Fashion of the 1890's had a sense of exaggeration. The silhouette of the decade could be called the exaggerated hourglass. Shoulders were wide, waists were cinched in unmercifully by corsets and the hips were incredibly increased by the bustle. The hair was piled high on the head in a "pompadour" style, and atop the mountain of hair (which usually included a bit of someone else's hair and called a "rat"), sat a very large hat topped with feathers, bows and ribbons.

In this decade there also existed a sense of exaggerated social propriety. Social mores of the times were a reflection of the widowed Queen Victoria, standards were quite ridged, and conformity to them was very important. There was a dress standard for the "respectable" men and women. In this case, the word "respectable" seemed to take on the connotation of a class division. The Queen at one end of the spectrum, and no lower than the bottom of the middle class for the other end.

To conform meant to be properly dressed for any occasion whether it be for a picnic, a boating party, the theater, the opera, or to visit friends. With everyone trying so hard to do the right thing at the right time, many authors of the day found writing books on "proper deportment" the thing to do. One author, Mrs. John Sherwood, in her book Manners and Social Usages explains it this way: "one can always tell a real lady from an imitation one by her style of dress. Vulgarity is readily seen even under a costly garment" and "no woman should overdress in her own house, it is the worst taste". Such statements can help set the stage for the general feelings of the day.

To describe the fashions during the 1890's, we have already used the word exaggerated, another insight could be the line of a song popular at the time - "I'm only a bird in a gilded cage". Fashions made women look beautiful but were very restrictive, uncomfortable, and in some cases physically harmful. The two main ingredients in this recipe are the corset and the bustle.

The corset was worn to cinch in the waistline. It was made with whale bone or wires, and laced up the back. One would need help to be "cinched up" in one, and it was not impossible to shrink the waist size 6-9 inches. After all, if a gentleman could not fit his hands around a young ladies waist, how could he be interested in her at all?

"More than one determined woman achieved a 16-18 inch waist by the surgical removal of the lowest ribs." (Fashion a
Mirror of History) It seems comfort was so important, that even if it meant having surgery (1900 style) to remove the lowest 2 ribs, that was not too much to ask.

An American Sociologist, Thorstein Veblen, famous at the time, saw women's fashion as a social statement of wealth and position. He saw the corset as "substantially a mutilation undergone for the purpose of lowering the subjects vitality and rendering her permanently and obviously unfit for work".

The bustle was not physically painful but must have been quite restrictive. It was "engineered" in 1869, and was still very respectable in 1890. The bustle was similar to a half cage fashioned of bone or wire, sometimes stuffed with horse hair, and fitted around the waist with a buckle or tie. It's purpose was to enlarge the size of the ladies backside, in doing so it made the waist look very small (especially with the help of the corset). It's popularity continued for almost 40 years, some years the bustles were larger than others, but its demise came from an unlikely foe, the bicycle. The bicycle craze of the 1900's caused women to toss their bustles so they could sit on and ride a bike.

Design details found on the beautiful dresses included: balloon and leg-o-mutton sleeves, large full skirts, usually draped with yards and yards of fabric, that would include trains on most dresses, ruffles, evening wear was heavily embroidered and or beaded.

By the turn of the century, bustles were smaller (dimity bustles) pleated skirts began to replace the heavily draped skirts. The fullness moved from the bustle to the sleeves. Sleeve caps were enormous and tapered down at the elbow, fitting tightly around the wrist. These were later replaced with a smaller puff at the shoulder.

Trend setters of the day included royal figures, fashion designers of Paris, and entertainers. King Edward of England, and his "serenely lovely Danish wife Queen Alexandra were considered to have flawless fashion sense. She is credited with popularizing tailored suits for women, and wide, pearled neckbands (called by some "dog collars").

An artist sketch of a young woman by Charles Dana Gibson, and called the "Gibson Girl", was published in a newspaper, and set the "all American girl" standard.

(See 1900-1910 for illustration of Gibson Girl)
Fig. a: gown with bolero jacket.
Fig. b: tailor costume for driving.
Fig. c: gymnium suit.
Fig. d: shirt-waist and tweed skirt.
Fig. e: outing gown.
Fig. f: bathing suit.
Fig. g: mountain costume.
BUSTLES (2.4.1881, p. 68).
Fig. a: dimity bustle, front.
Fig. b: dimity bustle, back.
Fig. c: hair-cloth bustle.
Fig. d: dimity bustle.

CORSETS AND CAPS (2.18.1882, p. 101).
Fig. e: black sattein corset.
Fig. f: gray coutil corset.
Fig. g: lace and ribbon cap.
Fig. h: lace and ribbon cap.

BLACK MOTHER HUBBARD COLLAR
(2.18.1882, p. 101). Fig. i.

CORSETS (10.21.1882, p. 661).
Fig. j: spoon-bill corset.
Fig. k: lady’s corset, front.
Fig. l: lady’s corset, back.

FOULARD PETTICOAT (10.21.1882, p. 661).
Fig. m. V-36
POINT LACE FAN (2.11.1882, p. 85). Fig. a.

FANS AND JEWELRY (11.18.1882, pp. 728-729). Fig. e: the square fan has an ebonized frame with silver ornamentation. The leaf is of pale olive satin, with a spray of flowers in natural colors painted on it, and a plain black satin lining. The necklace is composed of links in combined gold and platina, with a lapis lazuli at the center. The pendant, of gold and lapis lazuli, bears a Roman silver coin. The bangle bracelet is of gold and silver hoops from which three owl heads hang.

Fig. f: the fan has ivory sticks and a white gros grain leaf decorated with large roses and foliage in hand-painting. The silver necklace has a large pendant at the center of which a sapphire is set.

BROOCHES (2.11.1881, p. 85).
Fig. h: a pendulum bar and ball pin.
Fig. e: repre V-37 group of ancient coins and emblems.
Fig. d: a variation of the familiar horseshoe.

LADY'S WALKING BOOTS (7., 437). Figs. g and h.

BOOTS, SHOES AND SLIPPERS p. 36).
Fig. i: satin slipper.
Fig. j: Turkish slipper.
Fig. k: embroidered kid slipper.
Fig. l: cloth walking boot.
Fig. m: kid carriage shoe.
Fig. n: cloth walking boot.
1900-1910

At the beginning of the 20th century, the silhouette softened into an "S-shaped" curve. The shoulders softened and became less severe; the waist was still corsetted, but in a new, less restrictive manner. The bustle was a memory, never to be revived in this century. In essence, fashion softened and became more practical.

Life in the early century was moving at a faster pace and new inventions were giving people the luxury of freedom. The telephone, the electric light, and the automobile were all labor saving devices that changed people's lives. Much of this showed up in the fashion world.

A bicycle craze swept the country, putting an end to the bustle. Skirts worn past the ground with a train had to be revised. Mrs. Amelia Bloomer had earlier designed a "rational costume" that she considered to be much more practical for women. It seemed perfect for the avid cyclist. It consisted of a tunic dress worn over loose trousers gathered harem fashion at the ankle. Later Mrs. Bloomer revised further to a simple split skirt gathered under the knee. These were called bloomers and were very practical for many women who were becoming more active outdoors.

One exception to the new rule of freedom and movement came from the French designer, Paul Poiret; the Hobble skirt of 1910. The hemline was just large enough to allow tiny steps. Women seemed to "hobble" in them and hence the name. The Pope came to the defense of women everywhere by decreeing his concern over the disablement of women. So Poiret worked our a way to free women. He slit the skirt to the knee. The response was one of outrage and very negative expressions. But sooner than later, the style showed up on respectable women everywhere.

In 1906 the permanent wave was developed that would withstand "water, shampoo, and all atmospheric influences." The permanent wave was here. In 1907 Annette Kellerman shocked the world with her one-piece bathing suit.

There was also a women's movement going on. The Suffragettes were demanding the right to vote, wearing makeup, cutting their hair short for the first time in a "bobbed" style, and even wearing skirts that showed their ankles. They wanted liberation from the corset, Victorian styles, and "classiest mores". By 1919 hems were mid-calf by day and floor-length by night.

World War I, 1914-1919, saw fashion come to a standstill. Patriotism was all important; everyone wanted to help. Leisure time was considered unpatriotic and fussy clothes were out. Even in France women lost interest in fashion as they watched the disaster of war in Europe.
Below: Veblen's "conspicuous consumption" on the rampage: Mrs. Jay Gould, trussed, chokered and betrayed, provides a suitable background for her $500,000 pearl necklace.

Top: The tyranny of the corset. c. 1910.
Above: More than one determined woman achieved an eighteen-inch waist by the surgical removal of the lowest ribs. 1900.
Past Patterns

THE SUMMERS OF 1902-1905
captivating
designer's dream
In this simple afternoon dress Emma Voigt relaxed with the family; or by adding a matching chemisette, pink moire collar and cumberbund she would be attired as the hostess for a garden party.
Mrs. Voigt probably wore a similar suit to tour Europe. In Paris the ladies shopped for unusual fabrics and trims to be made into fashionable gowns by skilled couturieres in Grand Rapids and Muskegon.
An excellent suit to begin the gentleman's turn-of-the-century wardrobe, this three-piece suit was popular in light weight wool, wool-and-silk worsted mixtures, or, for an exquisite suit, in white linen. The suit is relatively unconstructed with a sack coat, simple vest, and pleated trousers.
No fashionable woman was without a tea-gown. Only married women wore tea-gowns when they were first introduced in the 1870’s. By the turn of the century a young woman wore a tea-gown as modishly as an afternoon or evening dress.
The corset featured in this brochure is a development of the straight-front design invented by Mme. Gaches-Sarrautes at the turn of the century. Mme. Gaches-Sarrautes' design did not compress the waist as did earlier corsets.
Fig. 107 — Combination Underwear. Lingerie created of soft china silk, Valenciennes lace, and satin ribbons was made popular by the Edwardians. According to some books, the word lingerie was coined by the Edwardians. Our Fig. 107 is an example of combining the chemise and drawers into a garment called combination underwear. It is less bulky and more appropriate to wear under smooth fitting bias cut skirts.
corset cover and petticoat

Fig. 108 — Corset Cover. Corset covers were a necessity to help achieve the full-fronted mature figure Edwardians considered beautiful. There appear to have been two styles of corset covers: those for the full figure and those for the slim figure. The corset cover we feature is for the slim figure and adds body at the front and hip areas.

Fig. 109 — Petticoat. This petticoat was worn directly under the skirt and was generally made of rustle taffeta or polished lawn. The volume of material adds needed structure to the skirt and the sweep, created by two large pleats at center back, gives a drape and swing to the skirt which adds grace to your movements.
The Gibson Girl: An American Ideal

From the mid-1890s to the early 1920s, the Gibson Girl symbolized the ideal American woman. Her creator was illustrator, Charles Dana Gibson (1867-1944), whose pen and ink drawings portrayed the "emerging woman" at the turn of the century: attractive, athletic, poised and intelligent. The Gibson Girl served as the model for a generation of American women--urban and rural--who attempted to copy the Gibson Girl's dress and character.

Gibson's drawings were first published in Life in 1892, but it was not until 1894 that the Gibson Girl became the rage of New York. In that year, the illustrator's first collection of Gibson Girls was published. His drawings reflected various situations in American life and involved seven distinct types of females: the Beauty, the Boy-Girl, the Flirt, the Sentimental, the Convinced, the Ambitious, and the Well-Balanced.

Each of the Gibson Girls had a strong, independent personality. Gibson thought of the Boy-Girl as a "good-fellow" sort, who was a sport and enjoyed the excitement of nearly losing her life on a runaway horse more than the attention of a love-sick man. He described the Convinced as the Gibson Girl who set a certain goal and pursued it without taking a single side-step. Gibson's favorite type, the Well-Balanced, illustrated the female who was all harmony and easily balanced all aspects of contemporary life. This type came nearest to a romantic bachelor's "ideal of young American womanhood."

Gibson's cartoons, as he called his drawings, were satires of American society at the turn of the century. The Gibson Girl's appearance was a breath of fresh air and was met with overwhelming acceptance. Her popularity spread quickly across the country. She was a regular feature in such widely read publications as Collier's Weekly, Century, and Harper's. By 1900, Gibson Girls were included in Leslie's Weekly, the forerunner of today's picture magazines, and in the avant-garde Ladies Home Journal, whose writers exposed social injustices and promoted worthy civic causes. The beginning of the new century also found Gibson Girls in major European periodicals, and the illustrator's works soon were collected in several books, including The American (1900), The Social Ladder (1902), and The Gibson Book (1906).

The public popularity of the Gibson Girl was totally unexpected by artist Charles Dana Gibson. His motive in creating the unique character had been to offer humorous comments on American life, and he was surprised when the Gibson Girl became a national fad. Artists all over the
country began to imitate Gibson's drawing, and copies of the Gibson Girl soon appeared on silk handkerchiefs, china plates, hardwood easels, and leather items. The Gibson Girl was included in the cast of early vaudeville shows, and her name was given to the shirtwaist, the pompadour, and a type of riding crop.

The Gibson Girl's success was a reflection of the times. America was rapidly changing as women entered the public work force, and women were eager for a new image. The Gibson Girl conveyed the message that women could have freedom and individuality while remaining feminine. Her casual costume was evidence of new-found freedom, since the cotton shirtwaist and skirt were less hampering than the established fashion of elaborate silk dresses with frills and uncomfortable bustles.

As the shirtwaist and skirt caught the fancy of American women, those garments joined cotton underwear and kimonos to become the first mass-produced women's clothing. Workers in middle Atlantic factories produced shirtwaists and skirts patterned after the Gibson Girl costume. New York City, where the costumes were designed and marketed, became one of the world's major clothing centers.

