1939

Sally Cures Spring Fever With Fashions

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SPRING—and the young man’s fancy lightly turns to thoughts of love while Sally’s mind is filled with rows and rows of gay wash frocks, flannel skirts with matching pastel sweaters, angora bobby socks, glamour-producing formals, light-weight suits with an appropriate military trend and dainty summer sandals.

Father, by this time, is conditioned to Sally’s annual urge for something new and different from the tip of her toes to the top of her shining head and consents to “back” the spring-vacation shopping spree with as much grace as his experienced misgivings will allow him.

Let us follow Sally as she starts blithely out, determined to invest in some clothes that will make her the toast of the campus spring quarter. The first step is to find some dresses that will look definitely “1940ish.” Dame Fashion dictates that the dress silhouettes are not changed to any great degree this spring. The fitted silhouette prevails and is expected to continue for the next year at least. With the general cut of dresses the same, the fabrics of which they are made become of paramount importance.

Smooth surfaces in textures which have the character important to the silhouettes are supreme for spring. Surface elaboration is not as vital as the quality which gives a crisp outline of a princess silhouette or a soft drape to unpressed pleats. Nothing is conspicuous or blatant in the fabric fashions this spring.

In woolens and worsteds for spring, patterned weaves in jackets have definitely given way to the more conservative smooth or solid effects which, however, frequently play up contrast color. The crisp worsteds are still more crisp. There is a stiff rep, alpaca and a flannel with the crispness of taffeta for silhouette outlining. In the softer fabrics are very fine cashmere jersies, a new woolen chiffon, flat crepe de chine and sheers. Taffetas, failles and even grosgrain are introduced to make a rustling assertion that they are definitely 1940.

We have the fabrics and their colors—now to see what dressmaker-features distinguish these 1940 models from their year-old sisters. Pockets are one of the biggest gestures to fashion that dresses are making this spring. The big, brave pockets that are anchored on hips, or suspended from waistslines, carry the only message of “a new spring, 1940 silhouette.” The assortment of shapes and designs of pockets makes a list that would be endless.

Knapsack, or saddle or plain patch pockets appear. For the most tailored are big square shaped pockets; pouches and puffed pockets have the character of a reticule, and for novelty there are cornucopia pockets. Sharp slashes are horizontal and high up near the pocket or in the side seams like an old fashioned skirt. And with this shift of feature interest in dresses, fashion applies embroidery, “button sequins,” ruffles and ruches to make pockets beautiful as well as useful.

Dashing lingerie touches are new. Wide white col-

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Ida Halpin finds the longer, smoother look in low skirt fullness and descending pockets

lers spread over the shoulders; deep white cuffs turn crisp and pleated or ruffled to contribute flutter. Some of the collars and cuffs are beautifully worked and designed, in bowknots, or jabots or revers, sometimes a little puff of the lingerie shows beneath a three-quarter dark sleeve.

We have an encore on pleats, and a return engagement on tucks. One might think that these would wear out their welcome after so many seasons of popularity. But here’s one more spring, and they’re in again. Apparently all they need is a winter’s rest and they are just as good as they ever were. Pleatings, either for entire skirts, or for trimmings, in self-fabrics are seen everywhere. Possibly no place is better for pleats than in many striped prints, which seem deliberately designed to be made into pleated skirts.

Pleats have taken the shirtwaist dress out of the uniform class by introducing a pleating of self-fabric to edge pockets of the skirt or bodice or to live up a humdrum dart—vertical or horizontal—at the bustline. Many pleats are still unpressed, too, this spring.

Sally must remember the 1940 “earmarks” when she buys her dresses or suits—for this is another suit year, you know. The dresses must be of smooth surface fabrics in the new amusingly-named colors of the season. Black and white are always good but this spring are “spiked” with other bright colors some place in the ensemble. Many of the dresses have pockets—big, cap-
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acious ones which change the entire contour of the dress. Others must have dashing, crisp white lingerie touches or tiny tucks and unpressed pleats. And we mustn't forget the "military effect" that at least one of Sally's costumes must achieve this spring. Frogs, gold braid, square epauleted shoulders, high necklines, pinched in waists make some of the dresses and suits so perky and patriotic that we almost salute them.

As we settle comfortably down in the shoe store with Sally we see wedges (or ramps or cubits as they are called by different manufacturers) everywhere. Retailers report that once a girl wears them she falls in love with their firm support and comfort and it is impossible to get her out of them. All sorts of wedges, usually with a thick sole, appear, and the heights vary from half an inch to a startling new high of two and a half to three inches.

Shapes of the wedges are equally varied, and port­ holes and window openings of different shapes are frequent. Wedges which are curved inward under the shank and others which suggest thumb-print impressions at either side of the heel and still others which

front white capeskin mocassin with blue wedge is feminine enough to go with shirtdress types of chambray frocks for daytime wear.

Newest and smartest is the high wedge. It is best in street shoes. For instance, bright red snake wedges with matching satchel strap on a black patent shoe companions a gray suit; a high oxford with two or three curving bands of color or white, done in blue call or patent, is striking with soft print frocks. The perennial spectator pump is still good and many of them are seen with low as well as high heels.

Evening slippers are either wedge or very high-heeled with thin soles and made of strips of soft kid with a gold or silver finish, or made of fabrics such as satin, crepe or sometimes the same material as the dress they are to be worn with. The never-to-be-forgotten saddle shoe with its mocassin competitor is much in evidence with the sportier wedges for daily campus wear.

Vivid contrasting accessories, matching accessories—these seem to be keystones for spring costumes. Hats are definitely "off-face" this spring. There is the wide, flaring-off and dramatic brim to give glamour to a dinner date; there are the Dutch cap, bonnets of the Civil War period and small calots. Small brims encircle head-molding crowns and are set well back from the forehead. Off-face hats are a turnabout from all the dozens worn perched over the eyes, and are fashion right for warmer weather acceptance.

And, speaking of hats and heads, what's this we see, a snood? Oh, no, it's a "Southern Curl Catcher." Then there's something inherently right and practical about a fashion but the name wears slightly thin, there's just one thing the fashion experts do. Give it a new name. Made of wool, chenille, celtagel in bright colors and designed to cover only the bottom part of the hair, these demi-snoods are cropping up again irresistibly on the smartest heads and capturing that 1940 look.

Gloves also run the gamut of colors and are usually matched to handbags, belts or shoes. Military styles, that is gloves with large wrists, compete with the simple slip-ons. Many of the gloves have special handwork and fancy embroidery. Gloves are made of doeskin, capeskin, chamois, goatskin, pigskin, wash fabrics, knitted fabrics and rayons.

Handbags are unusual and extreme this spring. Fabrics such as striped faille, monk's cloth, gingham and gabardine are as much in evidence as calf, patent leather and pigskin. Bags with many pockets, inspired by the pockets of suits and dresses, are very important. One bag is attached to a belt that can double for an over-the-shoulder strap.

One firm puts out a handbag that has a music box that plays when the purse is set down. For the women who knit there is a multicolor bag in a knapsack shape with a flat top with a pull tab that gives a suggestion of the military knapsack.

A suit season means a blouse season in which coeds wearing C and D face Dome Fashion are assured of dainty variety.

are five and six faceted give a new slender silhouette.

The colors in shoes are equally as ravishing and brilliant as those in dresses. An open-back side lace linen monk type, in bright red, may be piped, laced and finished with a wedge of bright gold or bright blue, to accompany a blue slacks costume; or a soft, shirred

March, 1940