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A SURVEY OF FASHION TRENDS IN WOMEN'S SHOES IN

THE UNITED STATES.

JULY, 1914 - FEBRUARY, 1943

By  
Bettie Cabell

An abstract of a thesis submitted to the faculty of the University of North Carolina in partial fulfillment of the requirements for the degree of Master of Science in the Department of Home Economics.

Woman's College

University of North Carolina

1943

ABSTRACT OF THESIS

BETTIE CABELL. A Survey of Fashion Trends in Women's Shoes in the United States, July, 1914 - February, 1943. (Under the direction of HARRIET A NAUMANN.)

This study was undertaken to survey fashion trends in women's shoes. The period over which the study was made covers the time from the early years of the First World War through the announcement of shoe rationing after the entrance of the United States into the Second World War.

Information was obtained through a survey of advertising matter from selected issues of the New York Times supplemented by individual interviews. From this information the writer concludes that the status of the shoe in the costume wardrobe changed from the position of a mere necessity to that of an important accessory.

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Approved by:

*Harriet Naussman*  
Adviser

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B. C.

Greensboro, North Carolina

May 5, 1943

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CHAPTER I  
INTRODUCTION

For some time the writer has been interested in the subject of woman's clothing and especially in shoes which, at present, are an important part of a woman's wardrobe. Has it always been thus? How important was the shoe in a woman's wardrobe during the First World War? What has influenced the changes that may have occurred in the status of the shoe between the First and Second World Wars? To secure information which would help her answer these questions was the writer's objective. Therefore, the purpose of this investigation was to survey fashion trends in women's shoes in the United States since 1914 as they were influenced by factors which might develop from the study.

Newspaper advertising was selected as the source material for making this survey. It seemed desirable to use a publication of wide circulation reaching a large number of middle class consumers in all parts of the country. The New York Times met these requirements and was the best source of recurrent advertisements covering the entire period that was available to the writer.

The Boot and Shoe Recorder and Woman's Wear Daily were eliminated because they are trade publications. The fashion magazines, Vogue and Harper's Bazaar, seemed undesirable as source material because their circulation is considerably less than that of the New York Times, and their chief appeal is to the consumer on a rather high income level.

The Sunday editions of the October and March issues which contained the fashion previews, and the January and July issues which carried

seasonal sales advertising were used in making this survey. Supplementary information was obtained from individual interviews with persons in the fields of designing, manufacturing, advertising, fashion writing, buying, and retailing.

The shoes used in the discussion were chosen on the basis of their recurrence in advertisements through more than one season, either in their basic form or because they seemed to be forerunners of new designs and styles.

As the survey progressed, it became apparent that certain trends in shoe fashions developed and then either disappeared completely or merged with new and more dominant ones. To indicate the years when the transitional periods occurred, the writer decided to divide the material into chapters covering the three most important developments in fashion trends in women's shoes from the beginning of the First World War through the announcement of shoe rationing after the entrance of the United States into the Second World War.

A Review of Literature has been omitted because only a limited number of references were made to shoes from 1914 to 1943 in the available publications.

CHAPTER II  
THE "NECESSITY" AGE

1914 - 1919

As a prelude to the "Necessity Age", one must reach back into the immediate past where there lies embedded a background of significant data.

In the eighteenth century France had assumed dictatorship in matters of dress. The period of the Louis' was an extravagant and gay era during which the political leaders and rulers promoted fashion in order to stimulate interest in art and industry.<sup>1</sup> Marie Antoinette set the fashions, and the court followed the Queen.<sup>2</sup> The French Revolution swept away the extravagance and splendor of the kings and their courts.<sup>3</sup> All classes began mingling either through love of a common cause--equal rights for all--or through fear of being beheaded. Under Napoleon everyday life became more stable: merchants and shop keepers began to make fortunes; the working classes began to feel their power and to demand consideration; and the common people who, heretofore, had not had time or money for fashion began to recognize it and to follow its dictates.<sup>4</sup>

With the rise of the common people, the French couture came into being. Designs were created by Worth, Doucet, Paquin, Redfern, and Premet, who made a business of fashion.<sup>5</sup> They designed costumes and

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<sup>1</sup>Paul Nystrom, Economics of Fashion (New York: The Ronald Press, 1928), p.169.

<sup>2</sup>Elizabeth Sage, A Study of Costume (New York: Scribner, 1926), p.186.

<sup>3</sup>Ibid., p.151.

<sup>4</sup>Ibid., p.172.

<sup>5</sup>Nystrom, op. cit., pp. 203-224.

sold them to leaders of society or the stage throughout the nineteenth and into the twentieth century. A fashion introduced by a well known figure was assured of a successful future.

Through the chaos and confusion of the First World War, France reigned supreme in the world of women's fashions.<sup>6</sup> Designs in clothing, hats, and shoes created in France were exported and copied by stylists over most of the world. In fashion, France decreed, the world accepted, and twentieth century Americans were no exception to those who paid her deference.<sup>7</sup>

In America, before 1860 most of the shoes worn by women were made by hand. Frequently they were made of home-cured leathers or scraps of material left over from dresses. The fabric shoes were made at home, the leather ones by the local cobbler. The War Between the States was instrumental in effecting mass production through the necessity of manufacturing clothing in large quantities for the soldiers in the Union Army.<sup>8</sup> After the Civil War, the manufacture of boots and oxfords was taken over by the factories already established, but the low pumps for formal wear were left to the hand craftsman who often made exact copies of French models, the originals of which were worn by the moneyed aristocracy of the United States, the Astors, Vandébilts, and Goulds. Such families, known as the Four Hundred, ruled this country socially and could

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<sup>6</sup>Morris De Camp Crawford, The Ways of Fashion (New York: Putnam, 1941), p.8.

<sup>7</sup>Nystrom, op. cit., p.169.

<sup>8</sup>William Henry Dooley, Economics of Clothing and Textiles (New York: Heath, 1934), p.236.

well afford French importations. Their costumes, including shoes, were often imported from France. A great deal of thought was given to getting long, narrow shoes which were considered aristocratic, and very little thought was given to getting a good fit.<sup>9</sup> Most of the French models were plain pumps,<sup>10</sup> but a few used for evening had a strap which extended from under the instep to hold the shoe in place while dancing. (Figure 1)

In 1914 most skirts nearly swept the ground; consequently very little attention was paid to the shoes for everyday wear. There were high shoes of the button or lace types, commonly referred to as boots, for winter, and low shoes or oxfords, for summer. (Figures 2, 3, 4) A low, open-top shoe called a pump was worn the year around for dress. (Figure 5) The boots and oxfords were considered only as necessities, but the pump received more attention and in order to be really fashionable had to be imported from France.

Women's shoe designs were following the same lines as they had been following over a period of years. Boots were definitely worn for utilitarian purposes, and even though attempts were made to decorate them and make them more attractive, they were still heavy and awkward in appearance. They had a long toe, a narrow vamp, and either a low, broad heel for everyday, or a high, shaped heel for dress. The long toe probably had its antecedents in the fourteenth century when the shoe worn by the nobility was the *poulaine*.<sup>11</sup> Throughout the following centuries the pointed toe re-

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<sup>9</sup>Louis P. Haight, Foot Trouble and the Evolution of Footwear (Muskegon, Michigan: —, 1921), p.18.

<sup>10</sup>New York Times, October 4, 1914, Sec. 6, p.6.

<sup>11</sup>A long, pointed shoe worn in medieval times.