During the first decade of the 20th Century, shirtwaists took on new dimensions. From humble beginnings as simple blouses with little decoration, shirtwaists were expanded to offer a variety of styles which were tucked, beribboned, lace-trimmed, or wide-cuffed, with a pointed collar or high neckband. White cotton fabric was dyed bright colors and many embroidered designs were added. Tiny pearl buttons marched down the front or back plackets and accented the cuffs. Accessories usually worn with the shirtwaist included a delicate cameo broach or a tiny ladies' watch suspended on a thin gold chain.

When World War I (1914-1918) ushered shortages into America, the Gibson Girl shirtwaists and skirts—which had become almost as elaborate as the earlier silk and taffeta dresses—became too expensive to manufacture. Less expensive and simpler apparel was needed for the country's working women. As the second decade of the 20th Century drew to a close, the "boyish" look became the fashion. Dresses were made of minimal fabric yardage, hanging straight and unfitted, with hemlines at or just above the knees. Pompadour hairstyles were replaced by short, curly styles, and waist-length strings of pearls replaced the old-fashioned cameos. The Roaring Twenties ushered in the Flapper and brought an abrupt end to the Gibson Girl era.

Although the work of Gibson appeared in many books and magazines, and he was in great demand as a portrait painter the last 20 years of his life, he remains best known for his Gibson Girl. The Gibson Girl's national popularity and imitation were outstanding examples of life copying art, and Charles Dana Gibson was one of the few persons who enjoyed the accomplishment of having created an American ideal.

Ilene J. Cornwell
Life was moving ahead, and so was fashion!

The silhouette of the 20's was straight up and down. A greater contrast between the ideal silhouette of the 20's and the 1890-1910's would be hard to imagine!

Tubular is one name given to this silhouette. Another comes from the designer credited with the drastic change in women's fashion. His name was Paul Poiret and he called it "Hellenic", taken from the narrow columns of a temple built to the Goddess Helen of Troy.

There was an attitude of change during the early 20's. World War I was over; women had worked hard in volunteer positions during the war. The right to vote, that women (suffragettes) had been fighting for with such vigor before the war, was granted to them without hesitation after the war.

Women were ready for a major change in fashion and it was given to them by Paul Poiret, a French designer who vowed, "I will strive for omission, not addition", and he did. His dresses hung from the shoulders, passing the waistline by for the first time in decades.

The heavy fabrics of past decades did not seem to fit with the new tubular styling. New fabrics were softer, silkier, and flowing; some were very sheer. Gauze, chiffon, silk, and crepe de chine were popular.

Dress styles included the tunic top over a straight skirt, sack dresses, and a simple sheath. The empire line made a comeback; fabrics were gathered softly beneath the bustline.

Colors were also soft, but brilliant. Lilac, sky blue, straw (pale yellow), along with red, oranges, lemons and "burning blues" were popular. Poiret wrote, "My sunburst of pastels brought a new dawn."

Another up-and-coming strong designer of the times had another view of fashion chic. Coco Chanel made a hit with black, navy blue, and other subtle tones of grey, tweed, green, and browns.

The designs of Chanel were simple and "frill-free". She was determined to "rid women of their frills from head to toe". "Each frill discarded makes one look younger", she said.

Chanel like the lean, chic look; simple and elegant. She helped launch the bobbed hair, the twin sweater set, crocheted lace, the leather belt for women, and even sailor pants. She is credited with invading haute couture with the "style of the working girl"; a deluxe poor look, one designer
observed. Chanel also revolutionized jewelry. Her costume jewelry brought styles to jewelry for the average woman that had previously only been available to the wealthy. It is interesting to note that her most famous perfume was packed in a simple square container and named No. 5. She considered five her lucky number, as she was born on the 5th day of the month.

Chanel was very important to the 1920's. Her understated suits in tweed, the cardigan jacket, the jersey blouse, and the single string of pearls dominated fashion in Europe and the United States.

The French designers felt the new silhouette required a "small head". Hair was cropped and worn close to the head. Fingerwaves and spit curls were stylish.

Hats were very important to complete the new fashion of the 1920's; they were also worn close to the head. The Cloche was a very popular hat style. It was generally made of undecorated felt with a small brim. It encased the head like a helmet from eye level in front to low on the back of the head. Other hats were turban style, often worn with a single feather, or a bandeau worn to give a youthful appearance to the wearer. The bandeau was simply a band of fabric wrapped around the head and either knotted or pinned to secure the ends.

Underwear of the day followed the tubular silhouette. Corsets and bustles were gone. The brassiere was introduced and in the 1920's, it was used to flatten the figure, not to uplift it. Some women used a simple bandeau, a stretchy band worn to flatten the figure and help create the "youthful" look of the day.

THE WOMEN'S MOVEMENT OF THE 1920'S brought several versions of the "new woman". One was the FLAPPER. She was characterized by short marcel-waved or spit curled hair. The lips were heavily colored in what was called "bee stung" lips. She wore a headband around her forehead, usually with a feather in front. Her face was powdered, her skirt was the shortest in history, and her knees were rouged! Silk stockings were very much the rage; they were rolled down just above the knee.

Another modern woman of the 20's was the "THINKING WOMAN". She was college educated and considered herself to be the opposite of the flapper. Her dress was emancipated but not extreme. Smocks in bright colors like henna and chartreuse were worn over simple skirts that ended just above the ankle. Edna St. Vincent Milay expressed the liberation of the 20's intellectual woman by wearing a man's shirt and jacket much of the time.
MEN'S FASHION was also changing during this time. Just like ladies of the day, men were demanding their fashion to be more comfortable and practical. The shirt softened, from heavy fabrics with stiff starch. The long tie with a sailor's knit gave men a choice even though the butterfly bow tie was still a standard.

High button shoes were replaced with the lace or oxford shoe. The wrist watch replaced the pocket watch and chain.

The Prince of Wales was the ultimate trend setter of the 1920's. He brought back shoulder padding to suits. He liked the wide shoulder, narrow hip look with loose fitting trousers. He was the essence of classic taste.

His counterpart may have been the escort of the flapper. He was wearing a slicked-do in hair, a raccoon coat, and Oxford bags. These were extremely wide trousers, often reaching 25 inches at the knee and cuffed at the bottom.

The Silver Screen was the popular entertainment of the day. Movies provided stars who were glamorous and close to American royalty. They provided instant new looks and fashions for the average person.

By the 1920's, there was a great demand for safe make-up. Burnt matches, as a means of darkening eyebrows, seemed outdated. Elizabeth Arden and Helena Rubenstein each were pioneers in the cosmetic industry with revolutionary products such as moisturizers, colored creams of rouge, eye shadows, and lipsticks.

Suntans became fashionable by 1927, thanks again to Coco Chanel.

The good times of the 1920's came to an abrupt end with the crash of the stock market in 1929. The gaiety of the twenties gave way to the grim reality of the Great Depression.
9400 Modish overblouse in Linene, the lower part and the three-quarter sleeves effectively embroidered in white chain-stitch. Colors: Copenhagen Blue, Jade Green or All White. Price $1.65

9401 Dainty blouse of White Washable Voile, closing at the left side of the embroidered front panel. Venice lace edges the square neck and sailor collar. Price 95¢

9403 Youthful overblouse of White Washable Voile, all over embroidered in dainty pattern. Hemstitched neck caught with black silk ribbon. Price $1.65

All Waists on this page come in sizes 34 to 46 inches

9402 Practical waist of White Washable Voile for tailored wear. Front and collar neatly trimmed with hemstitched tucks. Price 89¢

9405 Panels of embroidery inset with hemstitching trim the Tuxedo revers of this White Washable Voile waist. The vestee is cluster-tucked. Price 89¢

9404 Charming blouse of White Washable Voile, with array of dainty embroidery on the wide scalloped collar. The tucked front is neatly hemstitched. Price 89¢

9406 Effective blouse of White Washable Voile with vestee and scalloped collar of wide embroidery. Collar finished with Venice lace. Price 89¢

$1.50 Waists for 89 cents!
A Fashion Review of Unusual Interest

On the Pages to Follow You'll Find the Latest and Smartest Spring and Summer Apparel Direct From New York

What an assurance of authentic designing—what a guarantee of quality and what a saving that represents to you.

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Thus, our low prices permit you to purchase more apparel and more stylish apparel for your money than you can buy elsewhere.

A Stunning New York Style Frock

This lovely frock is offered in your choice of lustrous All Silk Crepe Satin or in lovely All Silk Flat Crepe; both enhanced with contrasting color selvage material used for a chic pleated jabot frill and attractive cuffs. The skirt has a double tier of pleated flouncing at front, trimmed on top with clusters of contrasting chain stitching; matching the adornment on the cuffs. A bow finish on one side of the bodice, novelty buttons on the jabot and a girdle with a handsome buckle adornment, all unite in making this frock exceedingly smart and appealing.

Women’s and Misses’ Sizes—34, 36, 38, 40, 42 and 44 inches bust measure. Length from back of neck to hem 44 inches only, with deep basted hem (about 3 inches) so dress can easily be made longer or shorter. State size. Shipping wt., 1 1/2 lbs.

- Crepe Satin
  - 31H600—Navy. $14.75
  - 31H601—Black. $14.75

- Flat Crepe
  - 31H602—Claret Red. $14.75
  - 31H603—Green Blue. $14.75
  - 31H604—Black.

See Index and Information Pages 459 to 485
7401 Smart tailored effect Brown Kid
finished strap pump gradually wid-
ened strap square cut, corners fastened at
cable with two buttons neatly spaced. Flex-
ible leather close edge sole. Leather military
Coban heel. Sizes 2½-8. Widths C, D, E. Price $4.25
Former Value $6.45.

7400 Dainty Black Kid finished
leather instep pump. Three
cut out straps prettily attached with
two buttons at side. Flexible leather
close trimmings sole. Leather Louis
aluminum plate heel. Sizes 5½-8. Widths C, D, E. Price $4.35
Former Value $6.75.

7402 Very pretty model Patent
leather cross strap pump. Cut out matches on both
sides, widely spaced button fastening. Flexible leather sole. Leather mili-
Widths C, D, E. Price $6.45
Former Value $6.45.

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Spring to be lower than you can buy the same
or similar shoes for anywhere in America!
If, at any time before June 1st, you are
offered the same shoes for less money we will
refund the difference! And we will let you be the JUDGE!

7403 Charming—this Black
Kid finished leather
seamless pump, prettily per-
forated point wing tip. Flex-
ible leather sole. Leather mili-
tary heel. Sizes 2½-8. Widths C, D, E. Price $3.85
Former Value $4.95.

7404 Mahogany genuine
Calf-Skin lace oxford.
Very smart, neatly perforated.
A model of taste and refine-
ment. Straight tip. Flexible
leather sole. Leather military
heel. Sizes 2½-8. Widths C, D, E. Price $4.65
Former Value $6.95.

7405 Nobby Black Kid finished
leather two eyelet ribbon tie
oxford. Smart receds lines. Flexible
leather sole. Leather military heel.
Sizes 1½-8. Widths C, D, E. Price $4.10
Former Value $3.50.

7406 Exclusive design Black Kid
finished leather. Five eyelet
lace oxford, fashionable slit foxtail.
Flexible leather sole. Leather half
plate heel. Sizes 1½-8. Widths C, D, E. Price $4.15
Former Value $5.65.

Prices lower than anywhere else in America!
6433 Fine Gingham. 
Colors: Copper, Rose or Green. 
Just the thing for warm weather is this cool little frock of Gingham in a small check design. Three wide bands of white Voile are inserted on the full side flounces, giving the skirt a touch of real originality. The pointed collar, the cuffs on the short sleeves, and the little vest are also of white Voile trimmed with bias bands of self material. The sash ties in a dashing bow at the back. Price $4.95

6434 Fine Figured Voile. 
Colors: Navy, Copper or Grey. 
Here is something quite new in Cotton Voile dresses, the skirt made with three very full ruffles at the sides, giving a modified pannier effect, and leaving the center panel back and front quite plain. The skirt is slashed at either side of the front giving a suggestion of a vest, and effectively placed all round the neck. Covered buttons add an attractive finish. The three-quarter sleeves end in a frill. The waist has a lining of net. Price $5.50

6435 Fine Figured Voile. 
Colors: Navy, Copper or Grey. 
Every woman needs a black Voile dress like this for warm weather wear, for its slever design does not feel readily, and its dainty white Organdie collar and cuffs, and the black velvet ribbon tie make it dresy enough for almost any occasion. The skirt is made with a tunic pointed in front and shorter in the back, giving very graceful lines to the figure. The wide sash ties becomingly at the back. Waist is made over a $6.95 lawn lining. Price...

Above dresses come in Ladies' and Misses' sizes. Be sure to give bust, waist and hip measures; also height, weight and color desired.
6439 Fine Voile. Colors: Rose-Pink, Copen Blue or Orchid (Lavender). This delightfully smart frock of fine quality Voile is favored Summer colorings is stunningly embroidered in white on the loose side panels of the skirt and on the front and back panels of the waist. The V-shaped neck has vamps opening over a little vestee of lace ruffles. The short sleeves are finished with tucke cuffs and the dress is completed by a soft druck girdle. The waist is made over a net foundation. Formerly $12.25  
Price $7.95

6440 Fine Filmy Net. Formerly $14.95  
Price $9.95

6441 Fine Organdie. Colors: Navy with White or Brown with White. This deary afternoon frock features a striking combination of plain white Organdie with a dark shade embroidered in white dots. The full tunic of the dotted organzine opens in front to show the white Organdie foundation giving a panel effect. The blouse is of the dotted material, with white vest. The cuffs and the dainty surplice collar which extends into a sash in the back are edged with beautiful flax pattern lace. Waist lined with net. Price... $8.95

6439 dresses come in Ladies' and Misses' sizes. Be sure to give bust, waist and hip measures; also height, weight and color desired.
9407 Chic waist of White Washable Voile with collar edged with Venice lace and cluster-tucked fronts fastening over tiny tucked vestee with black silk bow. Price $1.65

9408 Satin Stripe Washable Voile, all-white with beautiful hemstitch effect; makes this smart tailored waist. Set off with handsome pearl buttons and black silk tie. Price $1.65

9410 ...hemstitched through the center, and an effective embroidered collar with black ribbon bow make this waist of White Washable Voile attractive. Price $1.50

All Waists on this page come in sizes 34 to 46 inches

9409 Very new Voile overblouse, either in All White, or with back, front, tucked cuffs, and lower section in Rose-Pink. Pearl buttons edge narrow white vestee. Price $1.50

9412 Becoming blouse of Silk Crepe de Chine, with front panel beautifully silk-embroidered. Sailor collar in back. Colors: Flesh, Navy, or Black. Price $2.95

9411 For sport or business wear choose this smart, comfortable blouse of Natural Tan Silk Pongee, with collar and tie of self material. Price $2.95

9413 Stunning tailored blouse of Silk Broadcloth. Large handsome buttons fasten the front and trim the square hipline. Colors: White or Flesh. Price $3.50

307 FIFTH AVENUE, NEW YORK  Page 21  These photographs are taken from life!
8401 Well-tailored skirt of fine quality All Wool Serge with round pockets, silk stitched and button trimmed. Navy or Black. Sizes: Waist 24 to 32 inches; length 36 to 40 inches with deep hems. Price $4.95

Waists illustrated on these pages are fully described on pages 20 to 23.

