

BED MARSH

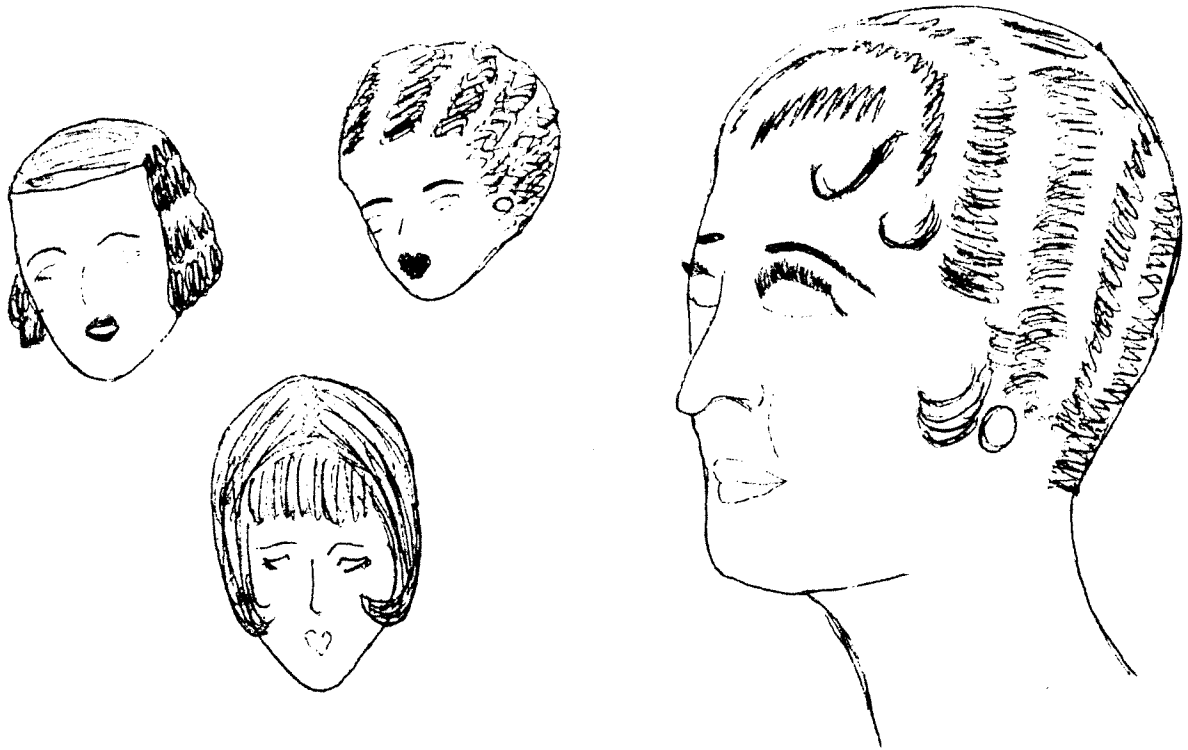
GIAP to FLOO

1928



1931

STOCKS

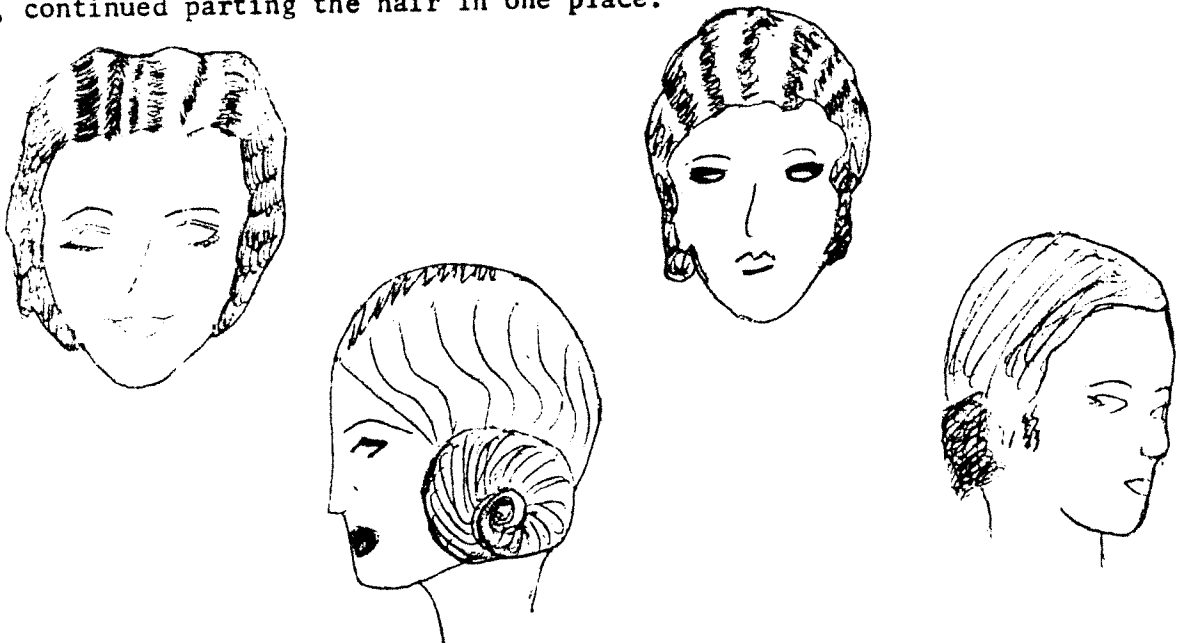


HAIR STYLES

In 1928, hair was still marcelled in fairly close waves. It was usually bobbed, or half bobbed, and often wisps around the face were slicked into hook curls in front of the ears and on the forehead. Various types of metal and rubber clips, as well as irons helped pinch in the waves.

During 1930 the hair was frequently longer and instead of small corrugations the waves became much larger. Longer hair was twisted into a soft flat knot and laid along the hair-line, following the curve of the head. Long hair parted in the middle was also twisted into large knots to cover each ear. A simple method with shorter hair was just to brush it straight back, slick and shiny.

Beauty Hints: anyone having dry hair should brush vigorously and people having oily hair should not brush. When shampooing the hair, if possible, let the sun and wind dry the hair and scalp, gently rubbing with a dry towel, or gently brushing, otherwise the hair may split and also lose color. Do not always comb your hair the same way. Baldness often results from long, continued parting the hair in one place.



JEWELRY

The jewelry of this period was much the same over the four years with new fads introduced from time to time. Much of the better jewelry worn was "Family" jewelry or antique. Costume jewelry was just beginning to come into its own.

The most popular necklace styles were chokers and ropes; pearl is a basic. Rhinestones, usually glued in place, made up a large part of the evening and dressier jewelry; popular items were link bracelets, clips, brooches, and necklaces. Crystals were also good for dress, while the glass and metal pieces were more for sport. The metal jewelry was lightweight, gold or silver in color, and the simple design was sometimes set with stones. Narrow bracelets seem the rule, usually in links, strung on elastic or wire wraps. Earrings were both the button and the dangling variety; pierced and screw fastenings are most shown. Necklace clasps were varied: interlocking rings, pinch safety clasps and the barrel screw. Belt slides and buckles were celluloid, metal, rhinestone and pearl; double metal and rhinestone buckles had a hook and bar connection.

In 1928 necklaces were both long and at neck base. The pearl ropes were the newest thing and crystal ropes were popular. They were found as long as sixty inches. Pearl chokers also came in three and four strands and in gold and pink shades. Great fake stones...often 1/2 inch in diameter were used on jewelry to match your dress. Wooden beads, natural or dyed, were ideal for sportswear. The carved ivory beads were also worn. Special touches were hatpins matching other jewelry and feather flowers at the shoulders. Also during 1928 costume flowers made of tiny beads were used on purses and hats as well as dresses. These were very colorful and the corsages of these beaded flowers strung on wire, were often backed by a gather of frill or a rosette of lace. These flowers continued in use for several years.

1929 saw coral jewelry make a comeback from grandmother's day. In choker or rope length, single strand or many strands twisted together, the smooth polished beads or root coral ranged in color from pale pink to oxblood. The newest fad for graduation presents was the Egyptian Scarab, a carved steatite, carnelian, emerald, lapislazuli, ruby or bloodstone of two to six thousand years old. They were made into carved beetles (glazed and colored or natural and sandpitted), set in gold rings for men (other rings were silver or iron), pendants and brooches for women. One model was of pink coral with a thunderbird-type wings and balls of gold. In late fall, bronze beads were shown everywhere; two to twenty strands twisted together came in all lengths.

For 1930, tear-drops were the latest necklace and bracelet set. It was the shape of the bead that earned the name. Some had crystal rings connecting loops of the tear-drops, others are combined with tiny beads, and others have barrel shape; here and there. Many come of one color and some have every conceivable color. They are particularly well adapted for the sports and informal type of dress. Sets of jewelry were very popular for formal wear. A pin may be found in the combination instead of a necklace.

Men's jewelry had changed little. Many of the shirts still need separate buttons to close the front and to hold on the detachable collars. Also continued were scarf pins, vest and belt chain for watches and knives. Perhaps the newest styles were the come-a-part snap cuff links and spring tie clasps.

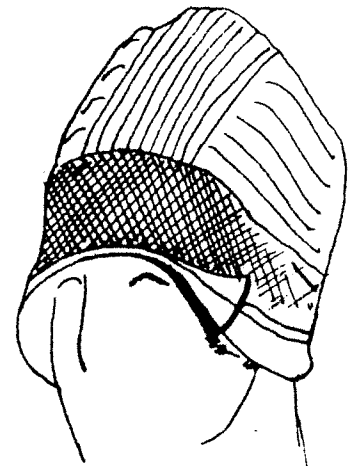
UMBRELLAS could be considered here. Those for sale by mail order were 23½ to 25½ inches long; most had a wooden rod and a plastic-type handle. In 1928 a picture was shown of a new collapsible umbrella, which folded into itself for a total length of about 14 inches.

One more very important fashion note: No one, but no one was complete without the famous hip flask.

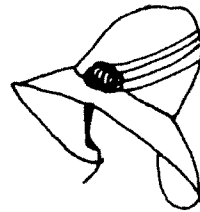
1928 & 1929 HATS



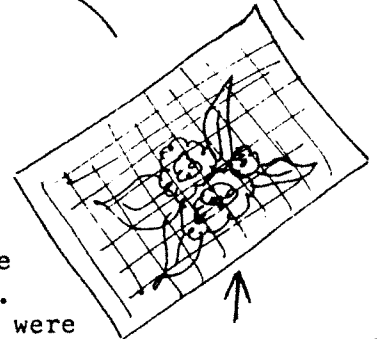
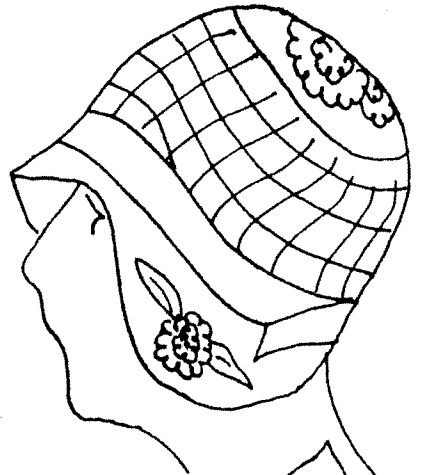
Left: crocheted sports hat, with felt appliques & felt brims.



Summer straw in shades of brown.



Large brimmed straw for more formal summer wear in shades of blue & silver.



Quilted hat & purse for Spring, done in pastel shades of pink silk. Flowers are embroidered in darker shades.

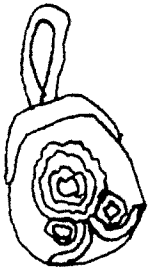


Hats were a very important part of a woman's costume. They were often in the same color shades as the dress worn. If not, they were the same color as shoes. The "Total" look was "it". Because of the high collars on coats, the winter hats were very small & fitted to the head. The brim came all the way to the browline & usually turned up on one side. The larger brims came well down the neck in back. Bows, grosgrain ribbon, jeweled ornaments, pins, and appliques decorated almost every hat.

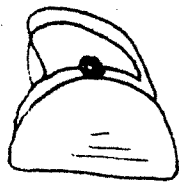
Hats were worn even with sports clothes.