Figure 1  
STRAP PUMP

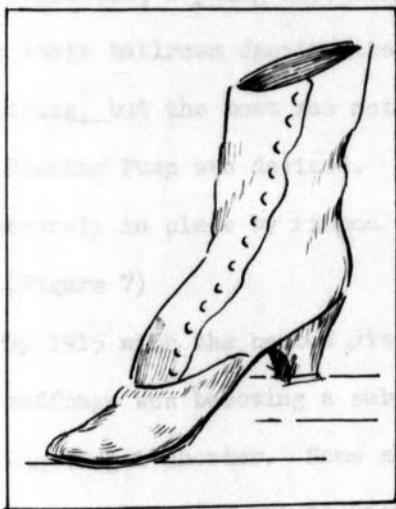


Figure 2  
BUTTON BOOT

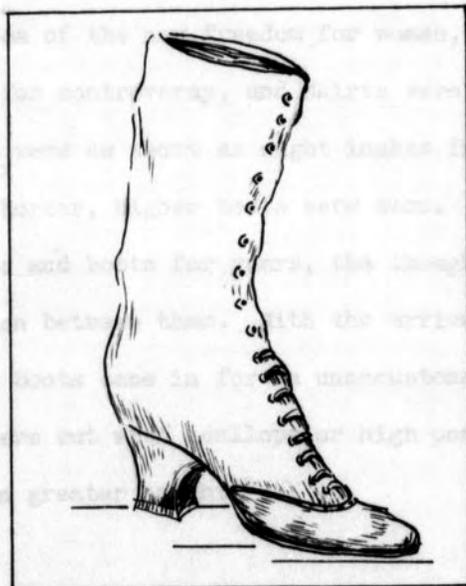


Figure 3  
LACE BOOT

curred, and in the early twentieth century the toe of the long vamp was the only part of the shoe that showed from under the skirt. A typical boot was the English walking shoe. It was a flat-soled, flat-heeled, high-laced boot, not a thing of beauty, but a sensible, useful shoe.<sup>12</sup>

Apparently the most popular dress shoe of 1914 was the Colonial pump, a low, long-vamp shoe with a tongue frequently held in place with a large buckle. (Figure 6) This shoe was apparently a direct descendant of the shoes worn by the Pilgrim Fathers in New England. About the time of the First World War, a young American couple, Irene and Vernon Castle, were making their ballroom dancing the talk of Paris. Irene Castle wore boots for dancing, but the boot was not adaptable to the whirling tango, so a Tango Dancing Pump was devised. This shoe was a three-eyelet, oxford type held securely in place by ribbon strappings around the ankle and lower calf. (Figure 7)

By 1915 with the heated discussion of the new freedom for women, woman suffrage was becoming a subject for controversy, and skirts were beginning to get shorter. Some skirts were as short as eight inches from the ground, and as the skirts became shorter, higher boots were worn. Since there had been an overlapping of skirts and boots for years, the thought must have been to maintain some relation between them. With the arrival of the shorter skirts, the tops of the boots came in for an unaccustomed amount of attention. Often the tops were cut with scallops or high peaks in front to give the appearance of even greater height.

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<sup>12</sup>New York Times, October 4, 1914, Sec. 6, p. 6.



Figure 4  
OXFORD

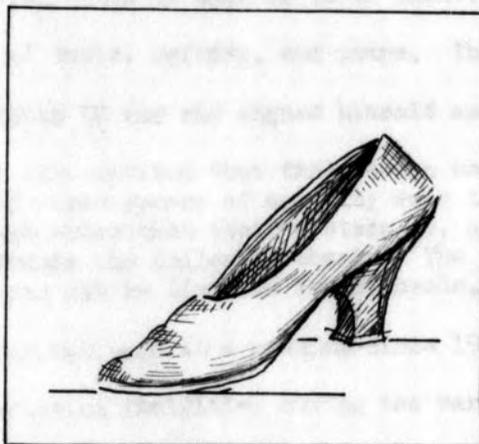


Figure 5  
DRESS PUMP



Figure 6  
COLONIAL PUMP

Some boots laced up the inside in order to preserve a smooth, unbroken line between the boot and skirt.<sup>13</sup> One very fancy boot was cut out in front from a top strap around the calf to the vamp.<sup>14</sup> This shoe was a departure from the regulation lace and button types and must have been for dress use. This may have been a forerunner of the cut-out shoes or it may have been a step in the direction of low shoes for year round wear. (Figures 8, 9)

French heels were the popular heels of 1915. They were slender, shaped heels, often as much as three inches in height, and were used on all types of boots, oxfords, and pumps. The following is taken from a letter written by one who signed himself as "Humanity Lover":

... I have noticed that those women who wish to extend their sphere of activity wear the same foolish shoes that their sisters do, and I beg to advance the following thesis: The efficient life can not be lived on French heels.<sup>15</sup>

Leather had been at a premium since 1914 because of the shortage of transportation facilities during the war. With the quantity of leather demanded, the extremely high boots were becoming costly, selling for as much as thirty-five to forty-five dollars a pair.<sup>16</sup> It was during this time that cloth-top boots became very popular. Woven fabrics also came into common use as materials for low shoes; satin, damask, brocade, vel-

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<sup>13</sup>Personal Interview with Doris Beechman, February, 1943.

<sup>14</sup>New York Times, November 14, 1915, Picture Sec., p.12.

<sup>15</sup>Ibid., March 28, 1915, Sec. 8, p.3.

<sup>16</sup>Personal Interview with Doris Beechman, February, 1942.

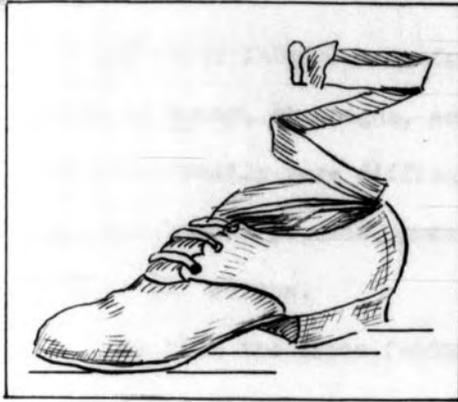


Figure 7  
TANGO PUMP



Figure 8  
STRAP BOOT

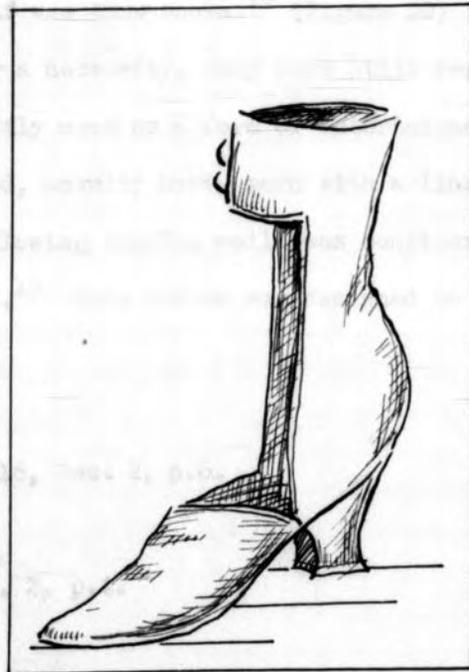


Figure 9  
OPEN-FRONT BOOT

vet and other fabrics were frequently seen. Light coloured leathers, known as honey, champagne, or blonde, were imported from Europe and Asia and consequently were difficult to obtain. Bandings of these light coloured leathers became popular, possibly in order to satisfy the demand and to utilize all scraps.

By 1916 the shoes featured ranged in style from conservative to extreme. A slipper advertised as being conservative was made of bronze kid with elaborate bead work on the toes. The more extreme styles had such features as spotted calf tops or red roses painted on the French heels.<sup>17</sup>

A few sport shoes were appearing in the advertisements at this time. One heavy tan boot was advertised especially for the athletic girl. This boot had a thick sole and was ten to twelve inches high. A white or tan buckskin boot with a low heel for golf was also shown.<sup>18</sup> (Figure 10) Although automobiles were fast becoming a necessity, they were still regarded somewhat as a luxury and were frequently used as a form of entertainment for social purposes. A high, strapped, novelty boot, worn with a linen duster and a large hat secured by a flowing chiffon veil, was considered appropriate for the feminine motorist.<sup>19</sup> This attire was designed to afford her complete protection.