8402 Novel inset pockets, bordered with buttons and tucked and silk stitched horizontally to match the belt are the features of this good-looking skirt of fine All Wool Serge. Navy or Black. Sizes: Waist 24 to 32 inches; length 38 to 41 inches with deep hems. Price $4.95

8401 $4.95
Formerly $7.95

8402 $4.95
Formerly $7.95

These Skirts Beautifully Tailored of All Wool Materials

8400 Distinctive skirt of fine All Wool Serge, with ample fulness pressed into knife pleats alternating with the box pleats that mark center back, front and sides. The side pleats are trimmed with silk stitching and buttons. Navy or Black. Sizes: Waist 24 to 32 inches; length 36 to 41 inches with deep hems. Price $6.95

8403 Fine quality All Wool Serge skirt shortened by diagonally set pockets trimmed with small self-covered buttons to match the larger ones on the belt. Navy or Black. Sizes: Waist 24 to 32 inches; length 36 to 41 inches with deep hems. Price $4.95

The season's best for the woman who knows
Smartly Styled Spring and Summer Frocks for Misses

- 31H6320 Silk Warp Crepe Adora $5.95
- 31H6325 All Silk Flat Crepe $8.98
- 31H6330 All Silk Georgette Crepe $15.95
- 31H6335 Good Quality All Silk Flat Crepe $13.25
- 31H6340 Rayon Warp Crepe $6.98
- 31H6345 All Silk Flat Crepe $9.98
- 31H6350 Woven Rayon Crepe $7.98
- 31H6355 Novelty Printed All Silk Crepe de Chine $8.95

These Frocks Are Fully Described on Opposite Page

Order Blanks Are in Back of This Catalog

V-68
Low Priced
Well Made
Sports Wear

How to Order
To order, study any of the Sport Apparel shown on page 60, 61, 62, 63 and 64, be sure to give your exact waist measure, drawing tape Firmly around waist. Allow for ease or 
"allow" as these garments are cut on full standard patterns and are not designed in that way.
In ordering Waists of Middletown, give exact bust measure.

Women's and Misses' Sizes

27H8005
Khaki Jeans
Sport Skirt $7.59

27H6200
Khaki Cloth or Cotton Tweed Knickers
98c

27H8250
Corduroy Knickers
$2.98

Sturdy and Durable
These good looking knickers are fashioned of strong, sturdy quality Velour Corduroy. They have buttoned knee cuffs and an adjustable belt.
Women's and Misses' Regular Sizes—24 to 34 inches waist measure. State exact waist measure. Shipping weight, 2 pounds.

Tobacco Brown

27H8220
Imported Linen Sport Suit
$4.98

Knickers Alone
2.98

"Tom Boy" Knitted Suit
A swagger "Tom Boy" sport suit of fine quality knitted All Worsted yarn. Made in clever two-piece style. It consists of a slipover sweater with a smart woven stripe pattern, while the skirt is of harmonizing solid color. Has attractive adjustable belt, with leather ends and button. Misses' Sizes—34, 36, 38 and 40 inches bust measure. State size. Shipping weight, 3 pounds.

27H8280—Robinson Green
27H8271—Tan
27H8272—Gray Tweed

Smart for Outdoors
Attractive Knit Blouse (one-third wool, balance cotton) with fancy patterns of lustrous Rayon (artificial silk).
Women's and Misses' Sizes—34 to 44 inches bust measure. State size. Shipping weight, 1/4 pound.

27H8015—Ruf, Tan and Blue Combination
$1.98

Correctly styled Knickers of sturdy quality All Wool Fancy Tweed. With fitted knee cuffs and an adjustable belt.
Women's and Misses' Regular Sizes—24 to 34 inches waist measure. State exact waist measure. Shipping weight, 2 pounds.

27H8216—Khaki
$2.98

Fashion's Very Latest
Two-piece sport outfit of woven check, Imported White Linen. Consists of sleeveless jacket and well tailored knickers.
Women's Sizes—34, 36, 38 and 40 inches bust measure. Knickers, 24 to 34 inches waist measure. State bust and exact waist measure. Shipping weight of outfit, 3 lbs; knickers, 1 1/2 lbs.

27H8221—Knickers
2.98

27H8216—Two-Piece Outfit, White with black check
$4.98

Girls' Practical Outfit
This two-piece "Tom Boy" outfit of sturdy quality. Tom Boy Jean Coat, consists of a separate sport shirt, and "Tom Boy" style skirt which has fancy belt finished with leather ends and a buckle.

$2.98

Age—7, 8, 10, 12 and 14 years. State age and exact waist measure. Ship. wt., 11 lbs.

27H8265—Khaki Tan
$1.98

27H8210—8c

Practical and Inexpensive
An ideal play costume for young girls. Consists of a separate blouse and knickers fashioned of durable Hill's Tan Khaki Jean Cloth. The blouse has embroidered ornament; knickers have separate belt and buttoned knee cuffs.

Age—7, 8, 10, 12 and 14 years. State age and exact waist measure. Ship. wt., 3 lbs.

3H6651—Knickers Only
$1.98

3H6650—Hill's Tan Khaki Jean Play Suit
$1.98

3H6651—Knickers Only
$1.00

SEARS, ROEBUCK AND CO. The World's Largest Store

V-69
CHARMING STYLE and Priced so Low!

I know you will all be delighted with this 1927 spring and summer line I have selected for you. These new hats are beautiful, the smartest assortment I have ever assembled. And the prices! You will hardly believe your eyes! Yes, no doubt, have impressions of values in millinery, but when you see the stunning latest style hats we are offering you this season you will be really amazed. Only Sears, Roebuck and Co. could give such high quality materials and full selections of fashionable colors in the many head sizes at the low prices you will find quoted in these 17 pages. From the vast offerings of the world's greatest makers, I selected models for all types, from the very little girls to women of mature years, so every one of you will be immensely pleased, I am sure.

— and only $3.48!

Makes a charming picture, does it not? And we guarantee that the quality, workmanship and materials throughout will satisfy the most discriminating.

We invite comparisons with hats selling elsewhere at prices far, far above our price. The graceful wide brim shape, (4½ inches across) is of fine quality imported piping straw braid. This braid makes that very rich looking glossy hat. Trimmed handomely with wide, high grade cire satin ribbon, expertly draped. Stunniing, huge, flat rose of novelty pattern made of sheer organdy and shaded Rayon plush. Trim is finished by a clever double strap streetlike cord across the front. Fitted with attractive silk lining. Especially designed for the stylish young woman and miss. In two head sizes.

Colors: Black with shaded tiger lily (new salmon shade) flower or black with shaded rose-pink color flower. Measure and state color. Shipping weight, 2½ pounds.

78H9002—This fits 21¼ to 22 inches head size. $3.48
78H9003—This fits 22¾ to 23 inches head size. 3.48

$2.98

78H8005

This fits from 21½ to 22½ inches head size.

Colors: French beige (new), Copenhagen blue, gooseberry (light) green or black. Measure and state color. Shipping weight, 1½ pounds.

Draped toque crown is a popular style this season. Very smart and unusually becoming to small features. Made of fine quality Rayon faille. Several rows of rich looking braid, having metallic border, give a striking two-tone effect. Ribbon is economies of materials. This hat is made of transparent braid. This lovely new shape is of very fine genuine Swiss hair braid. Stylish, close fitting brim, with close roll at back, has facing of good quality silk crepe de chine. Fine, novelty flower applique forms an attractive trimmig across front. Note clever dent across crown. It's very smart indeed.

Rexon is the trade name for artificial silk.

78H8007—Medium size. Fits 21½ to 22 inches head size.

Colours: Orchid (lavender), cameo pink (light), Copenhagen blue or wild honey (light brown). Measure and state color. Shipping weight, 1½ pounds.

Daintiest of this summer's styles are made of transparent braid. This lovely new shape is of very fine genuine Swiss hair braid. Stylish, close fitting brim, with close roll at back, has facing of good quality silk crepe de chine. Fine, novelty flower applique forms an attractive trimming across front. Note clever dent across crown. It's very smart indeed.

78H8009—Small size. Fits 21 to 21½ inches head size.

Colors: Gooseberry (light) green, French beige (sand), briar rose (new rose color), bright red or black. Measure and state color. Shipping weight, 1½ pounds.

One of our smartest tailored models and a feature value. Chic New Yorkers are wearing this new tam style, which adapts itself handsomely in this fine soft quality rayon Swiss hemp straw braid. Good looking trimmings of grosgrain ribbon, set off with odd little straw ornaments. Neatly tailored binding slants trim edge. Silk lined.

It is easy to measure your head size—See Page 72

We Guarantee to Satisfy You and Save You Money
For Descriptions of These Dresses See Opposite Page

Order Blanks Are in Back of This Catalog
Dresses on this and the opposite page, except 31H6300, come with deep 5-inch basted hem, making length easy to alter.

All Silk Washable Broadcloth, so practical and smart for summer frocks, fashion this good looking two-piece effect model. The bodice has a ribbon tie and adornment of attractive embroidery, while the skirt shows pleating at front. Frock comes with a buckle trimmed sash tie belt.

Misses’ and Small Women’s Sizes—14 to 22 years. Bust measure, 32 to 40 inches. Length, from back of neck to hem, 43 inches only, with deep 5-inch basted hem, making length easy to alter. State age size and bust measure. See size scale. Shipping weight, 1.5 pounds.

**31H6310**—All Silk, Washable Broadcloth. **$7.39**

**31H6315**—Guaranteed Washable Fast Color Broadcloth. **$2.98**

Fancy check silk warp Crepe Adora is offered here. Contrasting solid color silk warp Crepe was used for the front, front tying sash belt and on the gracefully pleated skirt. Handsomely trimmed with a double ribboned net collar, it is:

**Misses’ and Small Women’s Sizes—14 to 22 years. Bust measure, 32 to 40 inches. Length, from back of neck to hem, 43 inches only, with deep 5-inch basted hem, making length easy to alter. State age size and bust measure. See size scale. Shipping weight, 1.5 pounds.**

**31H6320**—Red Fancy. **$5.95**

**31H6330**—Green Fancy. **$9.88**

This one has been fashioned of lustrous All Silk Flat Crepe and attractively trimmed with bands of multi-colored Rayon (artificial silk) embroidered net. The skirt shows box pleating on either side, and the frock is further enhanced with a silk flower at one shoulder.

**Misses’ and Small Women’s Sizes—14 to 22 years. Bust measure, 32 to 40 inches. Length, from back of neck to hem, 43 inches only, with deep 5-inch basted hem. State age size and bust measure. See size scale. Shipping weight, 1.5 pounds.**

**31H6316**—Tan Fancy. **$9.59**

**31H6333**—Nile Green. **$15.95**

We offer this lovely frock of sheer dainty All Silk Georgette Crepe at a great saving. It has an attractive gob and cufle of fancy Rayon (artificial silk) stitching. The bodice is trimmed with a band of shining and a chic collar is lent by a wide girdle with flower ornament. No Silk Slip Included.

**Misses’ and Small Women’s Sizes—14 to 22 years. Bust measure, 32 to 40 inches. Length, from back of neck to hem, 43 inches only, with deep 5-inch basted hem. State age size and bust measure. See size scale. Shipping weight, 1.5 pounds.**

**31H6333**—Rosewood. **$13.95**

We fashioned of good quality All Silk Flat Crepe with a double inverted kick pleat on sides and a sash tie belt at the waistline. Trimming is provided by contrasting silk Crepe and multi-colored embroidered bands on the collar and cuffs, and smartly placed pin tucking.

**Misses’ and Small Women’s Sizes—16 to 22 years. Bust measure, 34 to 40 inches. Length, from back of neck to hem, 43 inches only, with deep 5-inch basted hem. State age size and bust measure. See size scale. Shipping weight, 1.5 pounds.**

**31H6334**—Leaf Green. **$6.48**

Adapted in good looking Rayon (artificial silk) Warp Crepe, it has a very shaped neck bodice with pin tucking at either side. The frock shows chic trimming of three-tone silk and velvet ribbon and has a pretty flower ornament.

**Misses’ and Small Women’s Sizes—14 to 22 years. Bust measure, 32 to 40 inches. Length, from back of neck to hem, 43 inches only, with deep 5-inch basted hem. State age size and bust measure. See size scale. Shipping weight, 1.5 pounds.**

**31H6341**—Tan. **$9.98**

**31H6344**—Bristol Rose. **$6.48**

It is fashioned in youthful two-piece effect of All Silk Flat Crepe. It has a wide shaped neck bodice with pin tucking at either side. The frock is trimmed in the same ribboned net collar as is the bodice and matching hem.