Materials were: satin, taffeta, moire, bengaline, felt, straw, velvet and silk. Some of the more popular colors were white, orchid, flame, blue and beige. Grey was a new color and destined to be very popular. The hats had very high crowns, sometimes squashed down with sort of a crumpled effect. The turban style was worn for formal occasions & silk headbands worn off the forehead were for evening.

MISCELLANIOUS: Eyeglasses came with the ear bows at lens center, were mostly circular in shape or rimless nose pinchers. The elegant wore lorgnettes or pince-nez attached to a black ribbon or long neck chain.



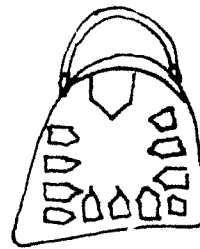
Black bag with felt applique.



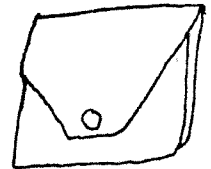
Moire silk bag.



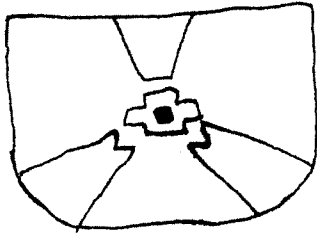
Raffia embroidered envelope with zipper at top.



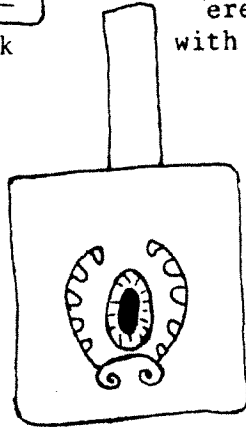
Pouch bag in tan leather with embossed design



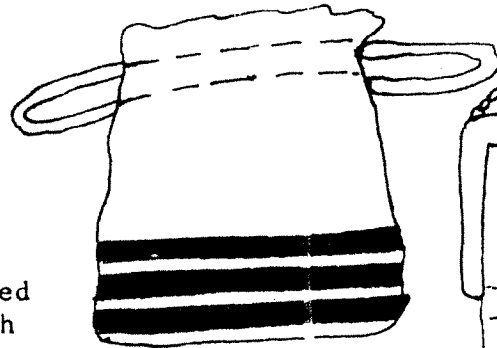
Envelope type with jeweled clasp.



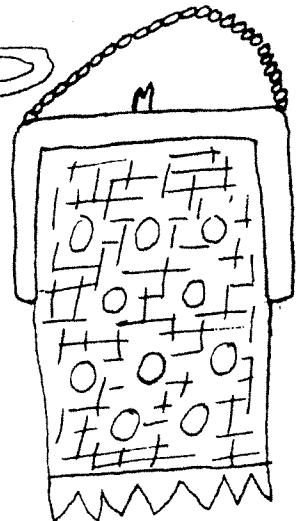
Novel envelope in watersnake with tooled trim.



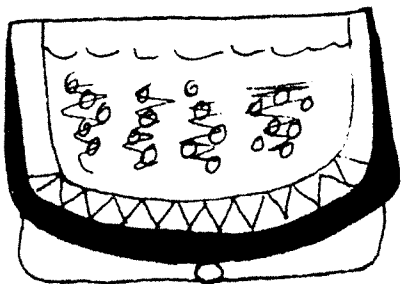
Pink linen embroidered in greens. Lined with white crepe.



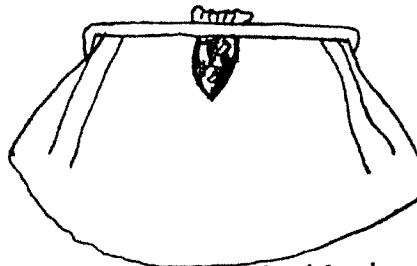
Popular gathered bag. Made of canvas with yarn stripes. This style often knitted or crocheted.



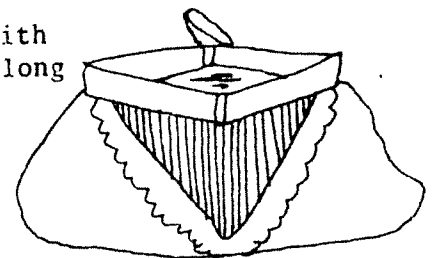
Jan. 1929- New Enameled mesh links in gold & ivory. Gold finished frame with engraved design. Novelty link chain handle. 5 1/2 by 3 1/2 inches.



Worsted yarn & rayon floss with chintz lining. Leatherette strip for binding edges and loop with button.



Pouch style in black reptile with tan moire lining. Nine inches long and five inches deep. Mottled tan stone clasp opens by lifting. Has a change purse and mirror inside.



Crepe De Chine pouch bag with novelty frame.

Fashion rules for handbags: bags must be same fabric as shoes or at very least the same shade. Ultra-fashionable would be shoes, bag, gloves, hose and hat all same shade or blending.

Many bags were trimmed with same leather as shoes. The envelope or "clutch" style bag was the most popular for all four years. In 1929 metallic threads and beads made their appearance in evening bags. Tiny imitation pearls with colored beads were worked into designs. Evening bags were often dyed to match the gown if the jeweled bags did not match shoes. Materials for fall were patent leather, suede & calfskin, snake skin, alligator, moiré silk and of course velvet. For summer materials were : linen, canvas, raffia or straw. The drawstring style was often crocheted or tatted and lined with silk matching the gown.



New "Continental" heel
suede oxford trimmed
with lizard.

Opera Pump with bow.

SHOES

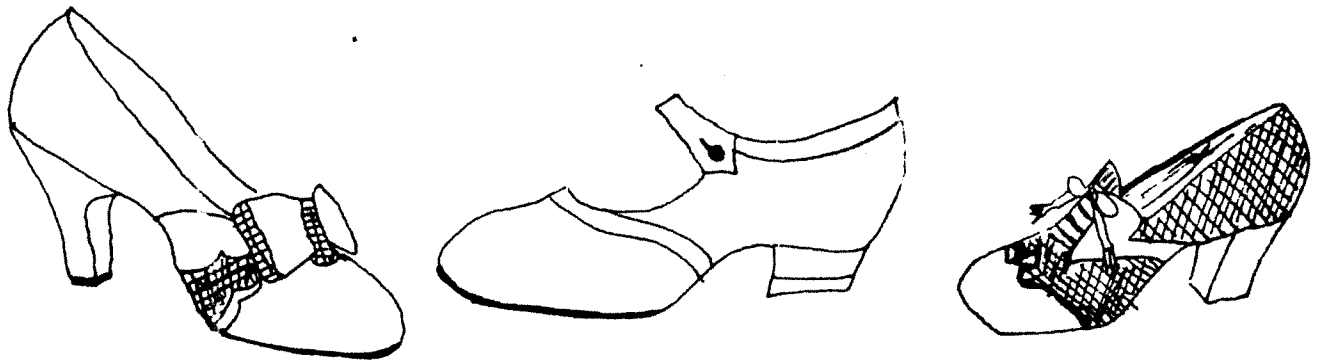
Ladies' dress shoes were made of velvet, crepe de chine, satin moire and every type of cloth and leather. The four basic types were the single and "T" strap slipper, the sandal, pump and oxford. There were really no flat heels except on bedroom slippers or sport shoes. Some sport oxfords had two inch heels, as shown above. The open toe or heel were unknown. Buckle closings had generally replaced the button on straps.

In 1928 black or tan was basic for daytime with any color of kid, satin or metal for evening. New for evening in 1929 was a metal brocade in silver and gold with silken embroidered flowers. Bags came to match with beads added to the design. Also new in 1929 was the suede oxford, usually trimmed with lizard, kidskin, or both. A new medium heel was called "Continental". The opera pump was dressed up with jeweled clips or large buckles.

In 1930, most of the heels were higher to go with the newly lengthened skirts. While the unadorned opera pump was a favorite with some, the majority shown have the large buckles or a tiny bow of leather or metal to the side. The "T" strap slipper was not as popular as before. Bright colors, red, green and blue, were good fashion along with the popular brown and white "Spectator" shoes. A darker brown was being used than in 1928 and 29. The metallic shoes were still great for evening, especially when combined with crepe de chine and dyed to match the gown.

Some brands from this period are Red Cross, Arch Preserver, Enna Jetticks, Ground Gripper Foot Health, La Crosse, Savon and Cantilever.

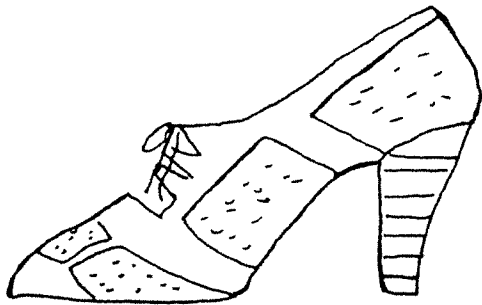
Shoe brand names and advertising reflect the emphasis on comfort: "If you cramp your feet you cramp your style"; "Aching feet mean an aging face"; and Helen Morgan's testimonial, sung to the lyrics of a song from "Showboat"=="Fish gotta swim and birds gotta fly...but nobody's gotta keep a corn...just say 'Blue-Jay' to Mr. Drug Store man! "



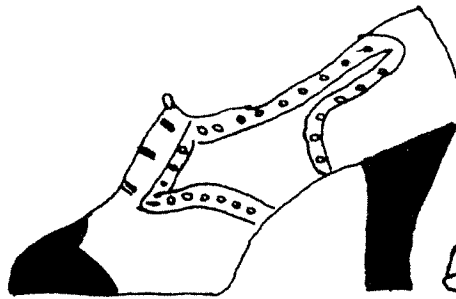
MISCELLANIOUS:

Fingernails were either natural or brilliant red, painted with half moons exposed at their base. Nail polish came in coral, cardinal, garnet, geranium or rose.

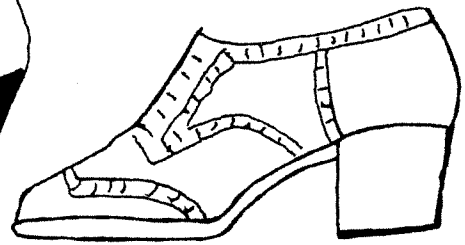
Stains can be taken from the nails with lemon juice, which may be applied on the end of an orange-stick round which absorbent cotton has been twisted.



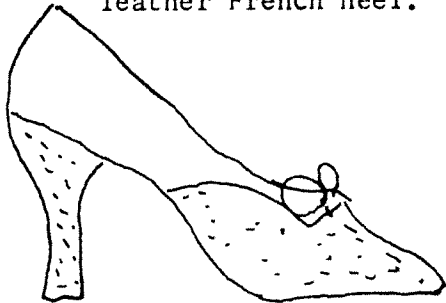
High heeled, cut out oxford of beige suede with lizard applique for trim & solid leather French heel.



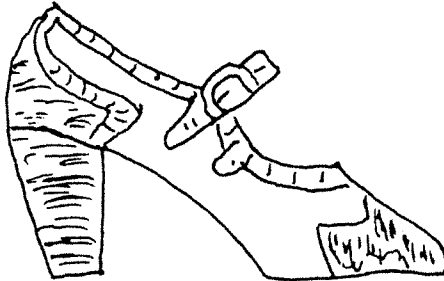
High heeled, three eyelet tailored tie, vamp of parchment kid. Toe & back section & heel of chocolate brown kid.



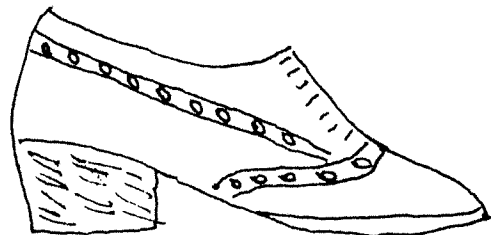
saddleback oxford of natural pigskin & brown leather with rubber sole.



