralph's "trials and tribulations" from that time on.



Angel statue was transported 60 miles to Chelsea, Michigan by stone-mover's truck. Weighing two tons, it was insured for \$50,000 during its travels.



Starting to unload statue in front of specially-built 40-foot background built on Chrysler Proving Grounds. Imperial used in photo is in foreground.



Every care was taken by experienced movers in placing the tackle on the statue so no possible harm could come to its surface when it was moved.



Finally, it looks as though statue is properly placed and Ralph Royle is checking the final position of statue with Imperial on ground-glass.



As statue was in bronze permission was obtained to use white water color to paint it. Ralph uses air gun to get desired color effect for the photograph.



Three days of rain wrecked background and necessitated repainting statue. Color spotlights were used on background and the statue to get color variations.