**Misses’ and Small Women’s Sizes—14 to 22 years. Bust measure, 32 to 40 inches. Length, from back of neck to hem, 43 inches only, with deep 5-inch basted hem. State age size and bust measure. See size scale. Shipping weight, 1.5 pounds.**

**31H6355**—Tan Fancy. **$8.95**

**31H6365**—Sonora. **$7.95**

**31H6375**—Mediterranean Blue Crepe. **$8.95**

**31H6381**—Red Check. **$8.98**

**31H6385**—Tan Crepe Satin. **$12.75**

This frock is made of lustrous All Silk Georgette Crepe in a styling that is smart and youthful. It portrays popular fashion themes, in the form of double tiered, scalloped edge full cut skirt, it shows lavish adornment of pearl and silver head embroidery in combination with studded brilliants, and has a fancy Georgette and feather rosette on the shoulder. Comes with an extra pair of detachable sleeves and a slit of All Silk Crepe de Chine.

**Misses’ and Small Women’s Sizes—14 to 22 years. Bust measure, 32 to 40 inches. Length, from back of neck to hem, 43 and 44 inches. State age size and bust measure and length. See size scale. Shipping weight, 1.5 pounds.**

**31H6300**—Coral Blush. **$16.95**

**31H6301**—Light Green. **$16.95**

This frock is made of lustrous All Silk Georgette Crepe in a style that is smart and youthful. It portrays popular fashion themes, in the form of double tiered, scalloped edge full cut skirt, it shows lavish adornment of pearl and silver head embroidery in combination with studded brilliants, and has a fancy Georgette and feather rosette on the shoulder. Comes with an extra pair of detachable sleeves and a slit of All Silk Crepe de Chine.

**Misses’ and Small Women’s Sizes—14 to 22 years. Bust measure, 32 to 40 inches. Length, from back of neck to hem, 43 inches. State age size and bust measure. See size scale. Shipping weight, 1.5 pounds.**

**31H6305**—All Silk Georgette Crepe. **$12.75**
Charming New Frocks for the Summer Season

Tailored—Yet Dressy in Effect
A new and individual treatment of draping and pleating is featured in the design of this handsome frock, for the style is of tailored construction. The model is quite dressy and lovely, due to its fabric, All Silk Flat Crepe and trimming of contrasting color ribbons. The belt is adorned with a buckle. All sizes, 34, 36, 40, 44 and 44 inches bust measure. Length from back to neck to hem, 44 inches only, with deep 5-inch hem, making length easy to alter. State size. Shipping weight, 1 lb. 15 bds. 31H6060—Cedarwood. 31H6061—Green Blue. 31H6062—Black. $8.98

Fashions of an Attractive Fabric
Such charm and smartness are seldom found in a frock so modestly priced, and for this reason we especially recommend this attractive model for you. Gracefully fashioned of pleasing quality Printed All Silk Crepe de Chine it features front pleats on the skirt and a chic, double tiered button enhanced jabot frill on the bodice. The trimming of solid color silk loops on the belt shows an ornamental buckle. Women's and Misses' Sizes—34, 36, 38, 40 and 44 inches bust measure. Length from back of neck to hem, 43 inches only, with deep 5-inch hem, making length easy to alter. State size. Shipping weight, 1 lb. 15 bds. 31H6065—Rose Fancy. $9.98

One of New York's Very Latest
This beautiful frock is artfully fashioned of extra good quality All Silk Flat Crepe. It has an attractive bodice with diamond shaped tucked front and back; a cascade drape on one side and an ornamented drape at the shoulder. Box pleating on the skirt achieves a silhouette of graceful animation, and a final smart note is lent by a gypsy cash enhanced with a jeweled pin. Women's and Misses' Sizes—34, 36, 38, 40 and 44 inches bust measure. Length from back of neck to hem, 43 inches only, with deep 5-inch hem, making length easy to alter. State size. Shipping weight, 1 lb. 15 bds. 31H6071—Queen Blue. 31H6072—Rose Beige (Pinkish Tan). $16.98

New and Decidedly Smart
Richly lustrous All Silk Crepe Satin in chic combination with contrasting color All Silk Flat Crepe fashions this stunning frock. Graceful overdrape to your wide girdle are new and interesting features in its design. Effect is further heightened with trimmings, color bandings, novelty button and a handsome ornamented buckle. Women's and Misses' Sizes—36, 38, 40, 44 and 44 inches bust measure. Length from back of neck to hem, 43 and 44 inches only, with deep 5-inch hem, making length easy to alter. State size and length. Shipping weight, 1 lb. 15 bds. 31H6078—Rose Beige (Pinkish Tan). $16.98

Practical for Many Occasions
For general everyday service, when you need a looking, neatly styled frock, you will be pleased to have this practical, inexpensive model. The material is attract-ive Silk Woven Crepe Adora, adapted on becoming lines and enhanced with solid color silk warp crepe. Smartness is lent to the bodice by a pointed collar, and to the skirt by shirring in the center and graceful pleats on either side. Composition buttons and a novelty button enhance pleasing finishing details. Women's and Misses' Sizes—36, 38, 40, 42 and 44 inches bust measure. Length from back of neck to hem, 44 inches only, with deep 5-inch hem, making length easy to alter. State size. Shipping weight, 1 lb. 15 bds. 31H6080—Tan Fancy. $5.98

Trimmed With Dainty Net Frilling
This charming frock portrays the popular mode of the day, being a softly bloused bodice with puffed long sleeves; a skirt showing graceful pleats at front and a smooth 'tne back. It is smartly adapted to this season requiring quality All Silk Flat Crepe, and has adornment of self covered buttons on the skirt, while the bodice is enhanced with a pointed collar, and a pretty pattern lace and frilling piped with the silk. Women's and Misses' Sizes—34, 36, 38 and 40 inches bust measure. Length from back of neck to hem, 42 inches only, with deep 5-inch hem, making length easy to alter. State size. Shipping weight, 1 lb. 15 bds. 31H6088—Queen Blue. $9.98

Plaid Fabrics Are Popular
Smart, practical and very inexpensive, is this frock of woven Plaid Rayon (artificial silk) Gingam; a washable fabric of attractive appearance. Fashioned on becoming lines, the frock boasts a clever new treatment in the styling of the collar, made with long strap ends, that have piped and button trimmed openings at the waistline, serving as slits for the wide girdle, which fastens with a metal buckle. The skirt has box pleating on either side, and a trim finishing note is lent by a silk ribbon bow at the neck. Women's and Misses' Sizes—36, 38, 40, 42 and 44 inches bust measure. Length from back of neck to hem, 44 inches only, with deep 5-inch hem, making length easy to alter. State size. Shipping weight, 1 lb. 15 bds. 31H6045—Blue Plaid. $3.98

Surprisingly Low in Price
That one can't judge the merits of a frock by its price is well proved by this attractive model, which boasts a smart style, neat workmanship, a fabric of pleasing quality, yet for all that, costs only $3.98. Made of washable "Gloria" Cotton Voile of a charming new pattern; the frock is gracefully fashioned with scalloped border trimmings and is effectively trimmed with bias tucks, novelty button and buttons, and a pretty bow at the neck. A charming combination of novelty glass buttons and a metal edge composition dress buckle. Women's and Misses' Sizes—36, 38, 40, 42 and 44 inches bust measure. Length from back of neck to hem, 44 and 46 inches, with deep 5-inch hem, making length easy to alter. State size and length. Shipping weight, 1 lb. 15 bds. 31H6055—Tan and Copenhagen Blue Fancy. 31H6056—Tan and Navy Blue Fancy. $3.98

SEARS, ROEBUCK AND CO. "The World's Largest Store"
1921 Styles at 1914 Prices

The prices for Millinery are from 35% to 50% lower than last year, but the Style and Quality are still "Hamilton's" Fifth Avenue Standard. A hat selected here assures the wearer of a feeling of confidence and satisfaction which only a wearer of Hamilton Millinery can understand.

2400 Stylish and dressy model made of hatavia cloth. The front of the upturned brim embroidered in pleasing designs; trimmed with glycerined feather. Colors: Brown, Navy or Henna. Price $5.95

2401 The universally popular tam made of the nationally advertised "Nude Look" cloth. Colors: White, Buff, Emerald or Copen. Price $1.45

2402 Popular and becoming is this hat made of fancy straw braid. The "collar" which extends entirely around the hat is made of a hair like braid, finished in front with novel ornaments. Black only. Price $5.50

2403 Beautiful and attractive "off the face" model; crown of fine all over braid; satin brim. Trimmed with knotted ribbon in harmonizing colors. Colors: Black or Navy with Copen ribbon, Brown with Tan ribbon. Price $5.95

2404 New and becoming is this small drooping brim hat made of fancy patterned straw braid; trimmed with patent leather band and bow. Colors: Black, Burnt or Navy. Price $3.75

2405 Stylish and becoming hand made hat of silk georgette crepe, front of brim of fine satiny braid. Trimmed with the braid as illustrated. Colors: All Black, All Navy or Sand hat with Brown front. Price $5.50

2406 Beautiful drooping brim model with belled crown made of fine glossy straw braid; becomingly trimmed with short ostrich feather. Colors: Black, Navy or Burnt, all with black feather. Price $3.95

2407 Seasonable hat with drooping brim of glossy straw braid, the upper brim covered with crepe; trimmed with wreath of flowers in harmonizing colors. Colors: Black with choice of Copenhagen, Sand or Green upper brim. Price $3.85

Full directions for ordering on back cover

THE HAMILTON GARMENT CO.
6436 Flee Organdise. Colors: Lavender, French Blue or Rose.

6437 Fine Organdise. Brown with Tan; Tan with Brown; Orchid (Ivory) with White.

6438 Fine dotted Velle. Colors: Lavender, Copper, or All White.

Nothing could be more attractive than this youthful dress of fine quality crisp organdise in dainty pastel shades. A band of exquisite white embroidery circles the full skirt at hip depth, the short sleeves and the front of the ruffled blouse being trimmed to match. The wide sah of white organdise fastens at the back with two large overlapping loops. This frock is quite appropriate for informal wear on summer evenings as well as for afternoon occasions. Back closing. Price $6.50

Above dresses come in Ladies' and Misses' sizes. Also in gauze bust, waist and hip measures; also height, weight and color desired.

These new Spring dresses are being worn on Fifth Ave. 1
Men's Flannel Shirts

Extra Value

$1.69 83X740—Blue. 83X741—Gray. 83X742—Khaki.
Each Size: 14 to 17 inches neck measure. Half sizes.
State size. Shipping weight: 1/4 pounds.
A real value in a Two-Flap Pocket Flannel Shirt.
Made of a good quality, medium weight flannel con-
taining about one-fourth wool, in big roomy dimen-
sions that will fit comfortably. Has two large army-
style button-through flap pockets and interlined
collar and cuffs. A serviceable flannel shirt at a very
low price.

$1.85 83X740—Gray. 83X741—Khaki.
Same as above, but made with extra long body and sleeves to fit
the tall slim man.

All Wool Broadcloth

Each Size: 14 to 17 inches neck measure. Half sizes.
State size. Shipping weight: 1/2 pounds.
Fine Quality All Wool Broadcloth Flannel Shirt.
Made of one of the finest all wool broad-
cloths on the market, in reat style with two
large button-through flap pockets and trimmed
with fine vegetable ivory buttons. A high grade
warm flannel shirt at a low price that repres-
ents real saving.

All Wool

Each Size: 14 to 17 inches neck measure. Half sizes.
State size. Shipping weight: 1/2 pounds.
High Grade All Wool Flannel Shirt in neat
checked patterns. Medium heavy-weight wool
in royal style, with two large button-through flap
pockets. For the man who desires conservative
patterns. Very warm and durable and made over
roomy sizes.

Men's Lumberjacks

Army

Serge

$3.98 EACH 83X880—Khaki.
State size. Shipping weight: 1/2 pounds.
Our Fine Quality Army Style
Flannel Shirt made of a high grade
half wool army serge flannel. Made
cut style with two large button-
through flap pockets and extra patch
on elbow. A real army style flannel
shirt that cannot be excelled for wear.

Buckskin

Jacket

$4.95 EACH 83X882—Khaki.
Size: 14 to 17 inches neck measure. Half sizes.
Order every size that you
would in a shirt. State size. Shipping weight: 1/2 pounds.

The Famous "Buckskin" Lumberjack
Style Shirt Jacket at a low price.
A practical outer garment made of double weight
Buckskin Cloth, a special cloth that has
the appearance of felt but soft inside nurse
tailor. Particularly windproof.

Buckskin

Shirt

$4.69 EACH 83X882—Khaki.
Size: 14 to 17 inches neck measure. Half sizes.
Order same size that you
would in a shirt. State size. Shipping weight: 1/2 pounds.

Heavylweight All Wool Flannel Lumber-
jack Style Shirt Jacket at a low price.
A practical outer garment made of double weight
Buckskin Cloth. A special cloth that has
the appearance of felt but soft inside nurse
tailor. Particularly windproof.

Buckskin

Lumberjack

Shirt

$2.95 EACH 83X886—Khaki.
Size: 14 to 17 inches neck measure. Half sizes.
State size. Shipping weight: 1/2 pounds.
The Newly Revised Ground
Buckskin Lumberjack Shirt at a low price.
Made of a soft medium weight wool
Buckskin Cloth for the appearance and
feel of felt, easy to wear and easy wash.
Will not shrink after pressed and washing and
makes an unusually satisfactory shirt.
The Vogue in Men's

**Bond Street De Luxe**

- **Price**: $4.95
- **Design**: Medium gray with black band.
- **Sizes**: 6% to 7%. State size. Shipping weight, 2% lbs.

Bond Street De Luxe Hats are correctly styled, highest quality and lowest price guaranteed. An extremely beautiful and popular shape made of extra fine fur felt in the season's newest shades. Lined with super quality silk hat lining. The crown is about 3% inches high. Bound curled brim, about 2% inches wide.