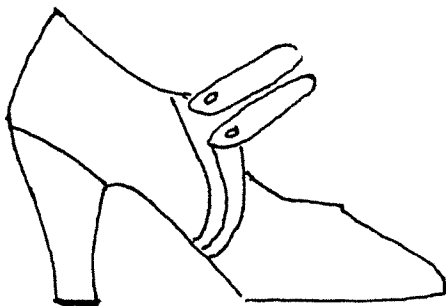
Pump & tie of beige kid & natural water-snake



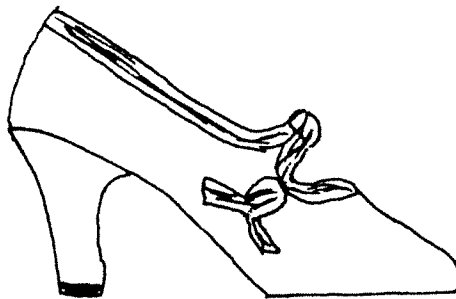
One strap shoe of beige calf with perforated trim of chocolate brown leather



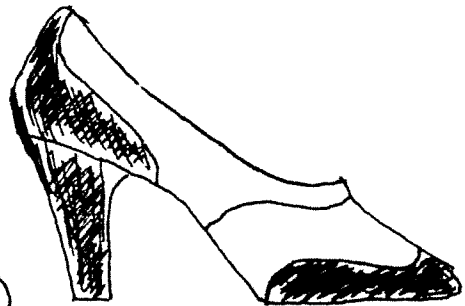
Low heeled sports shoe, with contrasting shades of beige deerskin gray deerskin and black calf.



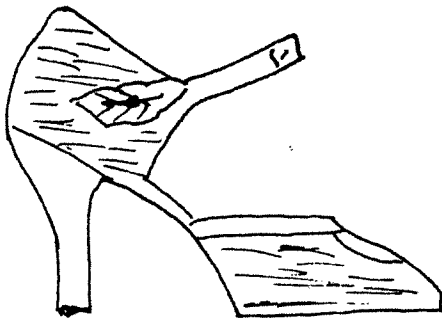
Two strap street shoe with modified Louis heel, strap trimming of natural lizard



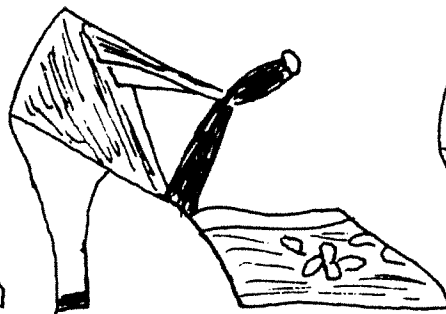
high cut out pump of beige kid, brown kid strap trim, buckle, and modified french heel.



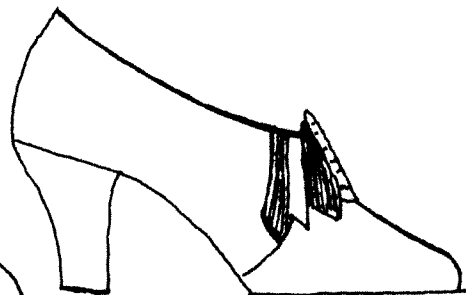
Pump of white suede, dark brown leather vamp, heel and heel coverin.



Strap cut out, of cocoa brown kid trimmed with natural lizard in a leaf design and gold piping.



Strap cut out, of soft green kid, with applique design of opalescent kid and high french heel.



An Oxford tie with medium heel either of black kid with gray and watersnake trim, or brown with beige and watersnake.

STOCKINGS

Stockings were of silk, rayon or cotton. During 1928 the most popular shade was gun-metal; others were silver grey, eggshell, black and white as well as flesh shades. All very, very sheer.

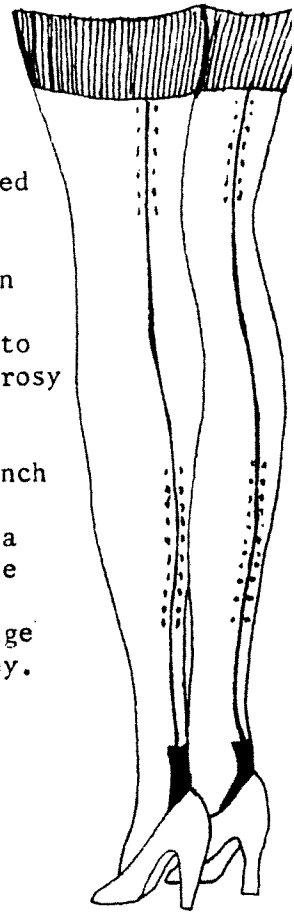
In 1929 "mesh is it" was the motto. Called lisle stockings, these showed no seam or heel reinforcement. The natural shades were used by the daring young.

In 1930, stockings were darker again. The sunburn shades were by far in the lead and were almost brown or bronze. These were worn with the pastel dresses for daytime. With sheer prints and thinner dresses it was advised to wear hose of matching colors in pale pinks and blues. Recommended are the rosy beige those with a slight mauve cast for the blonde, yellowish tint for the brunette and those of medium coloring of rose-beige for others.

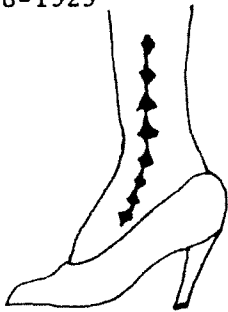
The more popular heel was in the panel style and the short, narrow, French style. A few novelty heels were worn.

Mesh hose were becoming more popular daily by 1931. These ranged from a dainty fine mesh to very open patterns. Many women matched the weave of the hose to the material of their costumes.

Colors available in the Spring of 1931 were: Eggshell, french nude, beige clair, grain, suntan, gunmetal (light), mauve beige, white and a silver grey.



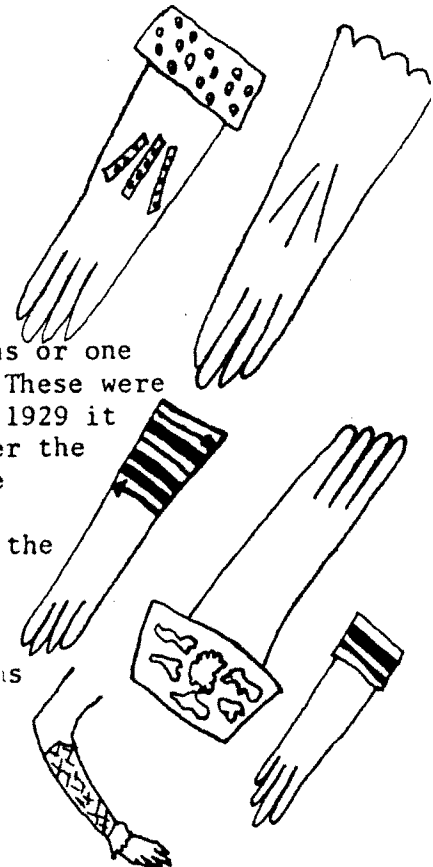
Embroidered clocks
1928-1929



New narrow french heel
1930



1931 - Parisian heel;
silk.



GLOVES

Gloves followed very simple lines. Most were washable slip-ons or one clasp doeskin. The gauntlet, or slip-on had no buttons at wrist. These were both long and short. Cuffs were often embroidered or novelty. In 1929 it was important to have them longer. Even cuff styles came well over the wrist and gauntlets were 2 inches longer. The newest trim for the year was a blending of shades of leather in varying widths.

Evening gloves often came to the elbow and were dyed to match the gown.

In 1930 a new accessory was announced: the elbow length mitt. For summer they were sheer and were perfect with the pastel silks and organdies. These were worn more for formal afternoon occasions than anything else.

NAME	APPEARANCE	USE
BATISTE	fine, sheer cotton material	lingerie, infants garments
CHIFFON	very, sheer, gauzy fabric, plain or printed designs	dresses, afternoon and evening
CHINTZ	fine, light weight cotton fabric printed designs	glazed & unglazed-children's dresses
CREPE	fabric with a crinkled or pebbled surface	Cotton-undergarments, rompers, dresses blouses. Silk & Wool-dresses, summer coats.
CREPE GEORGETTE	sheer fabric, crepe surface	blouses, dresses, summer coats.
CREPE SATIN	lustrous fabric, one side other shows crepe surface	dresses and coats
GINGHAM	fine cotton, woven designs, stripe, plaids, plain	dresses, bloomers, rompers, small boys suits.
JERSEY CLOTH	soft, clinging knitt fabric	sports wear, coats, swim suits, dress
LINGETTE	fine, soft striped cotton	undergarments
MOIRE	ribbed and watered surface silk	dresses, coats
PIQUE	ribbed(warp way) heavy cotton	skirts, dresses, boys trousers
PONGEE	natural colored, firm, harsh silk	dresses, suits, slips
CREPE-ROMA	dull, soft, semi-sheer silk	dresses and coats (does not crush)
SATEEN	lustrous surface, soft to touch	slips
SATIN	very lustrous, fine silk	dresses, coats
SERGE	harsh, firm, strong wool	suits, coats, dresses
SHANTUNG	harsh, coarse silk	dresses and coats
SWISS	sheer, crisp cotton with dots or figures embroidered	dresses, blouses
TAFFETA	lustrous, crisp, light weight silk, plain or changable colors	dresses, street, afternoon or evening
VELVET	A. cut pile silk B. brocade silke with chiffon cloth background	dresses, coats, hats gowns
VELVETEEN	cut pile cotton like velvet but heavier weight	coats, dresses
VELOUR	soft, close cut napped surface	top coats, suits and dresses
VOILE	A. open weave, firm hard twisted yarns; wool or cotton B. indestructible, voile sheer firm silk fabric	dresses dresses



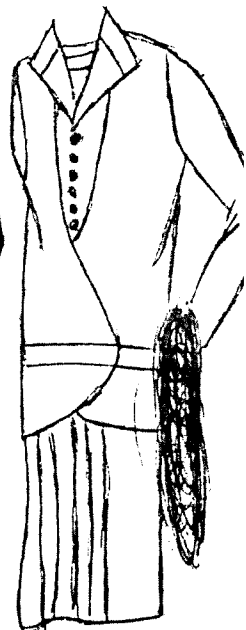
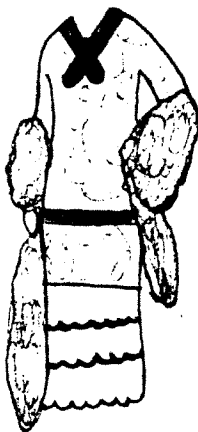
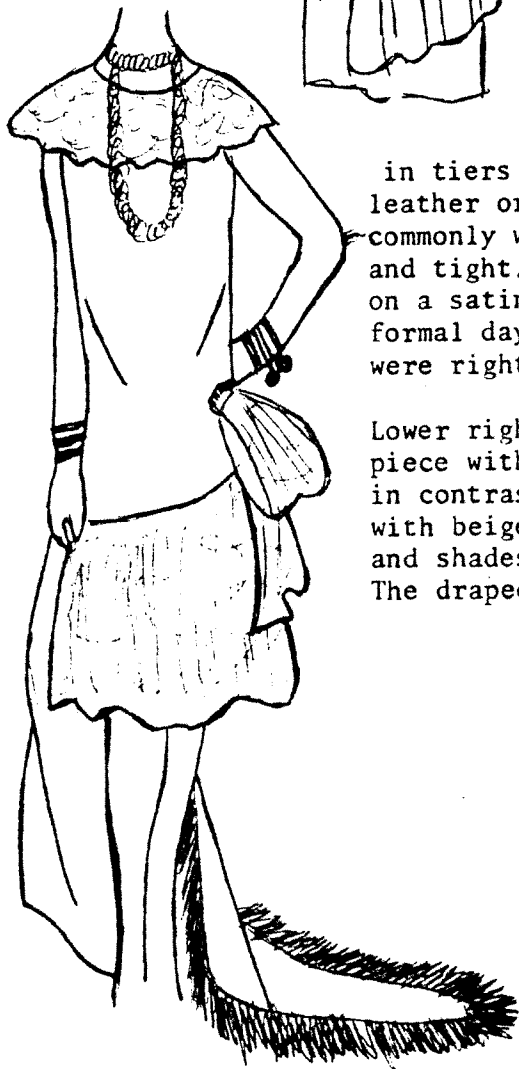
1928 DAYTIME FASHIONS

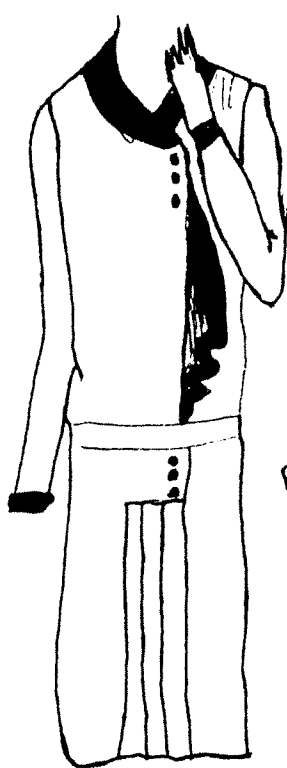
Materials: silks, crepe de chine, georgette, pongee, linens, chiffons, satins, velvets.