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<sup>17</sup>New York Times, October 1, 1916, Sec. 2, p.6.

<sup>18</sup>Ibid., p.6.

<sup>19</sup>Ibid., November 26, 1916, Sec. 2, p.4.

In the spring and summer of 1916 low shoes were quite popular, but even then they covered the foot to the ankle. (Figures 11, 12) Of the pump of that season it was said, "Could the foot be persuaded through the ankle opening, the shoe would stay in place."<sup>20</sup> The shoe horn was as essential a part of every woman's dressing table equipment as had been the button hook for the high boot of previous years. This gives the impression that shoes did not fit any too well, and that in order to have them stay snugly in place, women endured the agony of forcing the foot through the small opening.

In 1917 with the World War raging, Paris bootmakers were still providing the finishes and details such as rosettes, bead designs, shape of toe, length of vamp, and height of heel for American boots. The exceedingly long vamp and pointed toe had tended to follow the general tubular silhouette of the costume. In the next spring the straight, narrow, two-piece skirts stopped halfway up the calf which allowed ample display of the long, narrow, low shoe with three or four inch heels. To people long accustomed to skirts reaching the ground, this must have looked strange indeed. One reporter went so far as to say that the picture created was a caricature.<sup>21</sup> The height of the boot had tended to balance this flowing foot line, and the fastenings held the extra length on the foot. By this time the French women had banished the long vamp because

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<sup>20</sup>Ibid., May 9, 1915, Sec. 7, P.4.

<sup>21</sup>Ibid., March 17, 1918, Sec. 4, P.4.

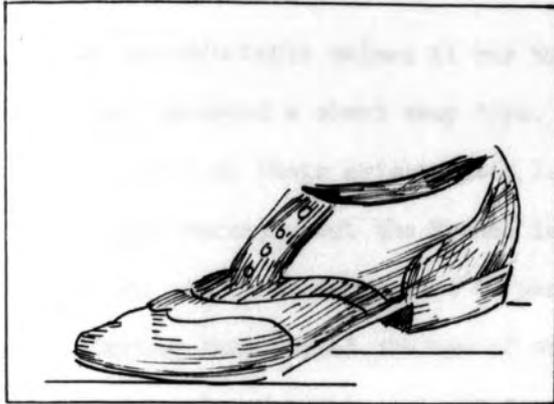


Figure 10  
GOLF OXFORD

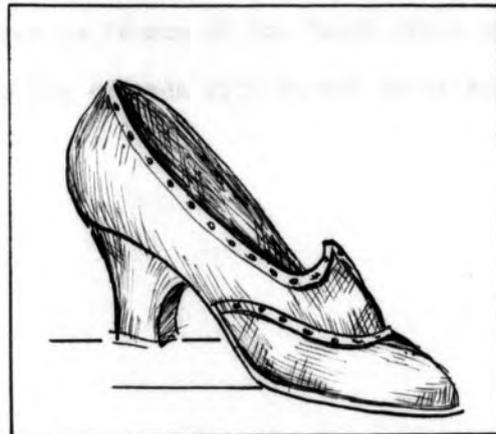


Figure 11  
HIGH-CUT PUMP

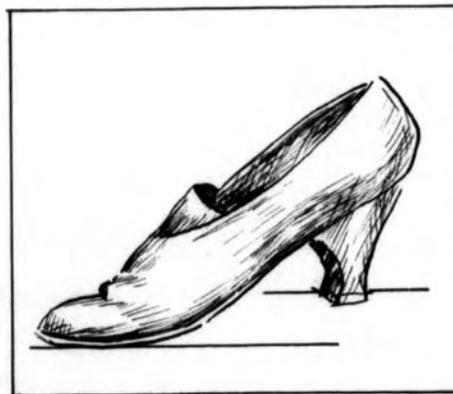


Figure 12  
HIGH-CUT PUMP

it was uncomfortable unless it was two and half sizes too large, and they had accepted a short vamp type. American women were finding it hard to give up their aristocratic, long, narrow line in order to accept the French version, but the French influence prevailed, and the short vamp made its first appearance as part of the fashionable shoe.

During this period the use of ornate features on some of the shoes probably showed an attempt to relieve the severity of this utilitarian footwear. However, the day of the ungainly boot was beginning to pass. Career women, who had discarded button boots at the beginning of the war in favour of the laced types more quickly and easily fastened, were wearing oxfords with street suits and for war work by the fall of 1918.

### CHAPTER III

#### THE ENSEMBLE AGE

1920 - 1931

Throughout the period of the First World War there had gradually crept into the world of fashion the trend of blending together the entire costume into an ensemble. The Ensemble Age definitely came into existence in the early twenties with the matching coat and dress. Later it developed into a period in which it was necessary to match all parts of the costume in design and colour, and to select them for the proper occasion. In order to be well dressed a lady had to have shoes for walking, for active sports, for afternoon, for evening, and for lounging. Two pairs of shoes for everyday use and one for dress were no longer all that were necessary.

American manufacturers already excelling the French in manufacturing processes were beginning to see that they must also offer competition in styling. Through the period of the First World War most of the high fashion shoes had been imported ones, but with the increasing demand, American manufacturers were producing more than ever before. It was during the twenties that the machines invented in America and used to copy French styles were first used to manufacture styles created in America.<sup>1</sup>

Since a short vamp was becoming more and more popular, factories had to be provided with new lasts. There were unsuccessful sales of the long vamp shoes, and retailers and manufacturers were left with many on

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<sup>1</sup> Personal Interview with John Holden, February, 1943.

their hands.<sup>2</sup> One manufacturer was finally forced to sell long vamp boots intended to retail for twenty to thirty dollars for ten cents on the dollar.<sup>3</sup>

During the World War, the peg-top skirt with its slashed hemline had brought ankles before the public.<sup>4</sup> After the war skirts varied in length, until a definitely short skirt showing the entire foot, ankle, and a part of the leg was an accepted style. In the eyes of fashion, the short skirt seemed to demand high heels. Flat, sensible shoes were considered inappropriate with anything except clothes for active sports. The dressier frocks seemed incomplete without a pair of shoes with high French heels.<sup>5</sup> This showed a decided change in thought regarding high heels and short skirts since 1918 when they were presented together as a caricature.<sup>6</sup>

The fundamental ideal toward which fashion was striving was harmony. Shoes were beginning to play a role as part of a total ensemble. With tweed suits for motoring, playing golf, or attending a football game were worn flat-heel, oxford-type shoes. With the dressier suits for shopping and calling were worn plain or strap pumps with medium or high heels. (Figures 13, 14) The trend of matching the shoes with the costume was shown in one ensemble of which a full account was given in a fashion report. The suit was of wool material with threads of sage green and soft pastel green interwoven with yellow in wide stripes. The ankle-

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<sup>2</sup>New York Times, March 21, 1920, Sec. 8, p.2.

<sup>3</sup>Personal Interview with John Laycock, February, 1943.

<sup>4</sup>Mary Evans, Costume Throughout the Ages (Philadelphia: Lippincott, 1938), p.114.

<sup>5</sup>New York Times, January 11, 1920, Sec. 9, p.2.

<sup>6</sup>Ibid., March 17, 1918, Sec. 4, p.4

length skirt was plain, straight, and narrow. A single row of green buttons fastened the boxcoat up the front to the high collar which was made of fluffy orange fur. This same fur edged the cuffs and made a wide, straight band around the bottom. The small hat of yellow felt had a slightly rolling brim and a scarf of green silk wound tightly around the crown. With this outfit were worn gauntlets and shoes of heavy, yellow doeskin.<sup>7</sup>

The oxford that was widely advertised during 1922 was the shoe that today we know as the saddle oxford. (Figure 15) This shoe was usually constructed of light coloured leather with a dark leather section or saddle which came over the instep and laced on top of the foot. It was worn with skirts and shirt waists or the sleeveless sports dresses of the period. The saddle shoe originated on a man's college campus and was adopted by girls for everyday wear because it was comfortable.<sup>8</sup> The first ones manufactured for girls were made over men's or boy's lasts. The shoe was described by a reporter as having the general appearance of a "racing mud scow."<sup>9</sup> He added, "If ever there was a shoe which increased the width, thickness, unshapeliness and general homeliness of the human foot and gave it a semi-clubby effect, it was that particular oxford."<sup>10</sup> This is certainly not a very attractive description of a shoe that has already

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<sup>7</sup> Ibid., October 14, 1923, Sec. 8, p.9.