**Our Sombrero**

- **Price**: $1.98
- **Design**: Nutria tan.
- **Sizes**: 6% to 7%. State size. Shipping weight, 2% lbs.

Men's Good Quality Wool Felt Sombrero Work Hat. The crown is about 3% inches high. Bound brim, about 3% inches wide. A durable work hat at a low price.

**Our Crusher**

- **Price**: 98¢
- **Design**: Black.
- **Sizes**: 6% to 7%. State size. Shipping weight, 2% lbs.

An inexpensive lightweight wool felt crusher style hat that is very comfortable and will give excellent service. The crown is about 3% inches high. Raw edge curled brim, about 2% inches wide.

**Our Big Boy**

- **Price**: $4.95
- **Design**: Black.
- **Sizes**: 6% to 7%. State size. Shipping weight, 2% lbs.

You will be pleased with this Extra Fine Quality Bond Street De Luxe Fur Felt Hat. A smart style with an extra wide brim that has hat swagger to make it most popular. Crown is about 3% inches high. Bound brim, about 3% inches wide. For those desiring a hat of this style, we recommend the Bond Street De Luxe as it is the best value offered at our low price.

**The Norge**

- **Price**: $3.45
- **Design**: Medium gray with black band.
- **Sizes**: 6% to 7%. State size. Shipping weight, 2% lbs.

Beautiful and Ralsh Round Brim Fanc Band Hat. Attractively styled and correctly dimensioned. Made of a good quality felt. The crown is about 3% inches high. Bound brim, about 3% inches wide. A becoming style adaptable to either young or old. A very desirable hat at our low price.

**The Beach**

- **Price**: $3.95
- **Design**: Dark gray with black band.
- **Sizes**: 6% to 7%. State size. Shipping weight, 2% lbs.

An unusually smart and fashionable Feltora Style Hat. A Quality Fur Felt. The crown is about 3% inches high. Raw edge curled bound brim, about 2% inches wide. A desirable hat.

**Silk Lined**

**Silk Lined**

- **Price**: $7.95
- **Design**: Medium gray with black band.
- **Sizes**: 6% to 7%. State size. Shipping weight, 2% lbs.

One of the season's newest styles smartly made up to the most demanding customers. One of the most highly classed of the best known manufacturers of quality hats. Superior quality that demands the best. The particular man who wants the best. The crown is about 3% inches high. Bound curled brim, about 2% inches wide.

**Our Columbia**

- **Price**: $3.39
- **Design**: Black.
- **Sizes**: 6% to 7%. State size. Shipping weight, 2% lbs.

A very popular style hat in this line of exceptional merit in this line of Exceptional Columbia Style Hat. Made of good quality felt. The crown is about 3% inches high. Raw edge curled bound brim, about 3% inches wide. A durable hat that will give good service.

---

**SEARS, ROEBUCK AND CO.**

*The World's Largest Store*
Boys' Heavy Cotton Union Suits

Pilgrim Brand
More and More Popular Every Year!

Very Soft
Very Warm

Flat Knit - Heavily Fleeced

Silver Gray
Extra Heavy Fleecing
Made of good quality cotton. Has a heavy, soft nap fleecing inside. State age, size, weight. See price, each suit, 1 lb.:

<table>
<thead>
<tr>
<th>Age</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>0.50</td>
</tr>
<tr>
<td>4</td>
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<tr>
<td>12</td>
<td>0.95</td>
</tr>
<tr>
<td>13</td>
<td>1.00</td>
</tr>
</tbody>
</table>

Cream Color

Mottled Heliotrope

Heavily Fleeced

Flax suit of fine quality cotton. Has a soft nap fleecing inside. Elastic ribbed cuffs and ankles. State age, weight, each suit, 1 lb.:

<table>
<thead>
<tr>
<th>Age</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
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<tr>
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<td>6</td>
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<td>9</td>
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<td>12</td>
<td>1.20</td>
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<tr>
<td>13</td>
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</tr>
</tbody>
</table>

75c AND UP

Mottled Heliotrope Color

Cream Color

Light Brown

Dark Brown

62c AND UP

Light Brown

Flat knit of good quality cotton. Has a soft nap fleecing inside. Elastic ribbed cuffs and ankles. State age, weight, each suit, 1 lb.:

<table>
<thead>
<tr>
<th>Age</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
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</tr>
<tr>
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<tr>
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<td>1.25</td>
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<tr>
<td>12</td>
<td>1.30</td>
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</tbody>
</table>

Heavy Weight
Combed Cotton

One of Our Best Sellers

48c AND UP

Medium Heavy Ribbed Cotton

Heavy Ribbed Cotton

Elastic ribbed. Lightly fleeced on the inside. State age, weight, each suit, 1 lb.:

<table>
<thead>
<tr>
<th>Age</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
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<tr>
<td>9</td>
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<tr>
<td>10</td>
<td>0.95</td>
</tr>
<tr>
<td>11</td>
<td>1.00</td>
</tr>
</tbody>
</table>

85c AND UP

Our Finest Cotton Suit for Boys

These Boysville suits have been carefully designed and are made to give excellent service. They are knitted and ribbed in the making of our men's suits. Elastic ribbed, age, weight, each suit, 1 lb.:

<table>
<thead>
<tr>
<th>Age</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>1.00</td>
</tr>
<tr>
<td>4</td>
<td>1.05</td>
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<tr>
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<td>9</td>
<td>1.30</td>
</tr>
<tr>
<td>10</td>
<td>1.35</td>
</tr>
</tbody>
</table>

Parcel Post, Express and Freight Rates are on Pages 342 to 345

V-78
Overcoats of Style and Distinction

For Men's Shoes and Oxfords See Pages 320 to 324
Clothing Order Blank Is on Page 1094

Description of Overcoats on Opposite Page

This Style is a Great Favorite With Students

A

40K8604-Blue

$10.75

40K8605-Gray

10.75

SIZES—32 to 42 inches chest, State chest measure taken over vest. Shipping weight 6% pounds.

This is a moderately priced coat, yet warm and strong. It is made of a good quality, heavyweight, all wool, heather brown, or blue mohair. It is fully lined with strong, durable twill. A dressy coat, with half belt, cuffs on sleeves. Big, convertible, cold weather collar. Length, 42 to 44 inches. A favorite high school style.

The Students' Smokey Fancy

Weave Fabrics

B

40K8606-Bluish Gray

$18.50

40K8607-Medium Brown

18.50

SIZES—32 to 38 inches chest. State chest measure taken over vest. Shipping weight 6% pounds.

Just notice what students are wearing and you'll see fancy weave fabrics—especially for medium brown mixtures. They are the students' choice, so to be in style, you'll want to wear one of these coats. The fabric is a closely woven, all wool material, warm and comfortable. Stylishly built double breasted model, with high box collar and sleeves, and strongly made throughout. Lengths, 39 to 42 inches. High school students should know that Sears "Great Store for Men" is the right place to buy and the right place to save.

Smartly Styled New Ulsterette Model

C

40K8608-Dark Blue

$15.75

40K8609-Navy

15.75

SIZES—32 to 36 inches chest. State chest measure taken over vest. Shipping weight 6% pounds.

A student has been in designing this new Ulsterette model. It has all the dash and swagger of the best style overcoats. It would cost a great deal more at any other store. It is a splendid value. Made of fine, heavy weight, all wool, rich, plaid back overcoating, and made throughout. Sleeves are lined with genuine Venetian cloth. Lengths, 39 to 42 inches. A fine French lining, extra comfort, cuff, closure, and belt at the back make this coat as handsome as it is lasting.

For Every Man's Wardrobe—

Stylish Warm Overcoat

D

40K8610-Fancy Dark Brown

$14.45

40K8611-Fancy Navy

14.45

SIZES—32 to 42 inches chest. State chest measure taken over vest. Shipping weight 6% pounds.

This coat is one that deserves a place in every man's wardrobe. It has style and pat- 
tern, warmth and comfort, and quality and low price. It is a coat that you can not afford to pass by. The fabric is a strong, all wool, dark gray or dark gray mixture. It is strongly made, hand finished, and a Terrific Overcoat at a Low Price. It is becoming to most men. Dollar for dollar, there is no better value.

Low Priced Overcoat—

Heavy Weight All Wool Melton

E

40K8612-Dark Blue

$8.95

40K8613-Brown

8.95

SIZES—32 to 42 inches chest. State chest measure taken over vest. Shipping weight 6% pounds.

"Moderate in price, but high in quality," tells overcoats from a heavy weight, all wool mohair—material that is warm and durable. Two deep shades, either brown or blue; colors that do not show soil or wear. Double breasted, box collar, model, and made throughout. Length, about 41 inches. One of our low priced overcoats, backed by our lowest prices.

A Dressy Looking Coat—

and a Good One

F

40K8614—Heather

$11.50

40K8615—Medium Brown

11.50

SIZES—32 to 41 inches chest. State chest measure taken over vest. Shipping weight 6% pounds.

Giving you the best that money can buy, we have priced this overcoat as low as the price of other fabrics, but it is one of the best values in our line. Big, convertile, cold weather collar. Length, about 41 inches. Fully lined with high box collar. Nearly all wool, heavy weight overcoating. Popular heather brown or navy, with plain back collar. Convertible collar. Length, 41 inches.

A Special Purchase Made

This Low Price Possible

On the job as usual or we couldn't have stepped into and bought this fine cloth and we could sell it at this special low price. Watching the markets for bargains such as this is just one of the reasons we are able to give you such truly exceptional clothing values. Coats of this character and quality would regularly retail for many dollars more. You'll agree with us when you see the coat, feel the heavy warm fabric and note the exceptional tailoring. It's made from a thick, warm, heavy wool overcoating—plaid back richly colored. Tailored in a popular style with half belt in back. Lined with dark blue, gray or brown. Length about 46 inches. We saved money here, and we are passing the saving on to you.

SIZES—31 to 41 inches chest, State chest measure taken over vest. Shipping weight, 7 lbs.

40K8689-Black Brown

$16.50

40K8690-Black

Gray

16.50

40K8691-Dark Blue

16.50

40K8692-Blue

16.50

40K8693-Dark Blue

13.50

374.

SEARS, ROEBUCK AND COMPANY, CHICAGO—THE WORLD'S LARGEST STORE

V-79
A Striking Display of Students' Styles

A $11.45

B $15.25

C $18.25

D $15.85

E $16.35

F $18.25

Come in Sizes 31 to 36 Chest

See Opposite Page for Descriptions

SEARS, ROEBUCK AND CO. = W.L.S. The World's Largest Store
Smart Collegiate Clothes

Popular Priced Fancy Cassimore **
It's a fact that we have been able to offer a suit of this kind. Fancy weaves are "the thing" but suits of that character have been expensive. We have here a fancy weave—wool, durable and neat looking. Attractive in design and good in color. Plus-priced but not expensive. Flannel suit—easy to care for.***

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Fancy Medium</td>
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<tr>
<td>Same as 46KB200</td>
<td>$11.50</td>
</tr>
</tbody>
</table>

For Measurings, See Page 246.

For Boys' Shoes and Coats, See Pages 238 and 324.

Style Notes Are Saying Grey and Brown Fancy Weave

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>46KB224—Grey</td>
<td>$18.75</td>
</tr>
<tr>
<td>46KB225—Fancy</td>
<td>$18.75</td>
</tr>
<tr>
<td>46KB226—Fancy</td>
<td>$18.75</td>
</tr>
</tbody>
</table>

State measurements. See size scale at top of page. Shipping weight, 6% pounds. Smart, ultrasophisticate fancy weaves are the latest development in men's fashion. They are most popular. While the color and design may not appeal to everyone, the fabric always seems to be in style. Flannel suit—easy to care for.***

For Measurings, See Page 246.

Setting the Pace for Three New and Yesteryear

<table>
<thead>
<tr>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>46KB200—Fancy</td>
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<tr>
<td>46KB201—Same as 46KB200</td>
<td>$15.35</td>
</tr>
<tr>
<td>Trousers</td>
<td></td>
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</table>

State measurements. See size scale at top of page.***

Two Choice Patterns

<table>
<thead>
<tr>
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<td>46KB216—Diamond Weave Woven</td>
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</tr>
<tr>
<td>46KB217—Diamond Weave Woven</td>
<td>$16.95</td>
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</tbody>
</table>

State measurements. See size scale at top of page.***

Boys' Senior

Reaches New High in Value

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>46KB218—Striped Dark</td>
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</tr>
<tr>
<td>46KB221—Same as 46KB218</td>
<td>$18.25</td>
</tr>
<tr>
<td>Trousers</td>
<td></td>
</tr>
</tbody>
</table>

State measurements. See size scale at top of page.***

An All Wool Melton Overcoat for Only $8.50

Although this is our lowest priced overcoat for high school students, you'll find value enough here. We are offering larger sizes than in our "Great Store for Men." That's why we built this coat up to a standard and not down to a price. Good quality wool, all wool overcoat—warm as well as long wearing. Strongly tailored, excellently tailored. Two 1977 winter colors. Worth much more in value. Price, 6% pounds.

One of Our Special Offers

Double Breasted Suit

A blue suit with twin sets of shoulder, good for suits selling for more money. Flannel suit—easy to care for.***

For Measurings, See Page 246.

For Boys' Shoes and Coats, See Pages 238 and 324.

New Index and Information Pages 542 to 570

V-81
MEN'S HIGH GRADE FANCY COLORED SILK NECKWEAR.

we sell you silk bowes that others ask 20c for. For 10c we sell neckwear that everyone else charges 35c or more.

always state color you prefer and order by number.

illustrations show the styles only. we furnish them in a variety of patterns and colorings. all the very latest and most up to date.

if by mail, postage extra, on all neckwear, each 2 cents.

latest up to date patterns.

prices less than wholesale.

just give us an idea of coloring wanted and if you like small, medium or large patterns.

all made of fine silks.
1930

During the 1930's the effects of the depression were reflected in the fashions of the day. Unemployment rose to an all-time high; wages fell to an all-time low. Resources were used for survival of the individual and the family. In times such as these, fashions were less extravagant and more practical. It is often said that in times of hardship hemlines come down. It may not always apply, but it seemed to in the 1930's.