Necklines were mostly V necked. Accent was at hipline, with no waists at all. Godets, flounces, circulars and flying panels were very popular. Jabots and draperies were often hung from the shoulder. Skirts were straight, pleated or gathered

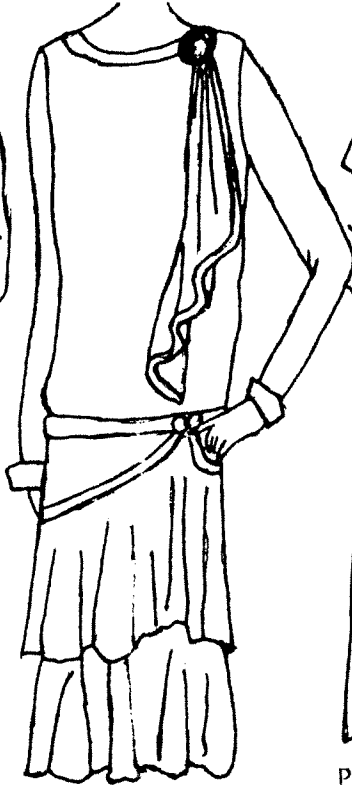
in tiers sometimes with uneven hemlines. Belts at hip were sometime leather or self material. Jeweled buckles, buttons and pins were commonly worn for daytime. Sleeves were mostly long, wrist length, and tight. The bertha collar was new and is shown at left in lace on a satin bodied dress. The skirt is lace and since dress was for formal day wear, a three cornered shawl is shown with it. Hems were right at the kneecap or just below it.

Lower right: for fall a layered look was shown. Dresses were actually one piece with set in bibs. They were shown in contrasting materials; black with beige inset; navy with white inset and shades of one color. The draped furs were worn with them.





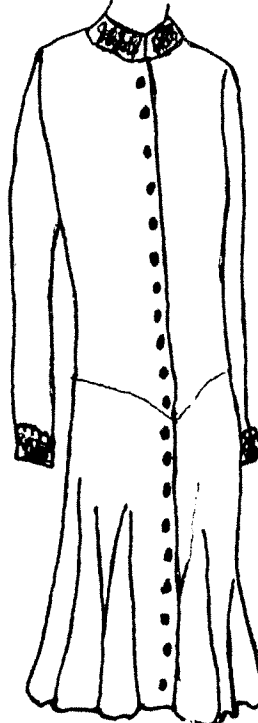
Light green
linen with
dark green trim



Red crepe with
white trim



Printed silk crepe
Bertha collar of plain
crepe.



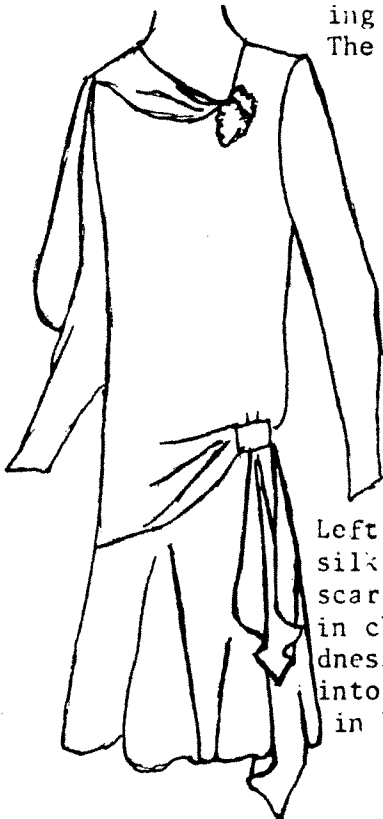
Black silk crepe
white lace trim.
Fitted bodice &
jeweled buttons



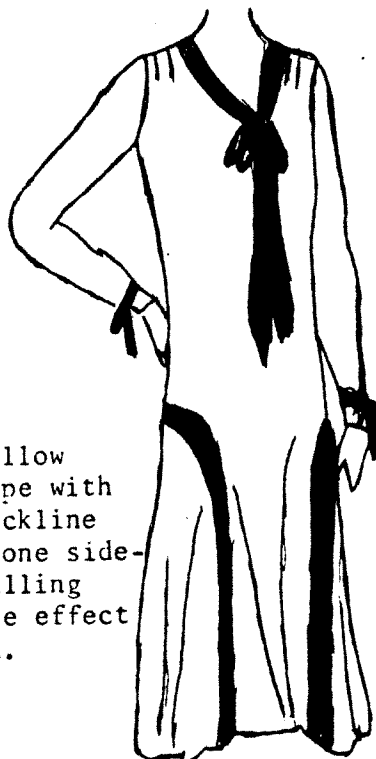
Printed silk crepe
with handkerchief
hemline. Shaped hip
yoke.

1929 DAYTIME DRESSES

Skirts were definitely longer. By Nov. 1929 they were 3 inches below the knee. Skirts were diagonal cut or circular and applied in an uneven line to a straight top or fitted hip yoke. Godets and pleats are still seen and the hipline is still accented. Sleeves are again wrist length and tight, although cuffs have become even more elaborate. Large collars, such as the "bertha", and those pleated or hanging in folds are becoming more popular. Neck scarves attach to the neckline and draped down the back are shown. The skirt drapes are pinned up when wearing a coat. It is no longer "right" to have them hang past the coat hem. The newest color for fall is Purple, with plum accessories.



Left: yellow
silk crepe with
scarf neckline
in chic one side-
ness falling
into cape effect
in back.



1928 & 1929 SPORTS

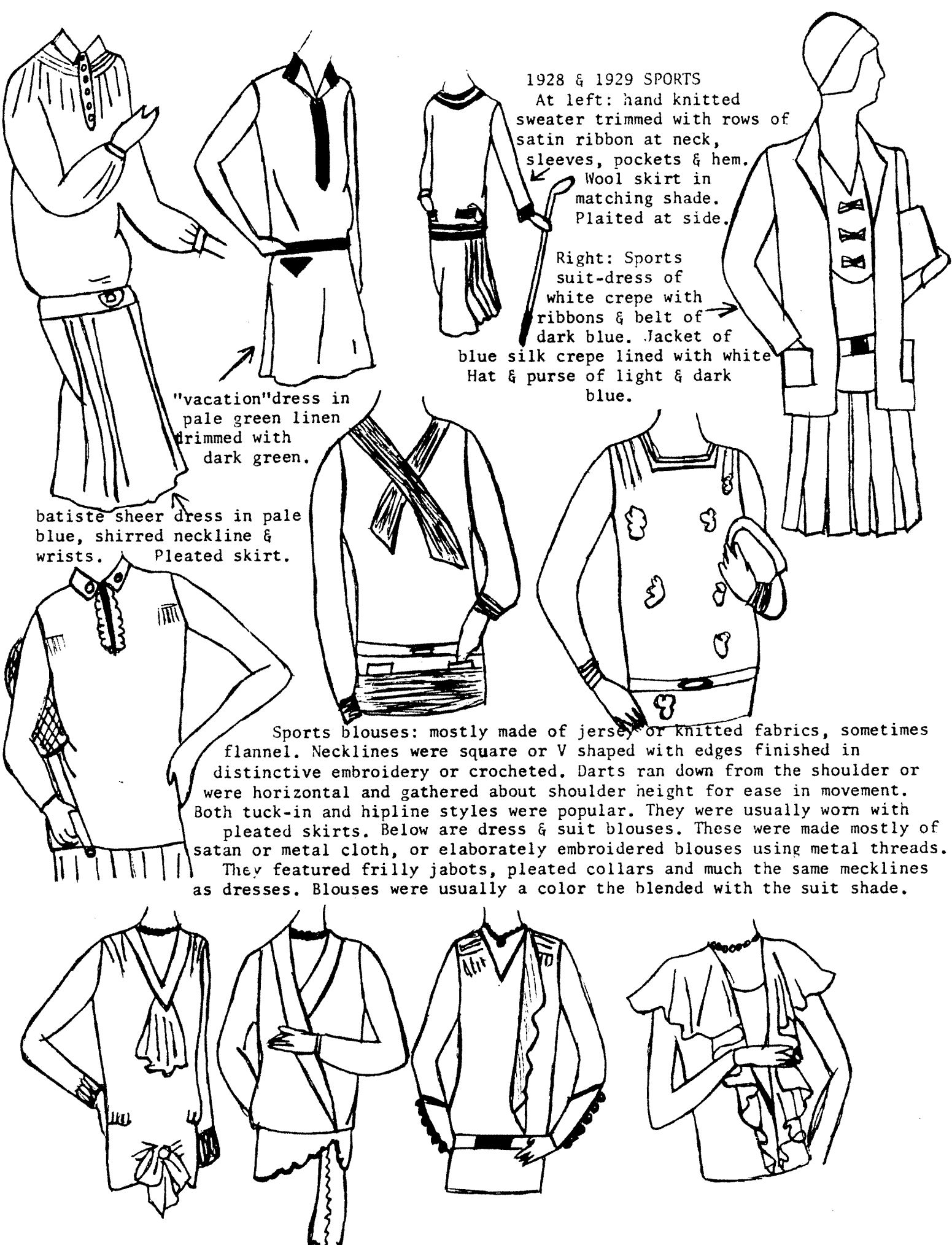
At left: hand knitted sweater trimmed with rows of satin ribbon at neck, sleeves, pockets & hem. Wool skirt in matching shade. Plaited at side.

Right: Sports suit-dress of white crepe with ribbons & belt of dark blue. Jacket of blue silk crepe lined with white. Hat & purse of light & dark blue.

"vacation" dress in pale green linen trimmed with dark green.

batiste sheer dress in pale blue, shirred neckline & wrists. Pleated skirt.

Sports blouses: mostly made of jersey or knitted fabrics, sometimes flannel. Necklines were square or V shaped with edges finished in distinctive embroidery or crocheted. Darts ran down from the shoulder or were horizontal and gathered about shoulder height for ease in movement. Both tuck-in and hipline styles were popular. They were usually worn with pleated skirts. Below are dress & suit blouses. These were made mostly of satin or metal cloth, or elaborately embroidered blouses using metal threads. They featured frilly jabots, pleated collars and much the same necklines as dresses. Blouses were usually a color the blended with the suit shade.