<sup>8</sup> Personal Interview with John Laycock, February, 1943.

<sup>9</sup> New York Times, January 28, 1922, Sec. 2, p.10.

<sup>10</sup> Ibid., p.10.



Figure 13  
PLAIN PUMP

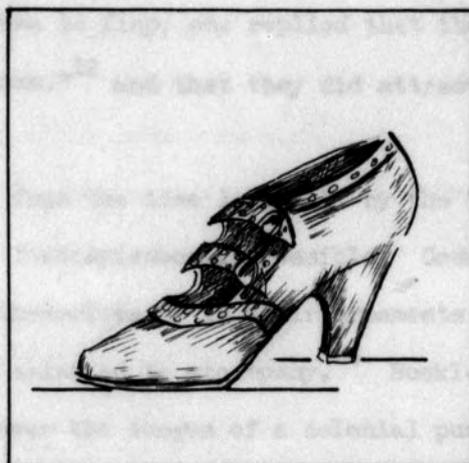


Figure 14  
STRAP PUMP



Figure 15  
SADDLE OXFORD

lived twenty years. Can it be that comfort is a more enduring influence than so-called beauty?

The galosh of the early twenties was a protective foot covering of heavy woolen material with a buckled fastening and a rubber sole. It was used over low shoes after the boot vanished from the fashion picture. This foot covering was worn by men, women, and children, but it was especially adopted by the flapper<sup>11</sup> as symbolic of her independence. When one flapper was asked why she allowed her galoshes to flap, she replied that they gave a "swash-buckley feeling of D'Artagnan,"<sup>12</sup> and that they did attract attention.<sup>13</sup>

Footwear was fast getting away from the idea long held by the best dressed women, that it should be as inconspicuous as possible. Gowns were elaborate, and the shoes either in themselves or in their ornaments were as elaborate as the gowns they were selected to accompany.<sup>14</sup> Buckles adorned many shoes and were often fastened over the tongue of a colonial pump or used on a simple opera pump.<sup>15</sup> Plain wooden and jet buckles were quite popular, but others were more spectacular and sometimes valuable.<sup>16</sup> By 1925 the

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<sup>11</sup> Webster defines a flapper as a giddy young girl or sportive young woman desirous of attracting admirers, probably from the wearing of loose overshoes which flap.

<sup>12</sup> The reference probably refers to the character in the movie, The Three Musketeers, as portrayed by Douglas Fairbanks, Sr.

<sup>13</sup> New York Times, January 28, 1922, Sec. 2, p.10.

<sup>14</sup> Ibid., October 14, 1923, Sec. 8, p.9.

<sup>15</sup> Ibid., March 4, 1923, Sec. 1, p.12.

<sup>16</sup> Ibid., January 13, 1924, Sec. 7, p.10.

shoe buckle had become glorified as an important ornament on fashionable shoes. Some buckles were made of cut-steel, silver, and enameled metal, while others were set with precious or semi-precious stones.<sup>17</sup> The shoes on which the buckles could be used were obtainable in various materials, such as suede, kid, satin, velvet, jewel-studded stuffs, and white crepe that could be dyed the colour of any ensemble. One white satin opera pump for evening had a rosette of bright green tulle with a centre of rhinestones and emeralds.<sup>18</sup> Another pair designed for a wedding costume was made of silver and white brocade embroidered with pearls and brilliants and decorated with enormous buckles of the same stones.<sup>19</sup>

As buckles became more elaborate, heels came in for their share of attention. Very high, slender heels called spike heels were used on many shoes. (Figure 16) Black slippers with heels brilliantly coloured or set with rhinestones became popular for evening wear.

In these years the ensemble had grown in importance until in the fall of 1925 the smart costume was the one with wrap, gown, hat, and accessories in harmonious relationship. In fact this idea was so firmly established that it carried over into the boudoir, and lingerie was advertised from the standpoint of the ensemble. For madame's more personal moments was suggested a corn-coloured, silk chiffon night gown so elaborate that it was hard to distinguish it from an evening gown. A slip made of the same material was to be worn underneath. With this intimate ensemble were used

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<sup>17</sup>Ibid., March 22, 1925, Sec. 8, p.11.

<sup>18</sup>Ibid., March 29, 1925, Sec. 8, p.10.

<sup>19</sup>Ibid., October 11, 1925, Sec. 8, p.11.

yellow satin mules<sup>20</sup> embroidered in gold, yellow chiffon stockings, and blue garters with deep frills of yellow lace and rosettes of yellow ostrich.<sup>21</sup>

Sandals worn with sports clothes of the spectator type were featured in the advertisements after the exploration of the tomb of King Tut-Ankh-Aman in Egypt. Flat sandals built along the lines of those found in the tomb became quite popular. The 1925 version of the Egyptian sandal was a low heel, open-shank shoe with a broad band placed horizontally to form the vamp, and a strip of leather extended from the toe to the ankle strap. (Figure 17) The Egyptian influence was seen not only in the flat-sole, open-side style but also in the colour combinations -- red and green or blue and red.<sup>22</sup> Another sport shoe known as the Deauville sandal, because it was introduced at that fashionable French resort to wear with beach pajamas, became very popular at resorts in this country. (Figure 18) This sandal was a light, pliable, hand-woven shoe made of natural coloured leather strips and was said to mold the foot and give excellent support.<sup>23</sup>

In the early part of 1926, it was stated in one advertisement that in order "To be smart, Madam must have a different shoe for each costume."<sup>24</sup>

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<sup>20</sup>A slipper without a back heel covering.

<sup>21</sup>New York Times, March 8, 1925, Fashion Sec. 7, p. 11.

<sup>22</sup>Ibid., June 3, 1923, Sec. 1, p.20.

<sup>23</sup>Ibid., January 20, 1924, Sec. 1, p.12.

<sup>24</sup>Ibid., March 14, 1926, Sec. 1, p.17.