The 1930's was the era of the "hand-me-down". That had always been the rule for thrifty families but now it became more fashionable. Children rarely had new store-bought clothing. Mothers worked hard to cut down and remake adult garments into wearable items for the family. "Depression babies had layettes sewn from sugar sacks; school children often wore underwear embellished with the trademarks of Pillsbury's or Robin Hood flour." (History of Costume by Rachel H. Kempker)

It was during the Depression that classic suits and dresses were popularized. Clothes had to last and stay stylish longer, so classic lines and sensible tailored suits were favorites. The shirtwaist dress was a classic that came from this time period.

The feminine ideal changed from that of the swinging flapper to the subdued, wholesome girl next door. The rouged knee of the 20's was covered with a longer, more modest skirt. The bust was rounded again, but not emphasized; the waist was back in its normal position. The overall effect was one of modesty, sensibility, and a general no-nonsense attitude toward life.

Fashion highlights of the times included separate skirts and blouses. A white blouse was a very important part of the wardrobe for the working woman or student. A short, boxy-styled jacket or coat was very popular and pockets both real and faux were used for decoration as well as function.

For evening and dress occasions the "bias cut" gowns were sensational. They hugged the body's natural curves and flared beautifully at the bottom. Fabrics were soft as were the colors; higher heels were worn with longer skirts.

Costume jewelry was fashionable (originally brought in vogue by Chanel). Pearls were worn with jumpers and blouses; the twin set (sweater over sweater) was the hallmark of the well brought-up middle class girl.

Cosmetics in natural tones were used more widely and were more skillfully applied than previously. Lipstick was introduced. Cosmetics were carried in a handbag; lipstick
and powder (from the powder compact, then called a flapjack), were applied in public. This was not, however, a practice indulged in by well-mannered girls.

Hats, veils, chenille nets (called snoods – these were like hairnets that pulled the hair back from the front of the face) were fashionable. Many designs were worn perched on the front of the head, often over one eye. A strap at the back held such hats in place. Some women began to wear bright scarves, tied under the chin, in place of a hat.

"Finally, it was the personal style of certain stars that influenced fashion most of all. Attention to actresses' offstage clothing probably reached its fever pitch with the ensembles created for Gloria Swanson. In the 1930's Garbo's slouch hat and Katharine Hepburn's lean, loose trousers and Joan Crawford's ankle-strap shoes were all trend setters. But few actresses were as eccentric or as influential in their appearance as Marlene Dietrich." (Fashion, a Mirror of History). In 1933, in Paris, the Parisians were bewildered by her practice of going about in men's clothing. The chief of police tried to run her out of town!

Hemlines in the 1930's went down and down again. By the end of the 1930's, fashion seemed to stand still in the shadow of the impending war.
A stunning creation of rayon cotton crepe. This is the length and has lace in the sleeves which are puffed by elastic and shirred at the top. Neckline is softened by ruched in front melting into folk and heightened by a self flower. Skirt is scayed and flared in back with waist seamings to the front only. Incredible tailoring considering the price of the garments originally. Value $450 500.

All silk crepe-back satin, fine lace over an eggshell lining forming a rather in genious drop-shouldered, star pointed yoke. Shirred sleeves held puffed by the lining. Covered buttons, rhinestone pins, belt has slide. Provocative. Value $600 750.

1930

The capelet was another distinguishing feature of the 30's clothes. This dress is of silk crepe satin, which shimmered in the light. White undercapelets and flower trim set off the sleek simplicity of the gown. Another dramatic dress dress essentially languorous in feeling. Value $600 750.
"Recorded," says Fret, and we gaze with admiration upon a coat made from heavy silk jersey. Though it is pearl gray it is sufficiently sophisticated to have a coral jersey lining and embroidery, also exquisitely carved coral buttons.

Evette solved the problem of "what to wear" on an excursion when he originated this costume of steel blue and white cloth. When the sun is warm the cape can hang off the shoulders, but when it becomes chilly can button to form a jacket.

The frock is gray chiffon, but so numerous are the motifs of white lace scattered over it that by the time the hem is reached the chiffon has quite disappeared. Ribbons of old rose tie the sleeveless jacket, which is banded with chinchilla.
Esté selects velvet, chiffon and chinchilla for a gray indoor frock that he names "Dans la Brume". However, a light shines through the mit, for the belt is exquisitely embroidered in threads of silver, blue, gray and orange.

One need not shudder at the chilly winds of mid-winter if clad in this warm taffeta that Esté designs of blue velvet with a facing of white cloth. For extra warmth, he adds an ermine scarf and inlays its ends with large checks of otter.

When "Loin de la Cité" Esté suggests a wrap of white cloth that is unique in its trimming, for all edges are painted, and through the cut-out motifs may be seen the lining of delft blue cloth. Artistically carved are the Oriental buttons!
To wear under the charming wrap above is a gown that uses two squares of gray silk crêpe for the skirt and a rhombus-shaped piece of white satin for the bodice. The edges of the bodice are picoted with old gold, and from each hip swings a long gold tassel. The gray satin turban worn with the costume is embroidered with old gold to match the sleeves.

When we first looked at this afternoon wrap we thought it one of the loveliest things Erte ever designed for us — and we still think so. It is of gray satin, cut into four rectangles, with their corners rolled over a ruffled collar of gray fox. The edges of the satin are picoted with gold, and gold embroidery is on the sleeves.
These three right dresses: 1935. Cape effects were widely used in 1935-1936 and 1937. Dresses of this type as shown in this 1935 advertisement were designed for the woman who was "36 or more", on up to size 50. Dresses of this type range $95-155 if short, long gowns range $175-200. Dresses of this era are beginning to be avidly sought after.
1940

World War II caught many people by surprise; for many, the reality of war dictated the fashion they would wear. The average person wore what was appropriate and what was available. Austerity became fashionable.

The Wartime Production Board, a branch of the U. S. Government, issued a directive, L85, which restricted the manufacture of clothing. Ruffles were forbidden. Only one pocket per blouse or shirt was allowed. Hems could be no deeper than 2 inches and the widest part of the hem of a dress could not exceed 72 inches. Hemlines rose and leveled off just below the knee.

In men's clothing, cuffs were eliminated along with vests, 2 pant suits, patch pockets, cloth belts, pleats and jacket backs with pleats.

Skirts, blouses, and sweaters were worn by all females. With the fashion industry closed down by the war in Europe, the U.S. was left to its own designers for fashion direction. The designers turned to the military for inspiration.

The Eisenhower jacket made fashion history as it was adopted for civilian use. The shoulders were roomy and comfortable. The "bomber jacket" was based on the Air Corps flying coat made of leather with knit wrist cuffs to keep out the wind. It was usually lined with alpaca fur. The Montgomery beret was the inspiration for hats. Elastic could not be used so a close fitting hat was the sensible choice.

Women began to wear pants as the practical dress for work in industry. It was not too long before pants were popular outside the work place as a comfortable casual fashion. Stockings, which were not required under pants, were expensive and usually not available. Eisenhower jackets were popular and were worn with pants or with a skirt and blouse.

Joan Crawford's squared shoulders speak for the time. The shoulder was wide and padded. The fashion was very manly and the fabric was sensible tweed. Suit dresses were very popular and saddle stitching was a favorite trim.

Men were wearing colors that reflected the time. Khaki and other muted colors were popular.

In 1947 a young French designer by the name of Christian Dior launched what he called "The New Look". The war was over, the men had returned home, and The New Look gave women a softer, more feminine look and curve. This look was stylish, elegant, and reflected the opposite of wartime restrictions. The hemlines fell to just above the ankle and skirts were incredibly full. Yards and yards of fabric were used as well
as petticoats with crinoline and flounces of lace. The shoulder pad was dropped with a thud and the sloping, soft shoulder replaced the squared, manly look. The bustline was accented; the waistline was high and cinched in again.

The silhouette for the late 30's - late 40's was the inverted triangle; broad shoulders and thin hips.
ds Finest Quality

3 STYLE ASSURANCE

a popular perennial with a new
ved of lustrous, imported finely
d. Richly trimmed with a pleated
nd flattering mesh veil. Nicely
ribbon hat band for secure fit.
a simplicity of line that is right
a youthful air attractive to every
five smart colors.

in Coffee, Gay Fuchsia—all with
nary veil.
size state color.

heads 21½ to 23 inches. 5.96

imported, lustrous, finely sewn.
Marvelously feminine Hat dele-
tscope crown and trimmed with

finished with dainty grosgrain
 shaped net insert at back. A hat
es flair to lend charm and en-

th white flowers. Black with
with chartreuse. Shipping weight

ads 21½ to 23½ inches. 10.00

on, charmingly designed with
red of lustrous, finely sewn Im-
gracefully high telescope crown

and a soldierly line at White.

a swirl of mesh veil adds a sen-

smartsness. You'll find this new
ily flattering suit companion and

bly tailored afternoon points.

ribbon: Brown with chartreuse,

Grey with navy; White with navy. Shri-
Dainty lace twin panels grace a
use. Drawstring neckline is gathered
tied. White only. Hand washable.
6, 36-inch bust. Read How to Mea-
sure on Page 64. Shipping weight 5 oz.

Dainty Lace Ruffle trim the turned back collar. Flattering
V-neck accented with a shoestring bow. Softly styled in
sheer White Rayon Ninfon, with button front closing, full
button-banded sleeves. Hand washable.
Misses' Sizes: 32, 34, 36, 38-inch bust. Read How to Mea-
sure on Page 64. Shipping weight 6 oz.
SA 4918—White Blouse. State size wanted in order. 2.90

Graceful Sheers

[Image of models wearing clothes]

Jewel-Accessory Neckline top rows of meticulous tucking.
Button back closing. In sheer White Rayon Ninfon, plain or
dotted, whichever is available. Hand washable.
Misses' Sizes: 32, 34, 36, 38-inch bust. Read How to Mea-
sure for Blouses on Page 64. Shipping weight 6 oz.
SA 4911—White Blouse. State size wanted in order. 2.70

Pretty Ruffled Yoke on a most flattering, feminine style.
Frosty White Rayon Ninfon, with black ribbon laced
through the drawstring neckline, the ruffled wrists of the
billow sleeves. Hand washable (remove ribbon first).
Misses' Sizes: 32, 34, 36, 38-inch bust. Read How to Mea-
sure on Page 64. Shipping weight 8 oz.
SA 4914—White Blouse. State size wanted in order. 4.49

1946

Smoothing Bow Smoothie. A bright young newcomer to
your casual blouse collection. Smooth-lying, bayah collar,
perily tied with a shoestring bow, shirred at neckline for
front fullness. It's short-sleeved, with trimly buttoned front. Cool for Sumner in frosty White Rayon Ninfon (plain or
black dotted), whichever is available. Hand washable.
DIPLOMAT - SNAP BRIM, WIDE BAND

SUMMER WEIGHT HARE FUR FELT. The mellow Hare's Fur is hand finished with a surise and is extremely pliable. It's water-spot resistant too. That you can wear it the year round. The Diplomat is a perennial for the conservative style lines. Suitable for all occasions by men of good taste. You'll wear it with confidence because it's stain resistant. Cord and button trim. Rayon lined.

1. Gray, Oxford (dark) Gray or Havana (medium dark) Brown. 2. Weight 2 lbs. Size size and color in your order. 8.50

HE SOUTHWEST; MEDIUM WEIGHT

THE SOUTHWEST - MEDIUM WEIGHT

LIGHTWEIGHT

THE SOUTHWEST - LIGHTWEIGHT

THE EXECUTIVE - MEDIUM EDGE-BINDING, WIDE BAND

BRENT 3-STAR MEDIUM WEIGHT HARE FUR FELT with Reversed Type Brim Binding. A Hat with a smart, new style note - reversed French binding in a matching color. The lower side of the trim binding is slightly wider than the upper side to keep the trim edges of the hat soft, tailored finish - and a graceful curve to the brim. Handsomely finished in supple, long-wearing Hare Fur treated to make it water-spot resistant. The Executive is designed particularly for average-to-full sized heads. A Conformatic Comfort in a wide-brimmed, proportionate 3¼-inch brim and wide 3½-inch hand. The Conformatic Comfort cushions the hat on your head and guards against stains. For a complete story of the Conformatic comfort, please see bottom of this page. Finished with an attractive cord and button trim. Lined with lustrous Rayon.

Colors: (a) Pearl (b) Gray, Banker's (medium dark) Gray, Grayblue (medium blue), Brown. Regular Size: 6 3/4 to 7 1/4. See Size Scale, facing page. 8.50

V-98 Shipping weight 2 lbs. Size size and color wanted in your order.
Men's Casual Jackets for Year-round Wear

WOOL SUEDE CLOTH

A two-tone combination, pictured next, select quality of 100% Virgin wool, backed with mohair, styled especially for casual wear. The collar and cuffs are in cashmere, and the jacket has a matching sweater and shirt. Sizes: S, M, L, XL. Cotton, wool. Weight: 1 lb. 14 oz. 

GOOD ALL WOOL 2-TONE JACKET

Good: Smart two-tone model as pictured above except the 3" welts are in cashmere, the lining is in a matching fabric, and the collar is of 100% Virgin wool. Sizes: S, M, L, XL. Weight: 1 lb. 14 oz. 

TE ALL WOOL JACKET

BETTER VIRGIN WOOL V-99 JACKET

BETTER VJTERN WOOL V-99 JACKET

100% VIRGIN WOOL 2-PC. ENSEMBLE

Ultimate 2 pc. Casual suit consisting of our best quality twill jacket and Gaberdine slacks. Both are of high quality 100% Virgin wool. The jacket is lined in cashmere, the slacks have a smooth, even finish and a full bottom. Colors: Medium Blue, Medium Brown. Sizes: S, M, L, XL. 