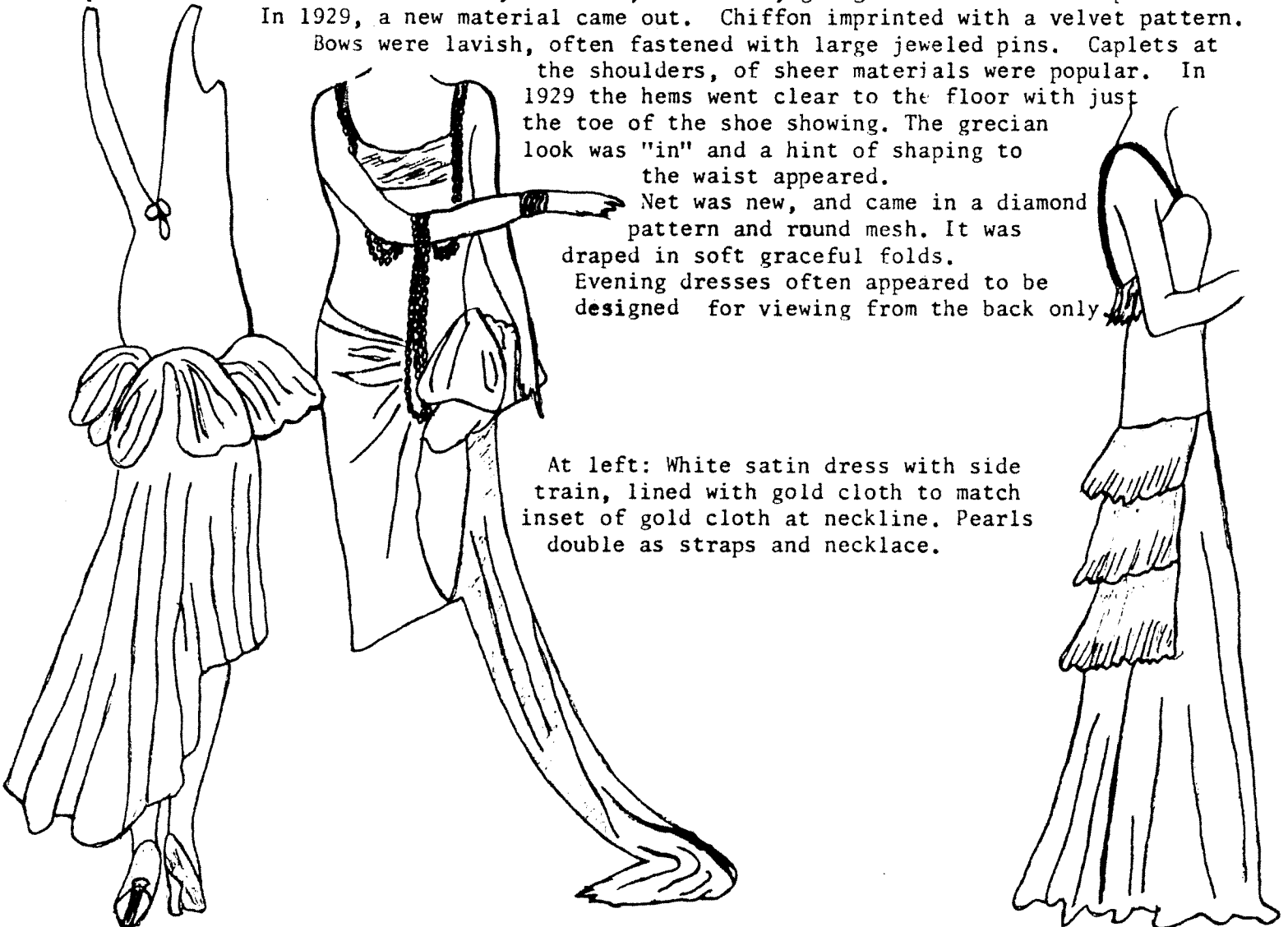
1928 & 1929 FORMAL WEAR

In 1928 formals were mostly short, or at least exposed the leg in front. Later in the year, hems dipped to the side or back, often draping to the floor. There were very bare backs and snug hiplines. Materials were: velvets, chiffons, taffettas, georgette and tissue crepes.

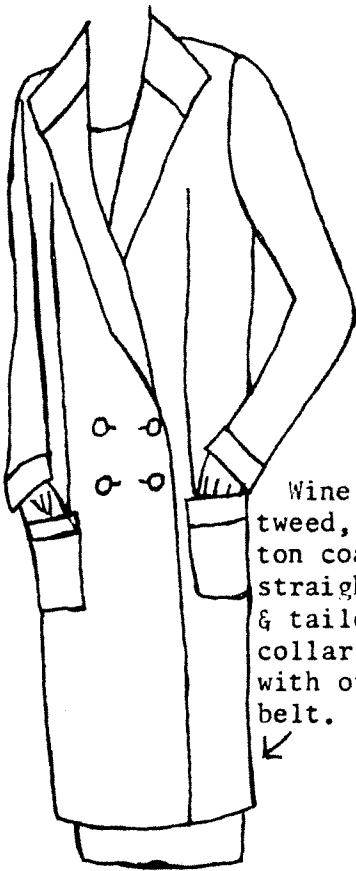
In 1929, a new material came out. Chiffon imprinted with a velvet pattern. Bows were lavish, often fastened with large jeweled pins. Caplets at the shoulders, of sheer materials were popular. In 1929 the hems went clear to the floor with just the toe of the shoe showing. The grecian look was "in" and a hint of shaping to the waist appeared.

Net was new, and came in a diamond pattern and round mesh. It was draped in soft graceful folds.

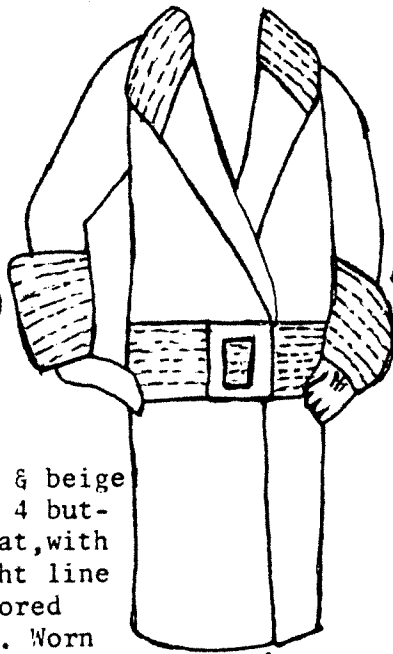
Evening dresses often appeared to be designed for viewing from the back only.



At left: White satin dress with side train, lined with gold cloth to match inset of gold cloth at neckline. Pearls double as straps and necklace.



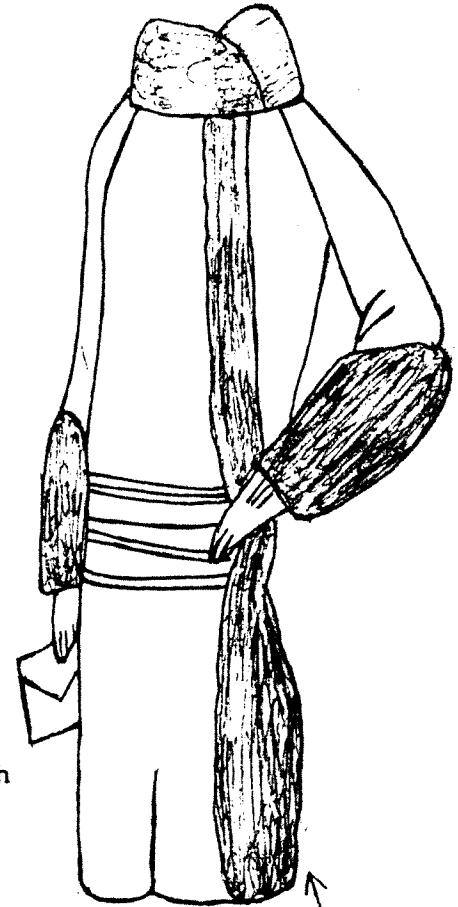
Wine & beige tweed, 4 button coat, with straight line & tailored collar. Worn with or without belt.



Tan broadcloth with belt. Cuffs, Collar & belt top stitched in dark brown.



Famous Clutch coat.



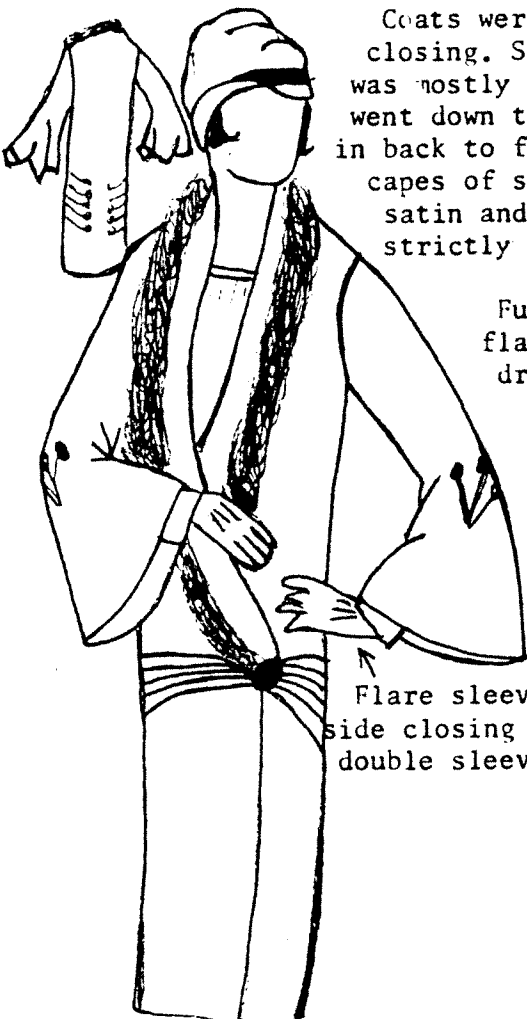
Side closing, raglan sleeve unusual neck closing. Hip have rib seaming. Flat nutria fur.

1928 & 1929 COATS

Coats were wrap-around with clutch or button closing. Some belts & novelty cuffs. Neckline was mostly open to waist or hip. Fur collars went down to closing. Hems were slightly longer in back to follow lines of dresses. For evening capes of satin, velvet and fur were common. Also satin and velvet coats. Colored coats were strictly for morning wear.

Furs were: sheared lamb, manchurian wolf, flat nutria, fox. Furs were often worn draped over arm or around shoulders.

At right: crepe de chine, wrap around coat, lined with white satin- for dressier wear.



Flare sleeved, embroidered side closing coat. Note double sleeve.



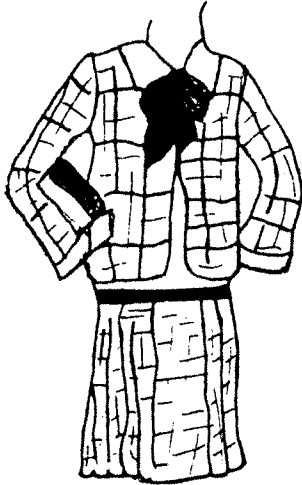
side closing coat with full caplet feature.



JUNIOR CLOTHING OF 1928 & 1929



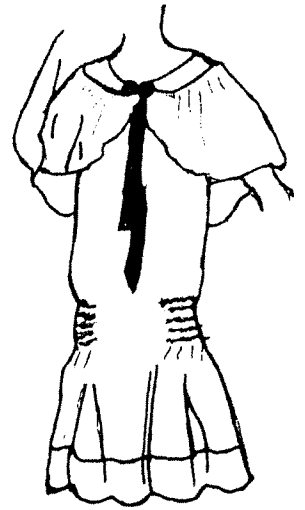
blue serge skirt
gingham blouse



Bolero suit of
plaid flannel
age 8 to 14 yrs.



Print dress



Party dress with
shirred hip line

The Junior clothing as well as children's, generally followed the lines of the grown-ups. The biggest difference was the use of more washable materials.

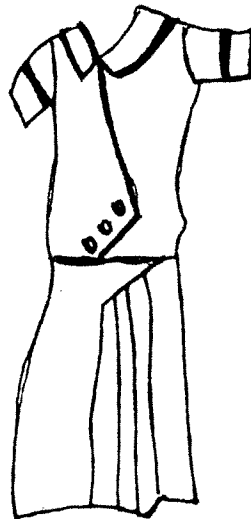
1930 & 1931



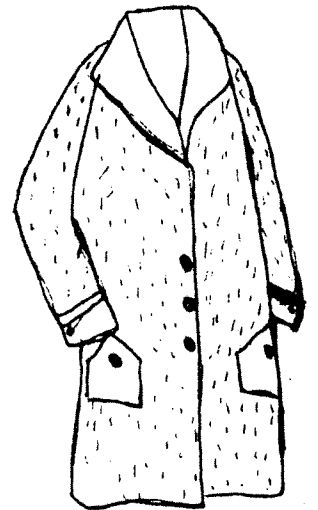
Printed linen
caplet collar
tiered skirt.



Classroom school-
dress for age 8 to
14 years

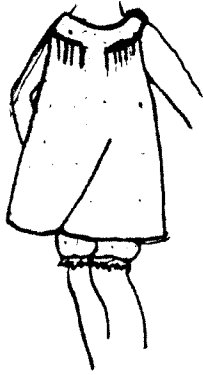


Sport dress
age 8 -14

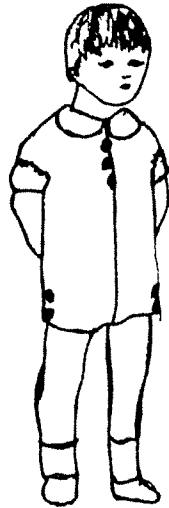


Winter coat

CHILDRENS CLOTHES FROM 1928 to 1931



sleeveless bloomer dress



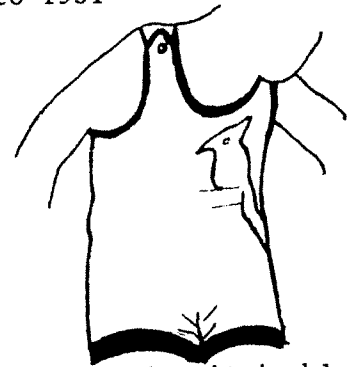
Rompers for age 2 to 6



One piece bloomer with drop bottom.



two piece bloomer pant



Swimsuit in blue jersey cloth trimmed with red at legs & nec



French look for 2 to 6



Quaint printed party dress



sunsuit



Dress with matching bloomer pants.