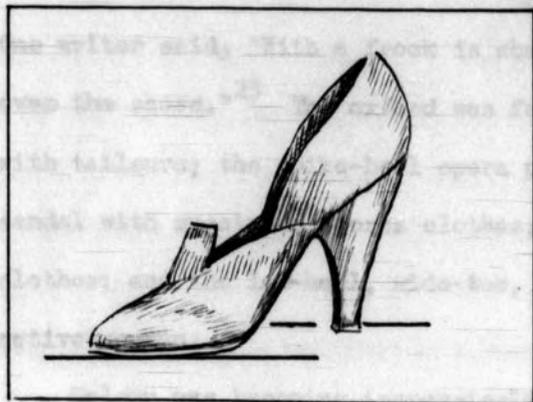


Figure 16  
SPIKE-HEEL PUMP

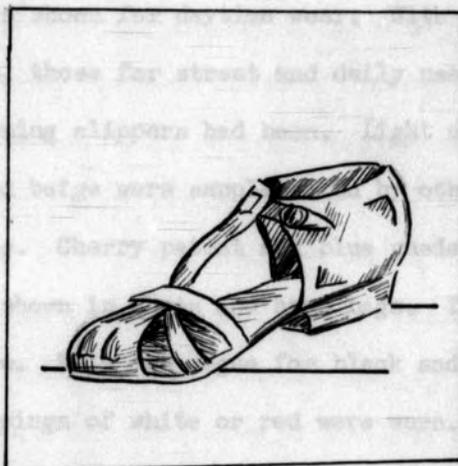


Figure 17  
EGYPTIAN SANDAL

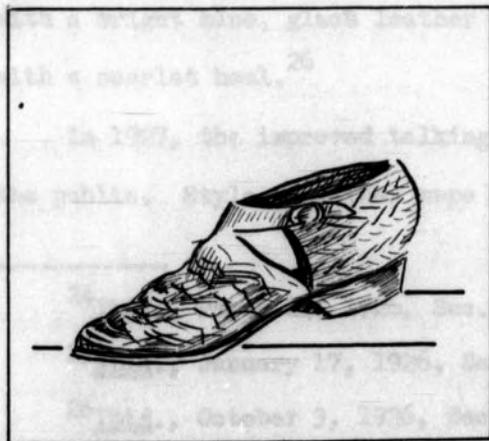


Figure 18  
DEAUVILLE SANDAL

One writer said, "With a frock is shown the hat, parasol, scarf, sometimes even the shoes."<sup>25</sup> The oxford was featured as the correct shoe to wear with *tailleurs*; the spike-heel opera pump with afternoon clothes; the low-heel sandal with spectator sports clothes; the spike-heel sandal with evening clothes; and the low-heel, wide-toe, buckled, strap pump with clothes for active sports.

Colour was becoming increasingly important. No longer were the faithful brown and black the only colours shown for daytime wear. With shoes matched to the rest of the ensemble, those for street and daily use became as colourful as heretofore only evening slippers had been. Light coloured kids and satins in tones of gray and beige were supplemented by other materials in reds, blues, and greens. Cherry patent and blue suede were exceedingly popular, and both were shown in shoes and hand bags. Two colours were often combined in the same shoe. With the vogue for black and white street clothes, black shoes with pipings of white or red were worn. Some combinations were more colourful. For instance, one shoe was of orchid suede with a bright blue, *glacé* leather heel; another was of robin's egg blue suede with a scarlet heel.<sup>26</sup>

In 1927, the improved talking pictures put fashion more than ever before the public. Style magazines were telling women about the correct choice of

<sup>24</sup>Ibid., March 14, 1926, Sec. 1, p.17.

<sup>25</sup>Ibid., January 17, 1926, Sec. 8, p.11.

<sup>26</sup>Ibid., October 3, 1926, Sec. 8, p.12.

shoes for special occasions.<sup>27</sup> The day of jeweled heels and elaborate toes had passed, and simplicity had become the keynote. Good taste was shown in design, restraint in colour, and excellence in quality. Many of the shoes were simple strap pumps. (Figure 19) One advertisement featured a suit made of light blue wool and a gray and blue figured material. Gray silk stockings and gray antelope shoes piped in black completed the ensemble.<sup>28</sup>

Nineteen hundred and twenty-seven brought simplicity to shoes, but nineteen hundred and twenty-eight turned again to the more elaborate types. Novelty sandals and pumps of cloth and calf skin in light colours were frequently seen. Some of the sandals were quite daring in design since they were cut over the instep and had open work on the toes and heels. (Figure 20) One shoe was made of gray suede and had a black patent leather heel. A band of black patent leather was stitched obliquely across one side of the vamp. Tweed sport ensembles were completed with shoes of the same material trimmed in leather.

Many evening dresses were frilly with lace, organdy, and tulle expressing a decidedly feminine note. Jeanne Lanvin promoted a snowy white tulle frock for evening wear. The skirt was made of three cascading tiers, all falling toward one side in triple points, the lowest tier just clearing the floor. The long, slender bodice swathed with tulle had a flounce that finished the décolleté neck and formed the same diagonal line shown in the

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<sup>27</sup>Ibid., March 27, 1927, Sec. 2, p.19.

<sup>28</sup>Ibid., October 2, 1927, Sec. 8, p.2.

skirt. This flounce, fastened to one shoulder with a spray of crystal roses, was drawn under the other arm leaving the shoulder uncovered. The white satin, low-cut pumps worn with this dress had crystal roses in place of buckles. The account stated, "All the details of a costume are brought into harmony in this creation."<sup>29</sup> Another more daring but still exceedingly feminine evening gown was made of poppy red transparent velvet with a deep V in the back filled with red net on which rhinestones were sprinkled. This frock was accompanied by red velvet sandals outlined around the top and across the straps with rhinestones.<sup>30</sup>

In 1928 low priced shoes in high fashion styles were shown. Chain stores were frankly advertising inexpensive copies of designs created to sell in the high price brackets. There had been low cost shoes before, but this was perhaps the earliest time that real high style had been advertised for the masses.

The pendulum swung back to simplicity in 1929. One writer said, "It is decidedly not fashionable to be garish as to foot wear."<sup>31</sup> The elaborate, cut-out sandal which had been popular the year before was discarded in favour of the plain pump.

Evening shoes were changing with the silhouette of the costume. As the skirts became longer and more flowing, decorations were brought to the toes of the shoes. In this Ensemble Age it was considered essential to use a

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<sup>29</sup> Ibid., October 14, 1928, Sec. 10, p.14.

<sup>30</sup> Ibid., October 14, 1928, Sec. 10, p.14.

<sup>31</sup> Ibid., July 14, 1929, Sec. 9, p.8.

shoe related to the skirt in colour and design. An interesting advertisement appeared on this subject!

"Silhouette" - Just a longer way of saying Figure.

It is just another way of making fashion mysterious, when, indeed style is one of the simplest things in the world.

It is so obvious when you come to think of it that with the new molded, flowing, longer lines you must have a slipper of similar rhythm.

Slipper fashions of the last season would give an abrupt ending to the lines of current costume and would therefore be inartistic. To complement the new mode in dress, one must have \_\_\_\_\_ slippers with the new silhouette . . . patterns which give the effect of a slimmer vamp, the illusion of a narrow toe, daintier, more petite, more proper." <sup>32</sup>

Along with the Egyptian and Deauville sports sandals, shoes with platform soles took their place in the spectator sports class. Another shoe of the same type was a pump with a high, built-up leather heel. This shoe is known today as the spectator sports pump.

An opera pump with a tiny elastic inset under a bow was introduced in 1930. This innovation added so markedly to the fit of pumps that strap styles were discarded in its favour. (Figure 21)

Throughout the ensemble period the pendulum of fashion swung between simplicity and elaborateness. Shoes played a more important role in the wardrobe, they became more colourful and more distinctive in appearance, they blended with the costume, and it became necessary to have the proper shoe for every occasion. Sandals grew in popularity and became more open in design. Spectator sports shoes with built-up leather heels and those with platform soles had their first "fling". Perhaps the most significant event in the annals of shoe manufacturing during this period was the intro-

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<sup>32</sup> Ibid., October 6, 1929, Sec. 1, p.12.



Figure 19  
STRAP PUMP



Figure 20  
NOVELTY SANDAL



Figure 21  
ELASTIC-INSET PUMP

duction of the concealed elastic inset to hold the pump firmly on the foot.

The fashion showings in the spring of 1931 no longer featured the ensemble<sup>33</sup> but the shoe, as part of the entire costume, had gained a significant place in the wardrobe.

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<sup>33</sup>Ibid., March 8, 1931, Sec. 8, p.15.

CHAPTER IV  
THE ACCESSORY AGE

1932 - 1943

Ever since women began wearing them, shoes have been considered a necessary accessory to costume, but it is only within the last decade that they have become in themselves a glorified accessory. Shoes are now important as they complement the major garment,<sup>1</sup> they either blend in order to make an unbroken line, or they contrast to add an interesting accent note.<sup>2</sup> They are a part of the entire costume; but rather than being tolerated as a necessary evil, they are honored as a fashion feature.