JACKET ABOVE SOLD SEPARATELY


Price:

- Wool Suede Cloth: $8.95
- Good All Wool 2-Tone Jacket: $8.95
- Better Virgin Wool V-99 Jacket: $21.50
WOOL AND RAYON TWEED COAT

- Quality. Popular Harrington Tweed, a mixture of 15% Silk, 35% rayon, and 5% Wool. Reprocessed, 25% Rayon, 85% Wool. Carefully tailored for long life and proper fit. Four-point rear-draped construction, lining in yoke and sleeves.
- Medium Blue or Medium Brown.
- Regular: 36 to 48 in chest. Sizes 36 to 48; Short: 34 to 46 in chest. Sizes 34 to 44. Use Men's Clothing Order Blank, Page 999.
- 1939—Coat, Suit, wt. 2 lbs. 14 oz. State: color. $11.75

ALL WOOL GLEN PLAID COAT

- Quality. Popular bold Glen Plaid, an excellent pattern for sport wear. A blend of 75% Wool, 25% rayon, 25% Wool. 100% Reprocessed Wool. 75% Rayon, 25% Wool, well tailored, sturdy inner construction. Yoke and sleeves neatly lined.
- Colors: Medium Blue or Medium Brown.
- Sizes: Regular: 34 to 44 in chest; Sizes 34 to 44; Short: 34 to 42. Use Men's Clothing Order Blank, Page 999.
- MA 1949—Coat, Suit, wt. 2 lbs. 14 oz. State: color. $11.75

100% VIRGIN WOOL TWEED COAT

- Quality. Same model as above but of finer, longer-staple 100% Virgin Wool Harrington Tweed. Expert tailoring over sturdy inner construction ensures the long wear and shape of this handsome Single Breasted Sport Coat. Four-point rear-draped construction, lining in yoke and sleeves.
- Colors: Medium Blue or Medium Brown.
- Sizes: Regular: 36 to 46 in chest. Sizes 36 to 46. Use Men's Clothing Order Blank, Page 999.

VIRGIN WOOL GLEN PLAID COAT

- Quality. A new, more durable Glen Plaid in a fine 100% Virgin Wool V-style Single Breasted Coat has the many qualities of more expensive coats and shape. Yoke and sleeves neatly lined.
- Colors: Medium Blue or Medium Brown.
- Sizes: Regular: 36 to 46 in chest; Sizes 36 to 46. Use Men's Clothing Order Blank, Page 999.

ALL WOOL SHETLAND TYPE

- Quality. 100% Virgin Wool versatile Coat type wear. Solid colors, proper for both sport and dress. Carefully tailored and sturdy inner construction. Quality lining in yoke and sleeves.
- Colors: Chestnut Brown, Camel Tan, or Medium Fawn. Sizes: Regular: 34 to 46 in chest. Sizes 34 to 46. Use Men's Clothing Order Blank, Page 999.
- MA 1949—Coat, Suit, wt. 2 lbs. 14 oz. State: color. $11.75

VIRGIN WOOL SUED CLOTH

- Quality. Smooth, rich-looking 100% Virgin Wool in popular plain shades. This neat cut features expert tailoring and finishing details. Sport coat, lining contrast. Slightly built for better balance in yoke and sleeves carefully lined.
- Colors: Chestnut Brown, Camel Tan, or Medium Fawn. Sizes: Regular: 34 to 46 in chest. Sizes 34 to 46. Use Men's Clothing Order Blank, Page 999.
Cool, Comfortable Tropical Worsteads

For Summer comfort Ward's offer these 100% Virgin Wool Tropical Worsteads in single and double breasted models. Laboratory tests prove that Tropical Worstead is one of the coolest of man's suit fabrics available, in fact cooler than many lighter weight washable fabrics. Its smooth finish, porous weave and insulating qualities make an ideal suit for wear in hot weather. Because of its crisp, hard finished surface it will also long wear and hold a good press.

All Ward's Tropical Worsteads are cold-water washable V-101 that gives added body and life to the cloth and prevents shrinkage from dry cleaning. Coat bodies and garments are lined with high quality lustrous Rayon. For further details of tailoring, sizes and colors, see our full preparations below.
V-103

Ideal Suit for All-Purpose Wear... Your Lavish Color Field in a superb 100% Virgin Wool Waxed Finish. Classic blazer and skirt ensemble is kind to all figures, but not so flabby as to make them look fat. It has the feminine, subtle lines. Smooth back lining, plays up the feminine feel of this neat pin stripe suit in a fine textured wool. 100% Virgin Wool Waxed. Priced at a carefully worked out price to produce a real saving for you.
15 from California

Flocked and Shantung plus felt Skirts. A Summer sun protection without the skirt can wear in the midriff envelopes with the skirt, er and Spun Biesch Fabrics, a lightweight but sturdy woven fabric easily. Attractively designed Flocked has a graceful, epauletted 1-corded front bow. Full cut Shantung have 2 front knit pleats, draped sleeves. Preface dress Skirt buttons down the back to hemline, pinked seam. Wash separately by hand.


T Shirt, Size 12 to 18

<table>
<thead>
<tr>
<th>Size</th>
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<tr>
<td>Medium</td>
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V-104
Patent. Lizard and Smooth

HARELIPS GLEET GE Swirl Swirl... designed to flatter in genuine Black Patent leather, very Colleen or White Suède. Whimsy nailehead on the heel, covered platform look attractive and weightless. Patented elastic sole. 2-1/2 inch heel. Shiny and bright. 1/2 lb.

V-105

Width AA in Whole and Half Sizes: 6 to 9.
B in Whole and Half Sizes: 5 to 9.

FAIRLEIGH SHOE CO. N.Y.

HARLEIGH SPRING BOHEMIA. 1.


AA in Whole and Half Sizes: 6 to 9.
B in Whole and Half Sizes: 5 to 9.

HARLEIGH SPRING BOHEMIA. 2.

Platform slip-on. Pump. High-heeled shoe that covers your instep is perfect as a background for jumbo proportions up the front and down the sides. California constructed platform, leather covered, in the manner of a high-topped, cushioned pump. Rich leather laces, wonderful for those who don't wear stockings. Buckle on strap adds for comfort and fit. 1-1/2 inch heel. Flexible leather sole.
1950

Silhouette - Hourglass With an Elongated Lower Half

It began in 1947 with Christian Dior's New Look and was going strong in the 1950's! Shoulders were rounded as was the bust; waist nippers (girdles with corset-type waist cinches) were used to make the waist "improbably narrow". The hips were occasionally padded and the legs hidden under yards of beautiful fabrics. Silks, taffetas, failles in subdued afternoon colors or daytime colors such as aquamarine, powder blue, ice blue, and soft pinks and yellows were used.

Another phenomenon that began to develop in the late forties went into full bloom in the fifties. The emergence of the "teen-ager" who wanted a fashion separate and away from the adult fashion. The teen-age market was discovered and considered to be very lucrative to the fashion industry as well as to other markets. Seventeen magazine was published along with other youth magazines.

Blue jeans began in the forties but the teens of the fifties took them and ran with them! They were at first a bit baggy and rolled to the knee. They were worn with a man's shirt many sizes too large with the shirttails hanging out.

For school, teenagers wore pleated wool skirts with a matching or color coordinated sweater set. The bustline was sometimes padded; sometimes wired bras were worn that were rigid and usually gave an unnatural, uplifted appearance.

Circle skirts with appliques of poodles or telephones were popular with a blouse having a Peter Pan collar and a matching sweater. Saddle shoes with rolled down stockings were a must.

The "tough" crowd, sometimes call the "greasers" because of the greasy look to their slicked back hair, was seen in levies rolled up to the ankle with white socks. White T-shirts with sleeves rolled up and black leather jackets finished off the outfit. Almost always, the back jeans pocket sported a "rat tail" comb.

The sheath was the big news in the 1950's and in keeping with the times, it was an easy and comfortable style. Mother and daughter dresses were also a big fashion trend.

Gloves and hats were very important to the fashionable woman. The two piece suit of the 1950's for women was different from that of the 1940's. The jacket was short with a flare and a Peter Pan collar with double rows of buttons. The skirt was straight and fairly narrow. The shoulders were a bit on the sloping side and rounded. The square padded shoulders of the 1940's were gone.

The 1950 fashion for men could be summed up in the word "conservative". The trim, quiet look was in vogue. This was a distinct change from the late 1940's bright colors. Subtle and subdued tones of blue, brown, and gray took over. The most memorable fashion for men was the 1953 gray flannel suit.
Below: Simple, almost severe diamond-checked straight coat, typical of the designs of Pauline Trigère, known for styles that rarely go out of fashion, 1950.
Right: Black and white reversible coat by Trigère, 1956.
fresh without filling

Have a Pepsi

THE SAND, it isn't the sun, it isn't the sea, but the
who are the loveliest sight Nature has to offer
ies today.

such a pleasure to watch—the men so lean and
he women with their graceful, slender waists. Even age
ich less difference in their figures than it used to.

reason is a change in our way of living—
trend to lighter, less filling food and drink.

ola has kept up with this change. Today's Pepsi, reduced
never too sweet or heavy, refreshes without filling.

modern, the light refreshment. Have a Pepsi.

The Light refreshment.
1960

Silhouette - the A-Line

The 1960's was an incredible decade. It was a time of action, violence, protest, rebellion, experimentation, and counterculture. Dramatic events took place during this decade and dramatic changes in fashion occurred.

The 60-70's catered to the youth both in advertising and production in the clothing industry. Teenagers had money to spend (3.5 billion on apparel in 1965!!), and enjoyed keeping up with the latest trends. During these years two sets of fashion developed side by side: fashion for the young and fashion for the rest of society.

The "war babies" or Baby Boomers, infants born immediately after the war ended in 1945, were maturing. By 1960 teenagers were a powerful group. In France, by the 1960's, one-third of the population was under the age of 20. In the United States, fully one-half of the population was under 25. This enormous group of energetic young also had their own minds for fashion and were not dictated to by Paris or by anyone else.

There were three major movements during the 60's that helped to shape fashion:

First - The Civil Rights Movement sparked an impressive move to ethnic fashion. Blacks and whites alike found interest in the African colors and prints. Afro hairstyles were worn by most blacks and some whites used perms to get the Afro hairstyle. Some Afros could be measured at 3 inches above the scalp going straight up and straight out. Most were shorter and more natural looking. The expression of the day was "Black is Beautiful".

Second - The Women's Liberation Movement caused women to burn their bras and wear men's clothing. The "unisex" clothing, clothing worn by both sexes, is a result of this movement coupled with the sexual revolution that was taking place at the same time. Girls turned to pants because they preferred the long, clean, "liberating" line. Boys wore embroidered shirts and beads because peasant embroidery and bright colors offered a liberation from the notion of what had been masculine taste for 150 years.

Women's underwear went from wired bras or no bras at all, to stretchy elastic bras with little or no support. The tight 1950's girdles with garters and nylon stockings that ended mid-thigh, were knocked into history by the comfortable one-piece nylon panty hose.
Third - The Peace Movement (or anti-Vietnam War Movement). The Vietnam War was not anywhere as popular or supported at the two world wars had been. This war had the opposite effect on the country; instead of pulling the country together to save resources, the country was pulled apart. The hawks and doves took sides. The teenagers who revolted against the war and the "established" way of living, working, and etc., were called "hippies".

The hippie dress was a throw back to the beatniks of the 1950's. It was a casual, sometimes sloppy dress. The main focus was self-expression. Whatever you wanted to wear, you wore. The hippies were not a majority of the teenagers, it should be noted, although some of the fashions spilled into the mainstream teen fashion.

The most memorable fashion details of this era would have to be bell bottoms, mini-skirts, and platform shoes. Others, not to be forgotten, include the A-line skirt and dress, boots, and the "Mod Look" brought to the United States by the Beatles and other British musical groups.

It was called the "British invasion" but it wasn't a reference to the military, but rather an invasion of American culture. The music, fashion, hairstyles, and make-up, to name a few, were transferred across the Atlantic and took the 60's by storm.

The mini was one fashion that hit early in the 60's. It was the design of Mary Quant from Wales. She is regarded as the mother of the mini and high boots; shoulder bags and the "poor boy" sweater. "Pop" and "Mod" were terms also borrowed from the Britons to describe fashion of this time.

Another word used to describe the 60's is psychedelic. It was at least true for the colors and fabrics of that time. Floral patterns reflected the "flower power" theme of the hippie movement. Daisies, mums, and other flowers adorned everything from fabrics to wallpaper, from busses to vans. The colors were bright and bold.

The 60's opened with the simple A-line dress. Most dresses were very simple and so accessories were both expressive and bold.

Eyes were lined with black, shadowed with frosty white, and topped off with a full set of false eyelashes. Lips were painted light to white.

Twiggy was the top model. She was long and lean, which was a break from the fleshted Edwardian beauty seen in some form up through the 1950's.

Some fashion history writers have called this era the "Great Masquerade" and this description fits the time accurately!
Everything seemed to go. The length might be mini (mid-thigh), micro-mini (above the thigh), midi (mid-calf), or maxi (to the floor). Even mixing these lengths was fashionable; a mini skirt with a maxi coat or vest. Maxi coats and sweater coats were really practical in cold climates for the mini skirt wearer.

Another landmark of the 60's was the pants suit. "Women had attempted pants since the days of Mrs. Bloomer. Chanel, in the 1930's made them acceptable as sportswear and during the war years overall and jeans were a practical necessity. But trousers for women always had decided overtones of the resort or the assembly line. They had never been totally respectable." (A History of Costume, by Rachel H. Kemper)

A major fashion breakthrough of the late 60's was the tailored pants suit. It was seen everywhere and was chic, elegant, comfortable, and convenient, not to mention practical.
Advance Pattern 6959 • Scoop-neck blouse to wear inside your skirt or as an overblouse in black silk broadcloth for summer evenings. Advance Pattern 6456 • Matching eight-gore skirt.
Delicate pump in a black mat-finish Calcutta lizard. It has a slender mid-high heel, is outlined with a honey-toned calf. L. Miller.
SILHOUETTE  A-LINE

Fashions in the 70's were extremely flexible. Most people dressed to identify with their particular lifestyle rather than fit into any fashion mold sent from Paris or anywhere else. Man-made fibers had progressed due to the high tech of the day. Polyester, that had been developed as early as 1939 and shelved until after the war, was a very popular fiber. It was blended with natural fibers giving the fabric the advantages of both fiber groups.