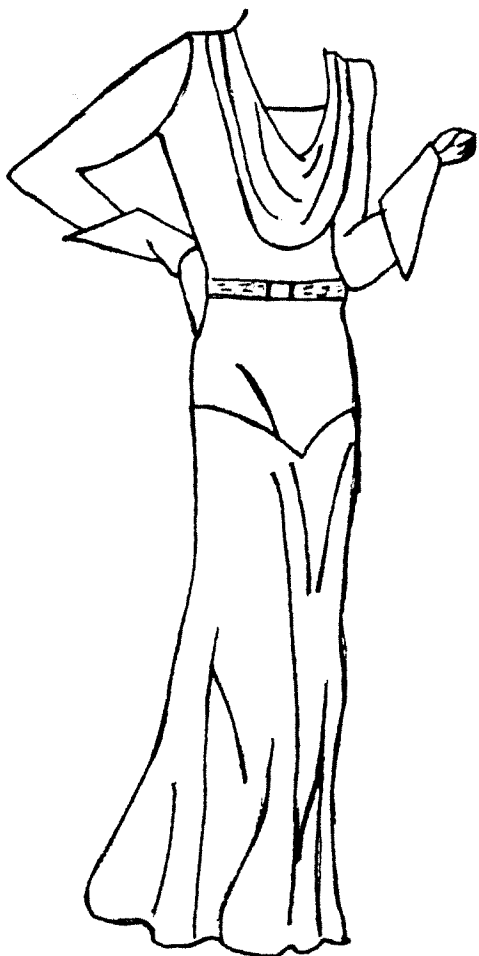
Winter dress



Wee jacket suit



French voile dress



cowl neckline, belted, flared cuffs.



Note sleeves bloused to elbow, lower sleeve fitted



bolero outfit

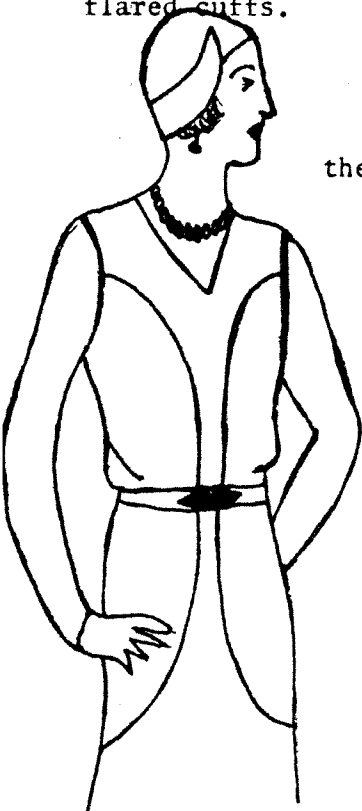


plaited & kilted effect skirt.

1930 & 1931 DAYTIME

For the fall of 1930 black & brown were the two outstanding colors with the very deep off-black shades like deep plum being popular. Diagonal line & circular cut fuller skirts were being applied on zig zag or scalloped & squarish lines. Belts were being used, some at the waist.

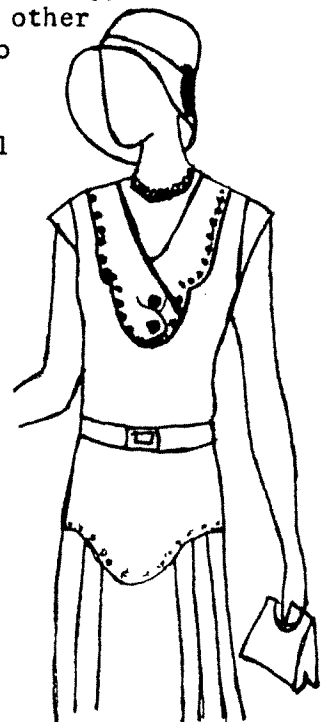
By 1931, there were more tailored suits with sweater blouses being used. The hemline of daytime dresses and suits should strike the upper curve of the calf. Wollen dresses are showing some bolero effects, other having peplums. Jerseys had stepped into the foreground. Pique became very popular in the spring and early summer with favorites of eggshell and pastel tinted backgrounds.



yoked bodice with panel effect.



Bertha caped collar



top stitched yoke style, cap sleeve

SPORTS CLOTHES FOR 1930-1931



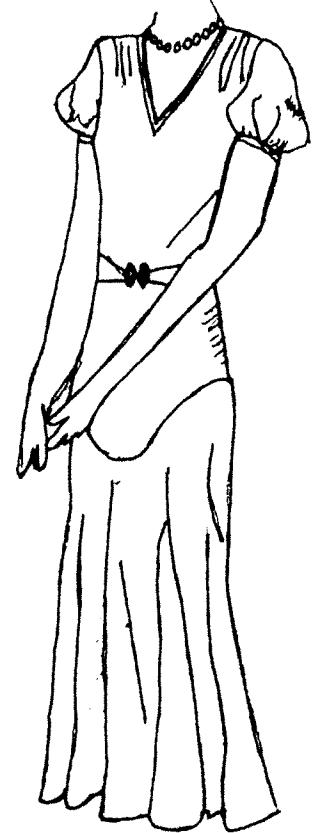
Riding ensemble or "Jodpurs"



Printed chiffon with fitted caplet collar & circular flounce skirt.



White linen "tennis" dress



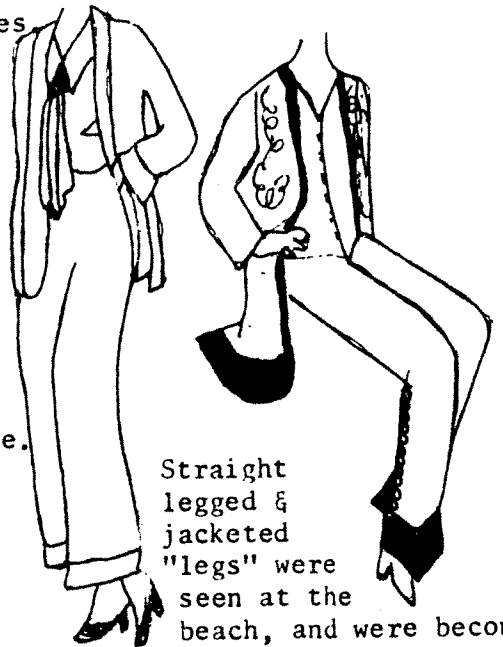
Short sleeved with low flared skirt. Note belt at waist.

The dressier new frocks show a variety of short sleeves. The new sports silhouette adopts a lengthened line and a nipped in, higher waistline. Prints in various fabrics in small pattern on dark grounds are very smart for the street. The light grounds and larger patterns are used extensively for sports.

Sports dress hemlines on the younger girl was two inches below the back bend of the knee.

Cotton was popular and outstanding would be a blouse of eyeleted batiste. Pique is used for suits, in Navy, blue or the brightest of summer colors. For the smart look, the lisle shirts with short sleeves for sports were worn with tweed suits. The tweed printed cottons are used for street frocks and are considered conservative.

The two newest color combinations from Paris were Navy blue with bright blue and Peach with brown.



Straight legged & jacketed "legs" were seen at the beach, and were becoming popular for more active sports wear.



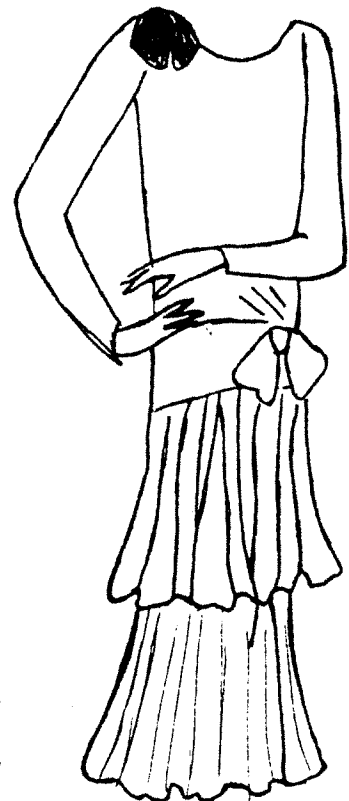
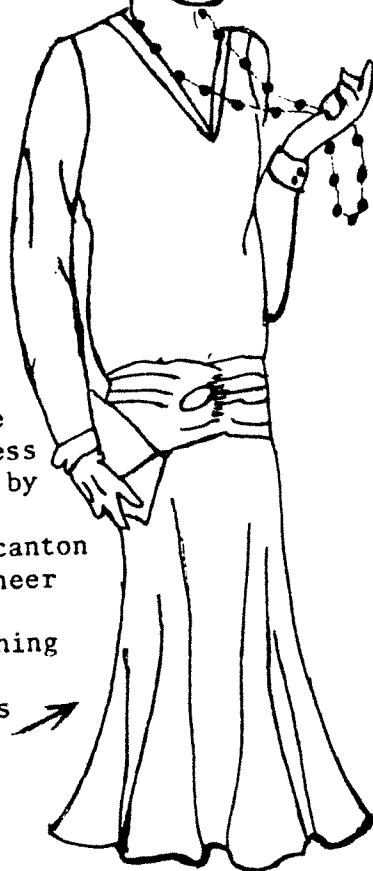
1930 & 1931 FORMAL WEAR

For lengths the formal afternoon frocks reached the lower curve of the calf & evening formals descended to the instep. Long flowing lines with fullness or width in the panels were emphasized by diagonal hiplines.

Materials were silk crepe, satan, canton crepe, crepe romain, & sheer velvet. Sheer velvet bows were often used for trim.

Evening gowns often had short matching jackets or bolero type vests sewn on.

The dress at right was described as having a collarless "ionett" neckline. →



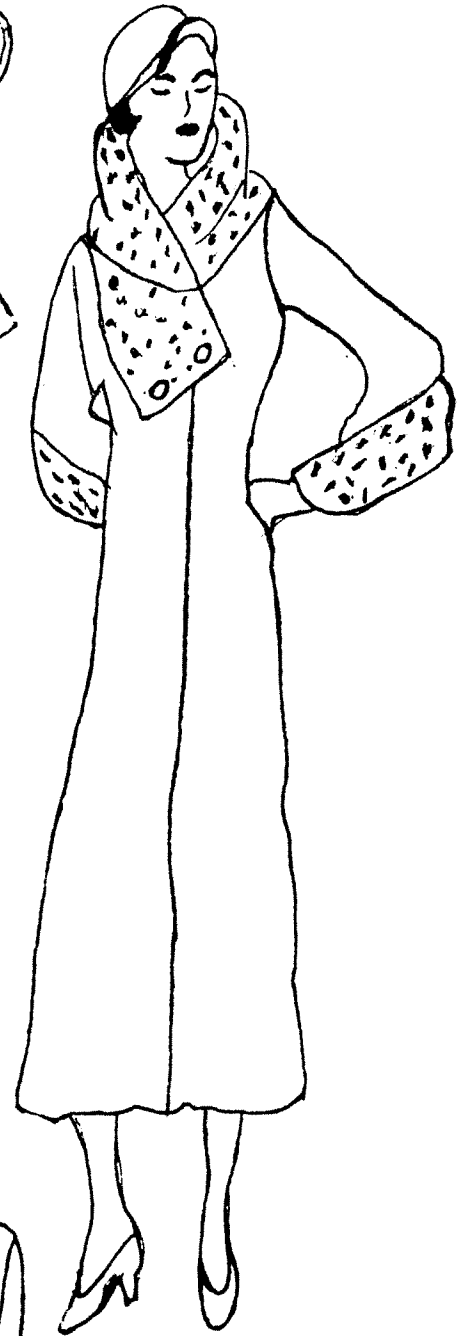
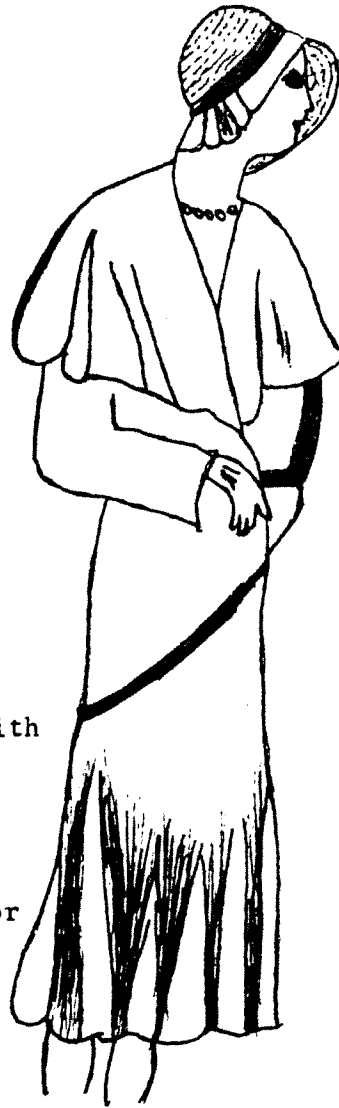
Fur collar
 belted
 coat
 with
 zig-
 zag
 top
 stitch-
 ing.