With the invention of modern machinery and manufacturing methods that could produce hundreds of pairs of shoes where the hand craftsman could produce only a few, and with the advent of the chain store to sell these shoes to the general public at a price they could afford to pay, it was natural that more attention was paid to the design, fashion, and quality of shoes. Women were fast forging ahead in the business and professional fields; and they were demanding shoes with beauty, style, and comfort.<sup>3</sup>

Throughout the depression years of the early thirties, designs of shoes remained much the same as they had been in 1929, the year of the stock market crash. Sandals which had been introduced as pajama shoes for beach and house wear during the twenties were coming more and more into prominence. However, many of the shoes were still essentially cover-up types - oxfords,

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<sup>1</sup>Personal Interview with Dan Palter, February, 1942.

<sup>2</sup>Personal Interview with Meri Miller, February, 1942.

<sup>3</sup>Personal Interview with John Laycock, February, 1942.

pumps, and evening shoes embroidered in gold and silver to give sandal lines. In 1933 these high-cut shoes were advertised as a "step upward in smartness and a step forward in comfort."<sup>4</sup> Plain and strap pumps with high heels and slightly pointed toes were used for street and afternoon wear; high heel sandals were worn for evening; and beach shoes were used for everyday comfort. The monk's shoe, a popular oxford of that year, was a high-cut shoe with a single strap that buckled across the instep. (Figure 22)

Both skirts and shoes created a poured-in effect.<sup>5</sup> The skirt had a slim, sheath-like, smooth fit and the shoes developed the same characteristics. (Figure 23) The dress shoe was a high-throated pump with little wedge shaped elastic insets hidden in the material which molded it to the foot and helped to give a sleek appearance.

Nineteen hundred and thirty-four brought Chrysler's "Air Flow" car into popularity and streamline became the word of the day. Streamlining in shoes lowered the heights of heels and squared the toes and heels in shape. The new low-heel shoes became known as "flats" and by 1935 they were worn for all occasions from active sports to dining and dancing. (Figure 24)

Sandals were featured in advertisements as the most important shoe of the 1935 season and were frequently called by such names as military, draped harem, Guatemalan, or Grecian. With the craze for sunshine they were more cut out than ever before and were worn for sports, for walking, for

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<sup>4</sup>New York Times, October 8, 1933, Sec. 1, p.4.

<sup>5</sup>Ibid., October 22, 1933, Sec. 1, p.8.



Figure 22  
MONK'S SHOE



Figure 23  
SHEATH-LIKE SHOE



Figure 24  
"FLATS"

<sup>1</sup> New York Times, July 7, 1935, Sec. 9, p. 7.

<sup>2</sup> Ibid., July 19, 1936, Sec. 10, p. 3.

dining, and for dancing. This type shoe in different colours and materials was considered correct to use with costumes for any occasion. The sandal was not the only open shoe. Many oxfords and pumps were cut out also, to let in the sunlight and to make them more comfortable.

The beach shoe, which was simply a cork sole with a top of woven material, was a forerunner of our present day play shoe. (Figure 25) After its introduction in France, the beach shoe grew rapidly in popularity. Since it was colourful, comfortable, and different, it was in great demand. One special type of beach shoe was the huarache,<sup>6</sup> a Mexican hand woven, flat-sole shoe introduced for men but quickly appropriated by the ladies.

The origin of play shoes is told in the following legend: There was a man in California who was quite fond of swimming in the ocean. He wanted a pair of shoes to wear back and forth from his cottage to the water. After trying many kinds he found that rubber-soled, canvas, tennis shoes were best; even those felt very disagreeable when wet, so he cut openings in them to permit greater comfort. His friends were so pleased with the results that they all brought their canvas tennis shoes to him to be made into "play shoes" and in order to satisfy their demands he had to open a factory. According to the same legend, this is the factory that today produces one of our best known, trade-name play shoes.

By 1936 shoes with cut-out toes were much in vogue. At first sandals were the only toeless shoes, but soon the idea spread to other types. The latest thing was a high-heeled pump of coloured kid, completely conventional in design except that it was cut out to reveal the tips of the toes.<sup>7</sup>

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<sup>6</sup>New York Times, July 7, 1935, Sec. 9, p.7.

<sup>7</sup>Ibid., July 19, 1936, Sec. 10, p.8.

(Figure 26) The first toeless shoes were manufactured over old lasts and tended to stretch and spread at the toe opening. When the demand for these shoes persisted, new lasts were designed to overcome this difficulty.<sup>8</sup>

Nineteen hundred and thirty-seven was a year of pomp and ceremony fostered by the coronation of the new king of England. Dresses had a distinct formality and elegance; and shoes were an important, colourful, and fascinating accessory.<sup>9</sup> American women were demanding novelty footwear, one example of which was the perforated shoe made possible by the invention of new machinery. In France where such work was done chiefly by hand, only a few perforations were used; but in America where work was done by machine, the entire shoe could be covered.

As toeless shoes gained in popularity, some were shown with open heels. (Figure 27) A strap around the heel held a high sheath-like front in place; sometimes this front part of the shoe was made of crossed straps, perforated leather, or woven fabrics. The high-front shoes came in all colours, all materials, and with any height heels; therefore, they could be used for any occasion.

In the early part of 1937 a startling announcement appeared, a new way of treating leathers so that they became flexible and made shoes form fitting. This new process promised to revolutionize shoe styling.<sup>10</sup>

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<sup>8</sup>Personal Interview with John Laycock, February, 1942.

<sup>9</sup>New York Times, March 14, 1937, Sec. 1, p.5.

<sup>10</sup>Ibid., Sec. 6, p.9.



Figure 25  
BEACH SHOE



Figure 26  
TOELESS PUMP



Figure 27  
HEEL-STRAP PUMP

The method itself was a secret, but in principle it consisted of stretching the leather and covering the back with a rubber composition which was allowed to dry. This composition could be applied to suede, calf, kid, gabardine, satin, and linen, or to any other leather or woven material from which shoes could be manufactured. The process made possible a close fitting shoe that could mold the foot as high as the ankle without fastenings of any kind. What an improvement over the small elastic wedge which had been introduced several years earlier and had been a forerunner of this significant invention!

During 1938 elasticizing dominated shoe styling and made it possible for the new low-cut shoes to remain securely in place. (Figure 28) Gabardine fashioned the more conservative pumps which were graceful shoes trimmed with edgings and a bow of patent leather. Most of the shoes, however, were whimsical in design and colour. All sorts of colours and colour combinations were used, but perhaps the most fanciful shoes were those of pale pink and blue suede, orchid kid, and white patent leather. Evening shoes presented a riot of colour and glitter. Brilliantly coloured, flowered materials were draped into pumps and sandals were sprinkled freely with spangles and sequins.

Other interesting details included straps, soutache braid, perforations, stitching, pleated ruffles, embroidered flowers, novelty soles and heels. Platform soles were an innovation for street and evening shoes. Lifts, introduced to the public on beach shoes, were adapted to other types. They were reduced to half soles and were made of materials so flexible that the cushion-like soles gave as one walked. A contrasting colour was sometimes used for the platform and carried across the heel. (Figure 29) Other interest-

ing heels were spool shaped, almond shaped, fluted, ridged, bi-coloured, and square. Even a wedge heel that filled the entire space under the in-step and gave further place for decoration made its appearance.<sup>11</sup>

(Figure 30) In 1939 wedges and platforms were combined on the same shoe and studded with brass nail heads. The high-heel wedge was a fad and soon disappeared, but the low wedge and platform soles remained.

As Lastex and other elasticized materials made possible the sleek, glove-fitting footwear, "Stretch-ons" became more and more popular until by the spring of 1939 they were the only shoes that received much attention. (Figure 31) A few years earlier rubber had revolutionized the corset industry and now it was revolutionizing the shoe industry. Shoes could be perforated to such an extent that they looked almost lace-like, but thanks to Lastex they were durable and held their shape.