Some men's suits were fashioned in 100% polyester and marketed as the wash and wear suit. It was called the "leisure suit" and had a brief moment in time. It was very casual with buttons down the front, patch pockets, and bell bottoms. It was comfortable and easy to care for, as well as being wrinkle-resistant.

Teen styles were extreme. Pants were worn skin tight; hip hugger pants and skirts were worn with hip belts; a wide bell bottom style was popular in pant legs and sleeves. In the early 70's cuffs on trouser style pants for both men and women were reintroduced.

Pant legs got wider and wider and were worn long enough to cover the shoe and scrape the floor. Platform shoes got higher and higher with very chunky heels.

The hippie influence was still seen in bright beads, embroidery on shirts, levi pants and jackets, and tie-dyed fabrics. Long hair was a hot topic; first seen as a sign of rebellion, and later accepted as fashionable, "in moderation". Sideburns were worn long; beards and moustaches were popular for both teenagers and their parents.

Hair for teenage girls....the longer and straighter the better. Orange juice and soup cans were recycled into curlers to straighten out hopelessly wavy or curly hair. If the cans didn't work, then girls tried to iron their hair straight! Full bangs were worn long enough to cover the eyebrows, but not long enough to merge with the false eyelashes!
designers' favorities. 
he is finally overcome, they had become
wrinkle-resistant, with all the difficulty
and the flexible and cased to be a novelty. 
Flexible and that had recently become a fashion
by the late sixties, knits had
really. The late sixties, knits had
sixties and, in particular, to the knits
the miracle fabrics of the fifties and
1970, issue of Esquire paid homage to
mean, which appeared in the October, 
that have gone before. "This slip-
that have gone before. "This slip-
dreamed of in all the eras of elegance
ь has won the wonder fabrics un-
comfort. The creativity of chemistry
line, it is the astonishing increase in
any other characteristics clothes in these
Kni. 
Kni. 
Kni.
Silhouette - The European V
(Broad Shoulders with a Narrow Hipline)

The fitness craze of the late 1970's brought a major change to the athletic clothing industry. Fleece was in; comfort and function were paramount. Men and women hit the gyms, spas, and athletic centers in droves creating a big market for athletic clothes that were not only functional but attractive and flattering. Lycra in bright colors worn with "leggings" and thick socks pushed down to the ankles in puddles, was the preferred fabric for aerobic exercises.

The old "gym shoe" was replaced with 100 or more different kinds of specialized sports shoes. Whatever you planned to do, there was a special shoe to do it in.

During the 1980's, many women continued in or joined the work force. In order to be taken seriously by some, women needed a better fashion image at the office. The "power suit" was designed. It was a broad-shouldered lapel jacket worn with a white or light colored blouse (feminine but not too sexy or lacy); a skirt was worn with the jacket. Pants were seen as too casual. The power color for the power suit could be navy, black, grey, burgundy, but not brown. Pump shoes were appropriate; not too high for the heels but not completely flat either.

Colors in women's dresses were very rich; fabrics were fluid and flowing. Rayon, improved by new technology during the 70's, was a very popular fabric. Ramie was a popular natural fabric added to cotton or acrylic for luster.

The oversized shirt, sweater, and sweatshirt look was in. Some were huge through the shoulders, bustline, and waist, and narrowed to the clutch the thighs. Some tops were worn long and belted.

Rock star, Madonna, released a video in 1985 wearing ripped jeans, lace, and a lacy bustier. That launched the camisole craze worn with jeans, pants, or skirts and jackets.

It would be hard to understand the woman of the 80's by looking at the fashions of the time. There were power suits on one hand and very sexy, frivolous fashions on the other. Don't forget the athletic attire and casual at-home clothes. This was the decade when women wanted it all; husband, children, career, and time for self expression. All of these needs required special clothes. Did I mention the Superman cape?

Shoulders were severely padded in the mid 80's. Shoulder pads appeared in everything; blouses, sweaters, robes, T-shirts, and dresses. Exaggerated lapels and flared jackets were also stylish.
In the mid 80's a "crest craze" hit putting crests or emblems on T-shirts, blouses, shoes, belts, and just about anything else. Shirts, sweatshirts, and sweaters were also emblazoned with logos of many different manufacturers. It appeared as free advertising space for many companies not in the clothing market as their main enterprise: to name a few; Coca Cola, Pepsi, and McDonalds.

Clothiers that marketed designer labels didn't hide them away on the inside not to be seen but rather embroidered the label, printed it or sewed it on the outside of the garment. People of the 80's seemed to have a fixation with labels--the right kind of labels, that is.

Pants in the 1980's reversed from the huge leg of the 70's to an ankle length pegged leg. The latter 80's saw very high waistlines, large yokes, and baggy legs (still pegged at the ankle).

Neon or Day Glo colors hit the fashion scene during the latter 80's in everything from T-shirt screen prints, shorts, tennis shoes, athletic wear of all kinds, to sunglasses and accessories.

The short tube dress was popular and became very tight and short before the end of the decade. This fashion was only tried out by the very thin and daring.

Designer jeans became even more popular and expensive. Those in vogue during this decade were: Calvin Klein, Jordache, Chic, Britannia, Levi Strauss, Gloria Vanderbilt, and Sassoon, just to name a few. The "Guess?" jeans hit store shelves in 1981 and were a big success. They were marketed by brothers from France and were priced around $55.

Girbauld, another French jean, cut small in the waist and a little roomier in the rise and legs, them narrowing at the ankle, were giving "Guess?" some more competition by the late 80's. Their price tag? $60-$80. (Levi Strauss would turn over in his grave.)

In Paris, many things began to change. Many haute couture designers began to tap the ready-to-wear market. Ann Klein launched its less expensive Ann Klein II label; Yves St. Laurent and Donna Karan, to name a few, made fortunes giving famous designer names to less expensive but good quality clothes.

Another change, this one for the worse, was a result of the AIDS crisis felt around the globe. More than a few venerable designers were taken by this fatal disease. Halston, Angel Estrads, and Perry Ellis were all its victims. Fashion houses in Paris and elsewhere in the world felt the loss severely.

Fashions in the 80's had a great sense of style and freedom. Almost anything worked; pants, skirts of all lengths, flat shoes, and heels reminiscent of the "stiletto" heel of the 50's. Style and simplicity were a continuing presence.
FASHION OF THE '80s

This was the action decade in which fashion became extremely versatile and offered men and women a variety of styles, fabrics, colors, and images.

1980 was the decade women were in transition. Lifestyles for families were changing, the economy was changing, more women entered and moved up within the work force and personal interests were varied. The fashion industry also underwent some important changes. The following are notable events of the fashion world in the '80s.

* The fashion industry became more international.
* Yves Saint Laurent became a public company.
* The first new Paris couture house in 20 years. (Christian Lacroix in 1987)
* AIDS thinned out many talented fashion designers.
* Many designers turned out up to 20 collections a year.
* Mass-market fashion and catalogs got much better.
* Couturiers decided to rip themselves off for a change and started a score of less expensive lines.
* Men and women spent time in the gym trying to double their strength and improve their bodies.
* Lycra stretchwear went from functional to fashionable, Reeboks became "public transport."
* The bodysuit made a comeback, focusing on a trim torso.
* Shoulders reached epic proportions, some like football players while waists and hips were trimmed in tight skirts, and stretch pants.
* Day-Glo Body Glove answered womens' request for walking and running wear.
* Jane Fonda creates designer sweats for her aerobic workouts.
* A less expensive Anne Klein II label is launched in 1982.
* Swatch watches hit big in 1983.
* Karl Lagerfeld takes over at Chanel in 1983.
* The first shows of Japanese designers in Paris provoked both controversy and acclaim in '81. Many of their designs were considered classic by the end of the decade.
* Karl Lagerfeld defined the whole fashion point of the 80's as spindly black leggings, or tights, with or without feet.
* Leggings paired up with big blazers, baggy sweaters, silk taffeta shirts, and sequined T-shirts.
* Black was a super power in the '80s. Black tight pants, flat black ballet slippers, and black dresses.
* First Benetton shop opens in the U.S.
* The Princess of Wales (Dianna) was the world's top cover girl.
* Gianfranco Ferre, the Italian former architect, was brought in to revive Christian Dior, bringing back glamour.
* Madonna released "like a Virgin"; ripped jeans, lace and bustiers became the rage. (1984)
* The early 80's were concerned with the environment, natural fabrics like cashmere and cotton were very popular. Real furs were banned or shunned by many.
* Later 80s brought a desire for man-made rayon and the acetates.
* T-shirts were printed with animal prints, Op art designs, puff paints, sequins and fringe.
* Ralph Lauren creates roughwear, extending his realm into the all American family, even accompanying them into the country.
* Calvin Klein elevated the simple shapes of T-shirts, blazers and sports clothes in to high style using the most luxurious silks, satins, and suedes.
* Women's fashion this decade has been a paradox of increased womanpower and the riot of sexy fashion. A cross between power dressing for work, but being approachable and feminine at home etc. Confusing eh?
* Giorgio Armani refined the suit, be it trousers or skirt, until it was as soft and fluid as a dress.
* Perry Ellis dies 1986
* American designers supplied fashion in the great sportswear traditions, from T-shirts to simple sweaters to country tweeds.
* 1989 Donna Karan creates her less expensive DKNY line.
* As the '80s drew to a close, personal rather than ready made style gained new value.
* Consumers are regarded as more sophisticated than any previous generation. Classic styles took over quick changing trendy fashion.
* Blue denim shirts and jeans, western details, jeans and blanket coats were great.
* The GAP expands and continues as a big supplier for casual, classic styled young fashions.
* Ethnic prints, nautical styles and country prints a big the last half of the decade.
* Men's ties sprouted floral pattern and bold bright colors.
* Shorts became a year 'round style using fabrics like denim and corduroy and are worn both by guys and gals.
Silhouette - ?????

Since the 1990's are just beginning, anyone can take a guess at the fashions we are in store for! Predictions, even when made by the experts, are sometimes wrong. The following predictions are from Vogue 1990, Elle 1990, and Glamour 1990 magazines.

"There are no rules anymore. One moment, clothes are stark and simple, the next lavishly decorated. Now day is night and night is day - with velvet adding verve to breakfast meetings, and sporty leggings giving dinner jackets a new kick. There's no method to the mania and no manual to get you through.

There is no universal hem length anymore. Everything is relative. The possibilities are endless. So maybe it was easier in the 50's when everyone had the same twinset and pearls. Even in the psychedelic 60's, the blue jeans and beads offered solace of a uniform. But by the time the 70's faded into the 80's, denim was part of the Ralph Lauren lifestyle, and there was a certain sameness to clothes everywhere. Power suits and Polo play clothes.

In the fax-paces 90's, the distinguishing feature is personal style."

Vogue, March 1990

"In the 90's, trends won't exist as we know them. What makes for style? Humor, confidence and intelligence", declares Norma Kamili.

Vogue, March 1990

A theme of concern for all of us in the 1990's is the environment, and this serious subject has been taken seriously by many in the fashion industry. From the April Elle magazine:

"We've got the greenhouse effect, polluted air, water and soul, not to mention acid rain and extreme natural disasters....There's tons of garbage and no place to put it, and we can kiss the rain forest good-bye if we don't stop its destruction now.

Recently...big names in the fashion and design world have also gotten involved in the effort to clean this place up and keep it that way."
Ecology is on everyone's mind and on some designers' clothes. From Body Glove, a swim wear designer, we read a slogan printed right on the collection: "Keep our ocean blue and our water clean". From Katherine Hamnett, a long-time environmentalist, comes the slogan on T-shirts, "Clean up or/Die", which pretty much says it all.

Franco Moschino, known for his outrageous and whimsical design, is another proponent of the message T-shirt. He urges us to "Save our Seas, Stop Acid Rain, Protect the Ozone Layer, and Stop Using the Ocean as a W.C.

ESPRIT, a large California-bases company, has created the Explore the Parts tote bag that can be used over and over, eliminating the need for plastic or paper bags. The theme is... "Have Taste, Don't Waste!" Inside the tote are words urging us not to trash the earth in the name of progress. ESPRIT also has children's T-shirts that carry the save-the-environment theme.

Patagonia sporting apparel wants to give something back to the earth. They sponsor recycling centers, use biodegradable packaging, and give 10% of its pre-tax profits to various environmental groups.

Burlington knitted fabrics has developed Green Vista, a collection of knitted fabrics that are made and packaged formaldehyde-free. Each garment made of Green Vista knits will carry a hangtag that gives a message to the consumer: "Congratulations. You've chosen a superior product that is gentler to the environment. This is a garment you can feel good about wearing."

Designers as far away as Kafue, Zambia are producing traditional African cloth that feature buffalos, elephants, and giraffes encircled by the slogan, "EXTINCTION IS FOREVER".

Many designers are working with natural fibers and avoiding "ecologically suspect" synthetics. Some feel it is difficult for fashion designers to be "politically correct" since many chemicals harmful to; t the delicate balance of nature are used to manufacture fabric.

(Statements and phrases in quotation marks are from Glamour, April 1990, and Elle, March 1990.)

At the couture showings in Paris and London for 1990, the silhouette seemed to be in "mid-change", the exaggerated shoulders of the 80's was softening, but a new silhouette has not emerged. The look was softer and more feminine, Even men's clothing saw pastel colors and in New Your, floral patterns for men were the latest.