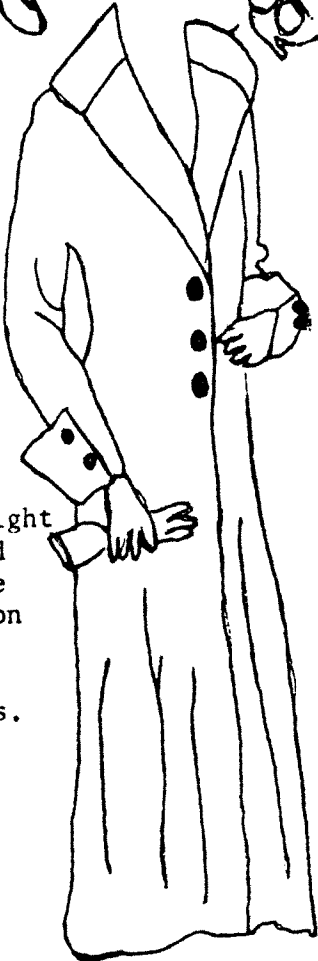
Straight lined coat with
 slightly fitted bodice.
 Two button style with
 inverted pleats in side
 seams



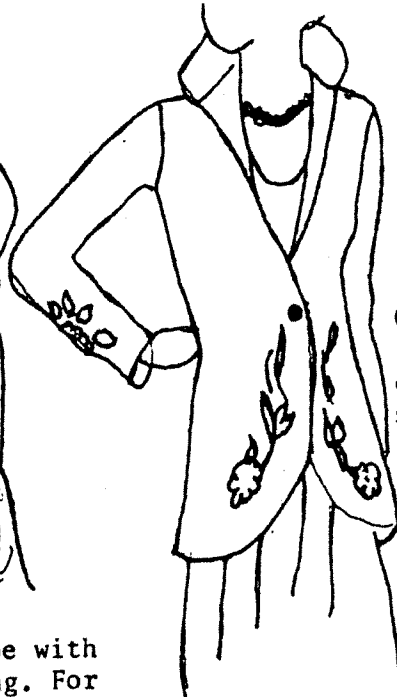
At right: Caped wool or
 silk coat with side
 draped closing.



Straight
 lined
 three
 button
 coat
 with
 cuffs.



Black velvet cape with
 white satin lining. For
 evening wear.

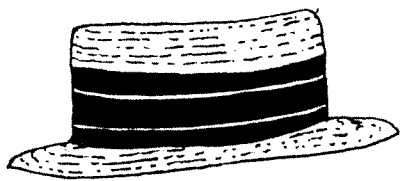


Black velvet coatee
 Embroidered in bright
 colors for evening wear.

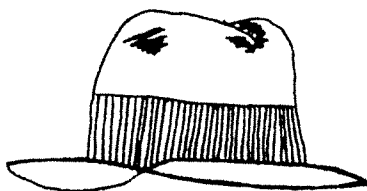
COATS FOR 1930 & 1931

Coats are longer and fuller
 to follow the lines of
 dresses. Cuff details are
 still important. Collars are
 smaller and not so much fur
 trim is seen. Caplet effect
 is becoming more popular.

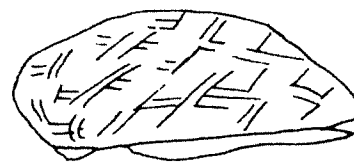
MENS ACCESSORIES



STRAW

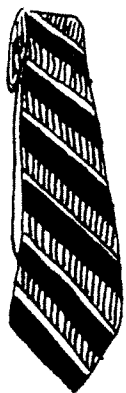


DAYTIME DRESS

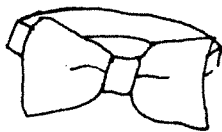


SPORTS HAT

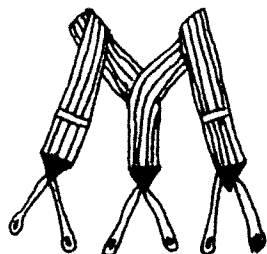
Men's hats had a high crown, sometimes up to 5 1/2 inches tall. These were balanced by a 2 1/2 inch brim, which came in plain or bound snap up style.



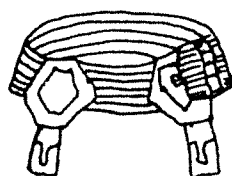
WIDE TIE



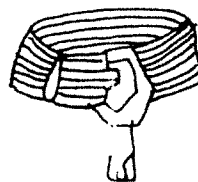
Band bow tie



suspenders



GARTERS



ARM BAND



STA-TI

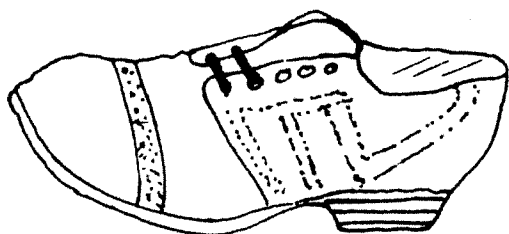
There were matching tie and handkerchiefs; or tie and suspenders; or suspenders and garter; or arm bands and garters; or garter and tie sets.

SHOES

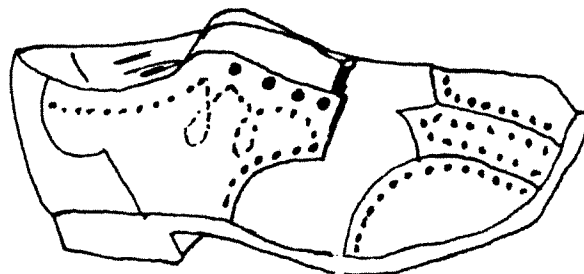
1928-1929 - Men's shoes almost always took some sort of laced oxford design, blunt toed by our standards, and varied only by material and cut. There were a few pumps for optional wear with evening suits, but just about everything else featured laces. The rounded toe was covered by a cap which might be straight across, shield-shaped or wing-shaped, and was often stitched and/or perforated to match other intricate stitching at the throat. The sports favorite had a medium square toe with popular wing tip. This shoe was resplendent with black toe, center area, and heel applied to white; edges of overlapping sections pinked, double stitched, and perforated so that the opposite color showed through in a line of dots.

In 1929 these styles were noted: A collegiate oxford in dark brown alligator grain calfskin uppers. A sports Brogue with mannish lines and combination of choice tan leathers, dark tan tip and quarter, French tan vamp and top. Du-Flex gristle rubber sole and heels were best for golf and sportswear. A custom Oxford with medium pointed toe and long wing tip. Tan or black calfgain leather uppers, stitched and perforated.

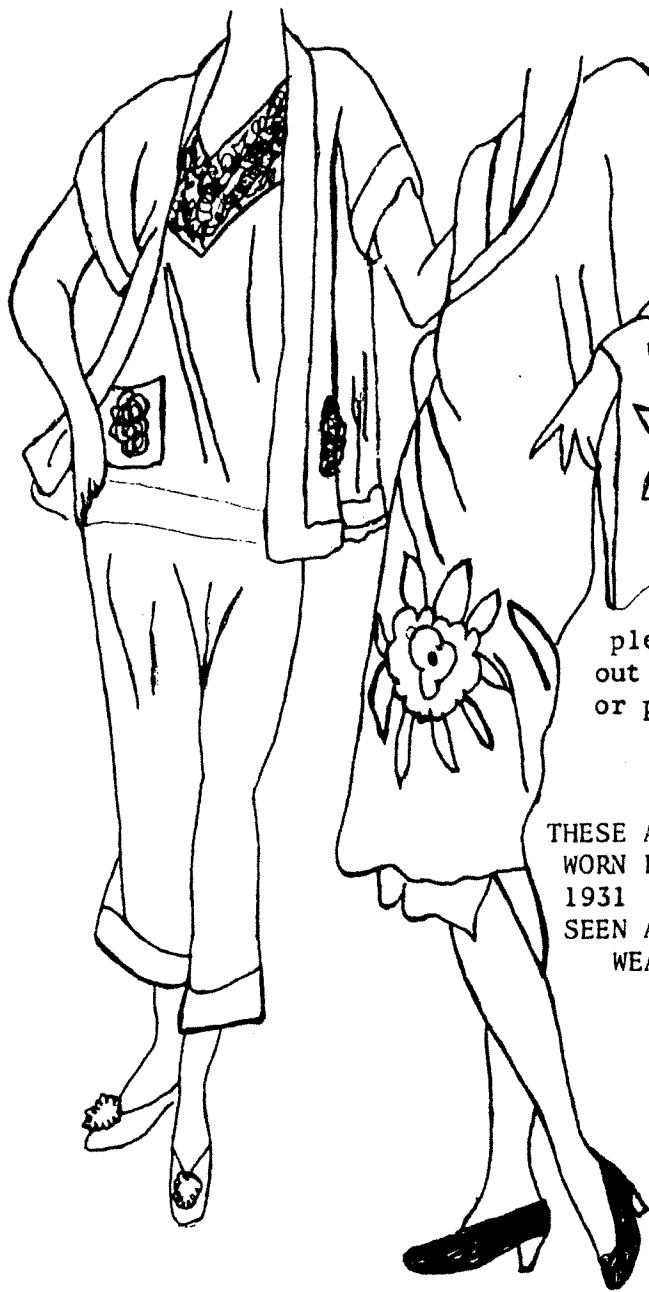
In 1931, there were black and white moccasin bluchers with "popular steel spikes" for golf. The blucher also came in a black and white style; brown and white. There were dress patent leather oxfords; the "formal" being slightly more pointed and dispensed with the fancy perforations and even the toe cap.



BOYS WHOOPEE STYLE OF 1931



BEAU BRUMMEL'S OF 1931

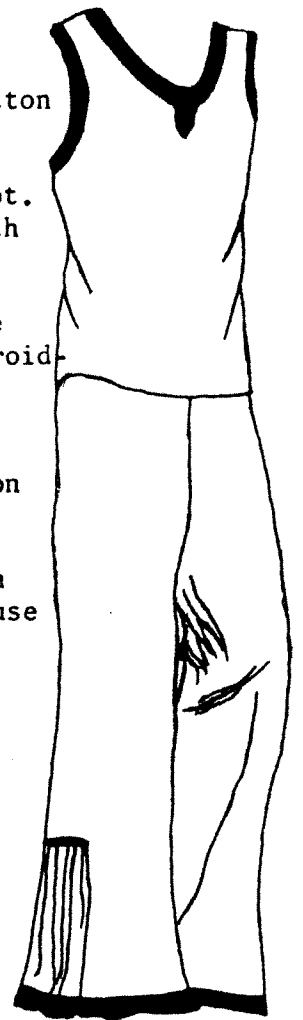


Pajamas at left are made of cotton crepe-easily decorated and cared for. This pair is white with bands of apricot. The jacket is apricot with white bands.

Negligee is apricot crepe banded with white and embroidered in white and black. Note full wing sleeves.

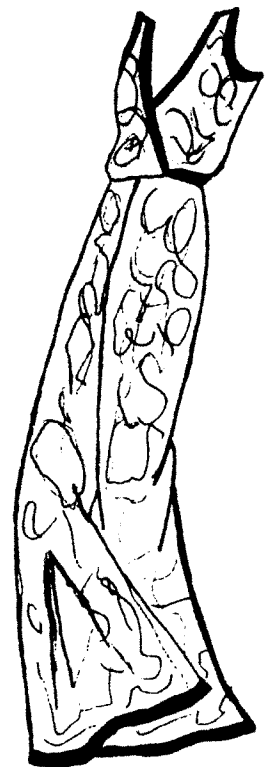
At right: Pajamas of rayon crepe with V yoke front and elastic at back. Trousers have a pleated inset in legs. Blouse is worn out or tucked in. Colors were chartreuse or pink.