In the summer of the same year, slacks were beginning to be accepted by women as the appropriate apparel for informal hours when it was considered smart to be casual. To be suitably shod, one wore a moccasin type shoe, today called the "loafer". (Figure 32) This shoe was first used in Bermuda where it had been introduced from Norway. It was originally worn by men, but was soon adopted by women.<sup>12</sup>

With so many shoes to choose from and with small shops offering low price copies of exclusive models, women were building shoe wardrobes.<sup>13</sup> Shoes were offered in an unlimited variety of types, colours, textures,

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<sup>11</sup>Ibid., October 23, 1938, Sec. 1, p.32.

<sup>12</sup>Ibid., July 2, 1939, Sec. 1, p.10.

<sup>13</sup>Personal Interview with Meri Miller, February, 1942.



Figure 28  
ELASTICIZED PUMP



Figure 29  
PLATFORM-SOLE PUMP

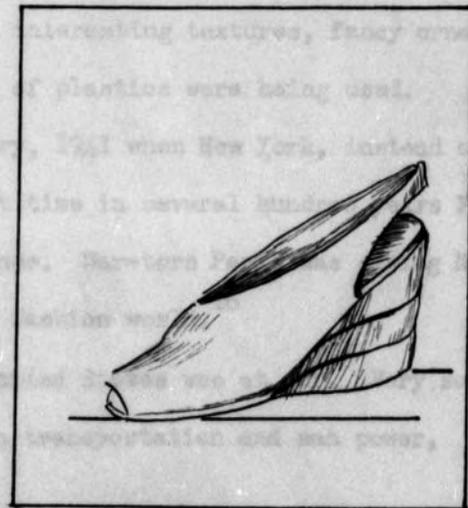


Figure 30  
WEDGE-SOLE PUMP

<sup>14</sup> Personal Interview with Doris Boushara.

<sup>15</sup> Personal Interview with Doris Boushara, February, 1942.

<sup>16</sup> New York Times, January 9, 1941, p. 35.

and designs. It was said that there was a shoe for every "mood".<sup>14</sup> Fashion magazines offered selection guides for shoe wardrobes that could be carried out on different cost levels.

In the winter season of 1939 the Turkish shoe was introduced, probably to take the place of the toeless shoe. Open toes, perhaps, had allowed women's feet to spread and the built up wall on the new shoe furnished ample room for movement within a closed toe. (Figure 33)

In 1940 vast areas of the world were engaged in the conflict of the Second World War, consequently American people were becoming quite conscious of the war raging in Europe and the Orient. War Relief organizations were asking time and energy of American women. For years style conscious and now more than ever comfort and quality conscious, women were asking for good looking, low heeled oxfords to wear for war relief work.<sup>15</sup> Shoes for serviceability were coming into popular demand, but those for glamorous moments retained their platform soles, interesting textures, fancy ornaments and high heels. Even glass-like shoes of plastics were being used.

Fashion history was made in January, 1941 when New York, instead of Paris, had the fashion preview. For the first time in several hundred years France was not considered the dominant influence. War-torn Paris was giving New York the opportunity to dictate to the fashion world.<sup>16</sup>

By the end of the same year the United States was at war. Very soon, as the war put more and more demands on transportation and man power,

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<sup>14</sup>Personal Interview with Doris Beechman, February, 1942.

<sup>15</sup>Personal Interview with Doris Beechman, February, 1942.

<sup>16</sup>New York Times, January 9, 1941, p.25.



Figure 31  
"STRETCH-ONS"



Figure 32  
"LOAFER"



Figure 33  
TURKISH SHOE

shortages arose. Women began to do active war work and it became sensible and smart to wear sturdy, low-heel oxfords of highly polished, army tan leather.<sup>17</sup>

An acute rubber shortage was recognized early in 1942. War with Japan had cut the United States off from her chief supplies, British Malaya and the Netherland Indies, of that valuable product. Consequently it became necessary for women to give up elasticized materials and for shoes to return to those materials used before the introduction of rubber. A round-toe shoe known as the D'Orsay pump became popular. This shoe was advertised as being built on the lines of a baby's shoe, and was made like a plain pump,<sup>18</sup> or an ankle strap pump.

Many factors brought about the limiting of colours, materials, ornaments, heel heights, and variety of styles. Transportation and supplies were inadequate; workmen were drafted into the armed service, thereby creating a shortage of skilled labour in the shoe industry. The Government Office of Price Administration set definite limits for shoe designs and materials - no overlapping of leather, no leather trimmings, no combinations of leathers, and no shoes with exceedingly high or slender heels.<sup>19</sup> Shoes must be designed and built for activity and for comfort and each pair should have a very vital part to play in winning the war.<sup>20</sup> In February of 1943 with the rationing of shoes to three pairs a year, the Federal Govern-

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<sup>17</sup>Personal Interview with Eleanor Rutledge, February, 1942.

<sup>18</sup>New York Times, January 17, 1943, Sec. 1, p.38.

<sup>19</sup>Ibid., November 2, 1942, p.18.

<sup>20</sup>Palter de Liso Inc., Fashions For America This Spring.

ment took a definite stand in the control of their sale.

Throughout this Accessory Period women had been accustomed to an endless variety from which to choose. Limitations in materials, styles, and colours and shoe rationing are forcing women to select from fewer and less extreme styles. Nevertheless, women's shoes remain a fashion accessory.

## CHAPTER V

### SUMMARY

During the period of the First World War, the boot and long vamp disappeared and the idea that foot wear was only a necessity became obsolete.

During the Ensemble Age shoes gradually grew into acceptance as an incorporated part of the ensemble, both in matching designs, colours, and textures and also in the selection of the proper shoe for the ensemble to be worn for a special occasion. Specially designed shoes were beginning to be featured.

These featured shoes led to the passing of the shoe as a part of the whole ensemble, and by the middle thirties, to its acceptance as an accessory to the costume. As shoes approached the stage of importance in themselves, they became a fascinating subject for design effort.

Since 1914 perhaps the greatest single influence on shoe fashion has been the introduction of rubber, at first shown in small elastic insets to aid fit, and later as elasticized materials which revolutionized shoe styling.

It is most interesting to note that the saddle shoe, the play shoe, the huarache, and the loafer were all introduced for men and later adopted by women.

From the concept held during the First World War that only three pairs of shoes a year were necessary, the shoe moves through stages of increasing fashion importance to the Second World War when women have been forced to

return to the First World War limitations in number, but interest in the shoe as a fashion accessory continues. Perhaps this survey presents a cycle of fashion in women's shoes.



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APPENDIX

## APPENDIX A

### Some Comments Noted in Informal Interviews.

I. Beechman, Doris. New York: Colour Coordinator, Ohio Leather Company, February, 1942.

1. During the First World War a shortage of material brought about short skirts. Exceedingly high boots were then used.
2. Anything with a European label was considered "tops".
3. The lifts used on shoes worn on the Riviera with slacks and beach pajamas have been translated into the present wedgies and platforms.
4. In 1927-28 evening dresses were longer in the back; consequently, shoes became very important.
5. In wartime fashion goes on; there are few styles but they are always pretty.
6. Washable leathers made possible shoes in high-fashion colours.
7. Shoe colours are decided by tanners, shoe manufacturers, and retailers.

II. Craddock, A. P. Junior. Charlotte: Shoe Buyer, Belk's Department Store, October, 1941.

Mr. Craddock procured booklets and bulletins which gave the writer valuable information.

III. Goodman, Al. Charlotte: Shoe Designer and Owner - Manager of Al Goodman's Shoe Salon, December, 1941.

1. Many designs are created and offered to the buyers. A chosen few are manufactured for retail and the others are discarded.

2. The public creates a demand and the designers try to satisfy it.
3. The same types of shoes are not popular in all localities.
4. From year to year shoes show change in detail rather than in basic design.

IV. Holden, John. New York: Advertising Manager, Selby Shoe Company, February, 1942.

1. Women "fit their eyes" before they fit their feet.
2. In England eighty per cent of the shoes sold are made on D width.
3. Since the last war, when there were only high shoes and low shoes, there have been periodic changes in styles.
4. In the period after the last war all buyers were sent to Europe as the public was interested only in new styles. Today New York is the "Isle of Inspiration."

V. Laycock, John. New York: Last Manufacturer, Sterling Last Company, February, 1942.

1. Until 1920 shoes were long and pointed to be in tune with the silhouette of the costume.
2. Oxfords and boots were the principal types used.
3. When the boot went out of style lasts were changed and the vamps were shortened.
4. The introduction of the pump made the manufacturers study lasts.
5. New lasts had to be produced to manufacture a satisfactory open-toe shoe.
6. Each heel height has its own last.
7. The manufacture of lasts has shown tremendous progress in the past

ten years.

8. Most women have wide heels and progress is being made in changing the back parts of shoes to fit the foot.
9. The saddle oxford originated at a men's college and was manufactured over men's and boy's lasts. Fundamentally it is a sound style or it wouldn't have been adopted.
10. Shoes have become more flexible.
11. The whole freedom of women's dress has affected shoes.
12. American ingenuity is great; in spite of the present war women will continue to have attractive shoes.

VI. Miller, Meri. New York: Independent Shoe Designer, Marlborough Building, February, 1942.

1. Shoes are built six months ahead of retailing.
2. The manufacturing of shoes is a long process.
3. Lasting is a most important step in manufacturing.
4. No money is made on high-style.
5. In the last three years the emphasis has been on quality instead of flashiness.
6. There seems to be a demand for red shoes in war time.
7. A buyer for a store purchases on the basis of the shoes sold the year before.

VII. Ovens, David. Charlotte: General Manager, J. B. Ivey and Company, September, 1942.

1. Price ranges are affected chiefly by quality and workmanship.

2. Different price ranges need thorough economic study.

VIII. Palter, Dan. New York: Shoe Designer, Palter DeLiso Incorporated, February, 1942.

1. Advertising in newspapers furnishes an excellent source of information about shoe styles.
2. During the diet craze in the twenties, women demanded that shoes look shorter.
3. When ensembles became accepted the shoes were included as part of the whole outfit.
4. Fashions are evolutionary rather than revolutionary.
5. Anything not comfortable is not fashionable.

IX. Rogers, H. R. Lynchburg: Stylist, Craddock and Terry Company, August, 1941.

1. There are two hundred operations necessary to make a pair of shoes.
2. Materials for women's shoes are delicate and must be handled with care.
3. Designing shoes requires study and foresight.
4. The shoe business is a young industry from the standpoint of style.
5. Pattern making is perhaps the most important step in manufacturing styles.

X. Rutledge, Eleanor. New York: Fashion Editor, Boot and Shoe Recorder, February, 1942.

Miss Rutledge made arrangements for many of the interviews.

APPENDIX B

Statements in Typical Advertisements of the  
Period Covered in the Survey

- I. Oppenheim Collins and Company, October 25, 1914, Sec. 1, p.8.
- "Women's Exclusive Footwear"
- "Latest Approved Styles of Lace and Button Boots, in desirable leathers and fabrics. We direct special attention to Lace Boots with Fawn or Gray Buckskin tops. Patent and Gun Metal Calfskin vamps and heel foxing."
- II. Gimbel Brothers Incorporated, October 3, 1915, Sec. 1, p.20.
- "'Havana Brown', The Newest Creation  
in Authoritive Footwear."
- "A distinctly individual Boot: one that possesses an exceptional degree of charm. A Boot of striking gracefulness. Made from the finest grade of soft kidskin. Double row white stitching on vamp tip and lace stay. The model is lace style; extra high pattern; very light weight flexible welted soles and covered Louis XVI heels."
- III. Shoe Craft, October 5, 1919, Sec. 1, p.10.
- "Attractive Values in Oxfords"
- "Seldom is fashion at once so convenient, smart and economical as the present vogue for wearing low shoes throughout the winter and topping them with spats. The Shoe Craft Shop offers a splendid assortment of pumps and oxfords which have the snug-fitting heels, becoming lines and "quality look" typical of Shoe Craft footwear and are really exceptional values."

IV. R. H. Macy and Company, October 8, 1922, Sec. 1, p.11.

"Chic Footwear"

"Which Proves With What Simplicity One May Be Elegant. A slender one-strap pump of patent colt has been designed to rhyme with the slender graceful lines of the new frocks.

"Its very high Spanish heels are especially 'in the movement', and it is finished, of course, with genuine hand-turned soles."

V. Stern Brothers, March 29, 1925, Sec. 1, p.10.

"Authentic New Modes for the Easter Promenade

Colourful Footwear"

"A Fitting Tribute to the Ensemble Costume"

"That one harmonious colour line may sweep gracefully from top of head to tip of toe, comes this selection of colorful shoes to match the Easter frock or ensemble. Distinguished for its smart simplicity, finest fabrics and workmanship."

VI. Delman Shoe Salon, October 27, 1929, Sec. 1, p.14.

"Evening Slippers"

"\_ \_ \_ Slippers which carry the flattering lines of a frock to a triumphant success! Delman's latest evening models are distinguished by their aristocratic slenderness -- in the spirit of the new and graceful mode -- many made in fabrics to be dyed to match one's dress -- new high heels -- exquisite new sandal types -- all made entirely by hand."

VII. I. Miller and Sons Incorporated, March 18, 1934. Rotogravure Sec., back page.

"Sandal Acclaimed by Crown Princess"

"The Crown Princess of Italy and other members of the nobility have started the sandal on a new social schedule. Now this new court favorite goes walking, driving, dining, wining, dancing. Appears on beach and boardwalk. Accompanies challis prints to bridge luncheons and courts cocktail pajamas consistently.

"It is I. Miller's pleasure to present you in the court of "Princess Amalfi", to a royal gathering of sandals. All the smart ones - in the newest I. Miller materials: Heather and Honeycomb, Pussy-willow and Ripple calf. With stitchings and trimmings and cut-outs divine. Some wearing high heels - some wearing low.

"Among those present":

The T-strap sandal

The sandal with the wide ankle strap

The sandal with the "criss-cross" straps

The sandal with the extremely open vamp

The sandal with the partly open vamp

The sandal with the closed vamp

The sandal with the extremely open counter

The sandal with the partly open counter

The sandal with the closed counter

"The royal purple will not be represented. But the I. Miller "Royal Navee" will. And cool, chic gray. Deep, lovely brown. Black (which always holds its head high). Beige. Even white.

"And when you are presented to Her Majesty, the 'Princess Amalfi' -- designed on an exclusive I. Miller last -- you will feel a thrill of excitement at meeting a sandal with all the advantages of the open toe sandal -- yet so designed that it holds the heel in place and supports the arch firmly."

VIII. Bergdorf Goodman Company, October 30, 1938, Sec. 1, p.35.

"Slippers that look like blazing little ornaments set on silken soles. Slippers that are sparkling and delicate and wonderfully light on the dancing foot. For some of them Delman makes flowers out of sequins. For some he embroiders gold kid. For some -- "araignee duscir, espoir" -- he hatches felicitous spiders out of gilt and brilliants. And all of them are made to wear like jewels with the most beautiful ball gowns of the winter."

IX. Bonwit Teller Incorporated, January 17, 1943, Sec. 1, p.5.

"Palter DeLiso's new-go-with-everything Shoes"

"Sturdy, tough calfskin tailored into long-lived little shoes that walk comfortably and look pretty at the same time. That's the very essence of the new government order on shoes. Fewer styles, fewer colors, so Palter DeLiso devises a new kind of shoe and a new color. Town Brown calf, sleek and glassy with your new grays, beiges, reds, pinks, greens, and navy blue. Styled to look well with every kind of daytime town clothes."