THESE ARE CALLED "REST CLOTHES" AND WERE WORN FOR BOTH SLEEP AND LOUNGING. BY 1931 A MODIFIED VERSION OF PAJAMAS WAS SEEN AT THE BEACH AND FOR SOME SPORTS WEAR.



Negligee of rayon crepe shown in pale green or gold. Large borders of lace is shown as trim.

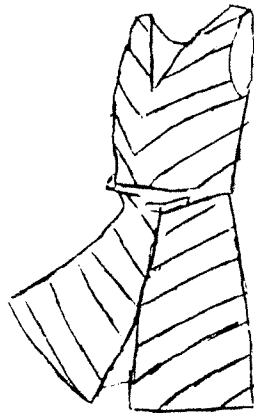
At right is printed crepe pajamas with contrasting trim at neck and leg bottoms.



WOMEN'S BEACH CLOTHES



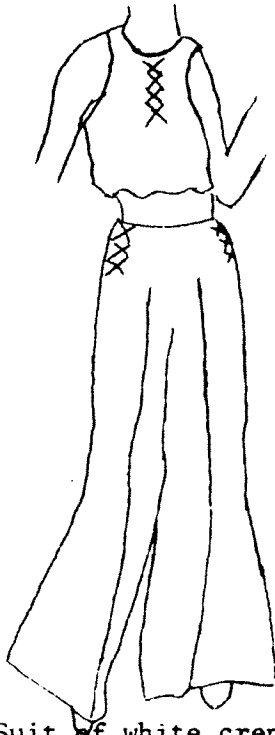
1928-1929



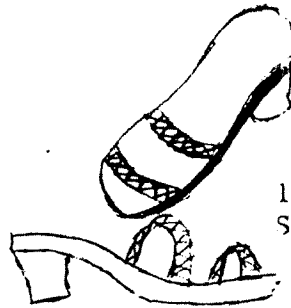
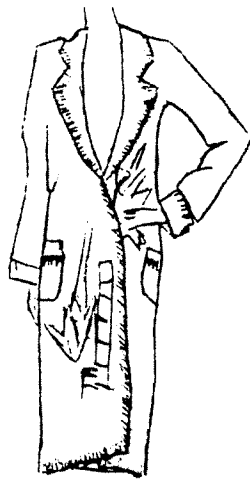
Wool jersey suit in red, white & blue 1930

The style to the far left shows the suit with a low rounded front neckline and sometimes daringly deeper in back. Some were more elaborate of moire short skirt plaited in front with two perky bows tied snugly at waist and hip to maintain slim lines. Others were of celanese with trouser and tuck-in blouse type with popular sunback.

Triangle scarfs of rubberized silk, tied gypsy fashion around head were worn with suits.

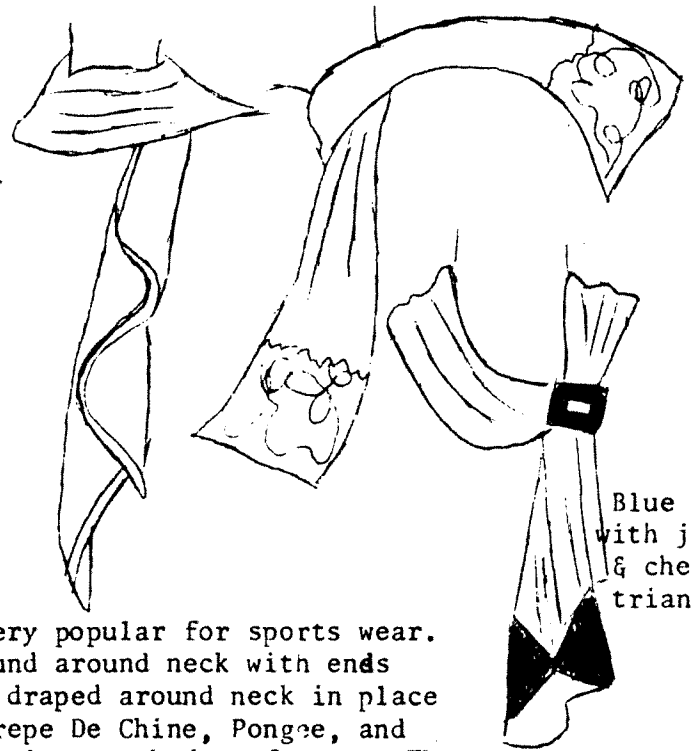


Linen cover-up beach coat. Also came in terry cloth and indian head.

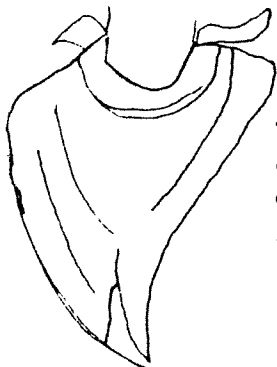


Sand clogs, made of wood and lacquered & lettered in Japanese characters. Straw sandals were worn also

Gob Suit of white crepe tuck-in blouse; Pants of navy blue. Laced at neck & pant side with leather thongs.



Blue sa with jad & cherr triangl



Scarves were very popular for sports wear. They were worn bib style; wound around neck with ends draped either front or back; draped around neck in place of collar. Materials were Crepe De Chine, Pongee, and georgette. A scarf was shown in two shades of green. The lighter shade sewn over the darker shade.

1930 & 1931 MILLINERY

A definite change in the millinery line has been made. The most radical departure is the shallow crown; the front being well up on the forehead and disclosing very definitely the hair on one side. The brims heighten this effect by being narrower in front or being draped or caught up with one side folding from the face and the other fitting quite closely. The wider brim is very much in evidence. The softer straws can be folded and draped with some trimmed with grosgrain ribbon. It is still important that hat match or blend with costume as closely as possible.



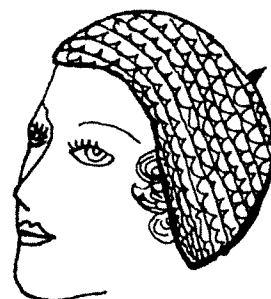
Dressy afternoon hat



Sport hat



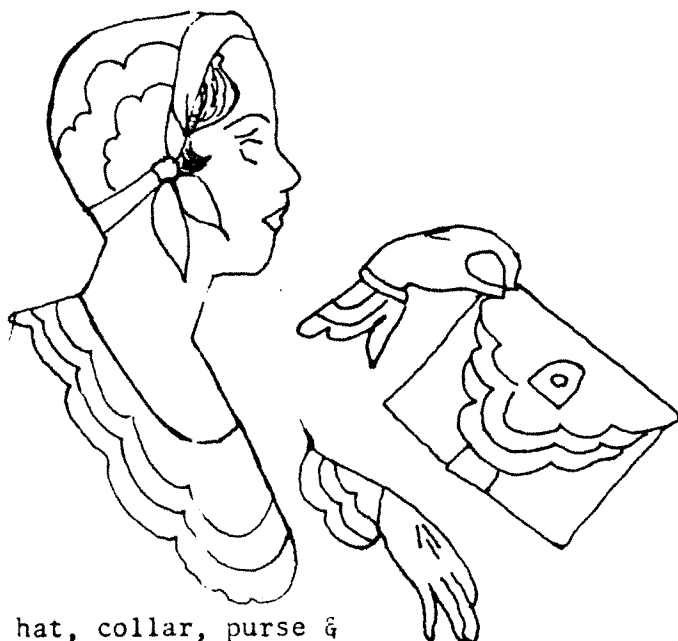
Straw with grosgrain ribbon trim



Friquette yarn beret



1930 & 1931 MILLINERY



Matching hat, collar, purse & gloves.

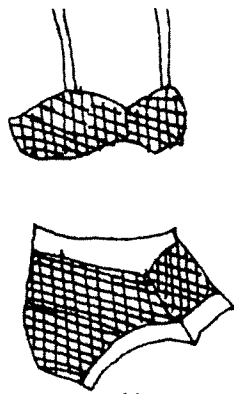


Drooping brim hat with matching collar.

NOTE: Bright eyes add to one's personality. Orange juice taken in the morning will help to make your eyes bright.



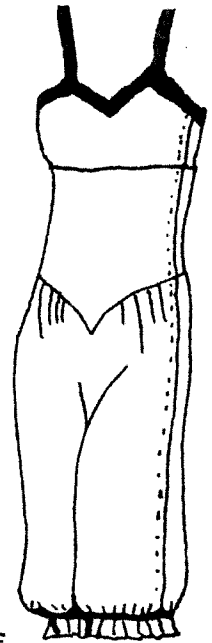
bandeau & slip
panties



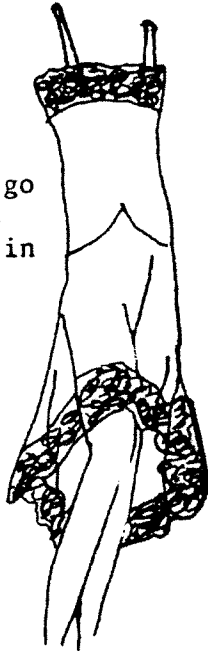
French undies



one piece step-in undergarment in
both short & bloomer leg style.
Bloomer leg has hooks full length of
garment.

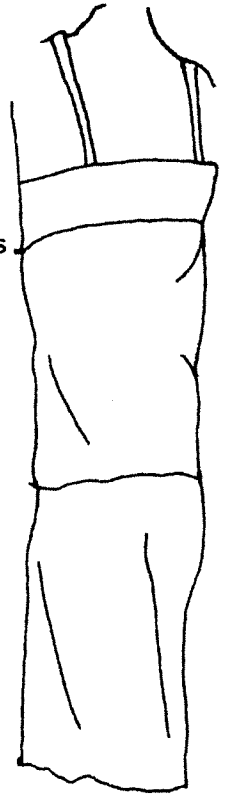


1929 slip
designed to go
with dresses
that dipped in
back.

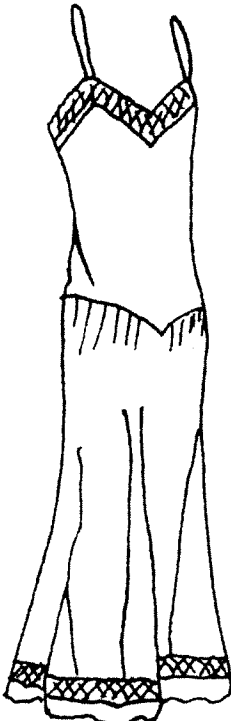


1930 & 1931 STYLES

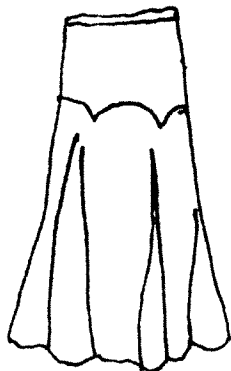
Materials for undergarments were: rayon
nainsook, silk, all embroidered or
trimmed with elegant lace. Panties &
bloomers were elasticized at waist & legs
Bras were called "bandeaux" and had no
darts or shaping. They were designed to
flatten the figure. Girdles & full
length foundations were also worn.



1928 Chemise Style



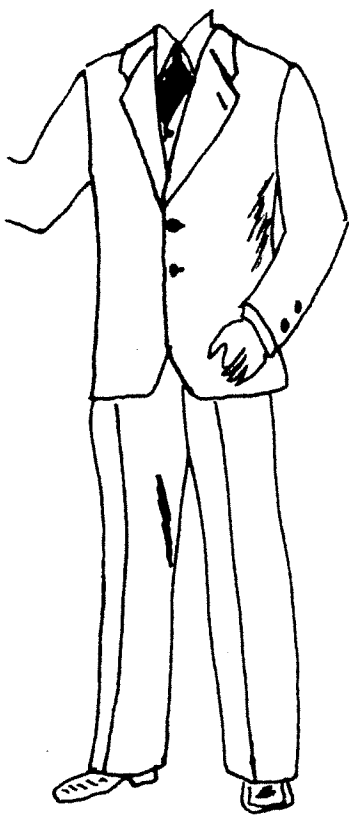
slips now
had fuller
skirts to go
under full dresses



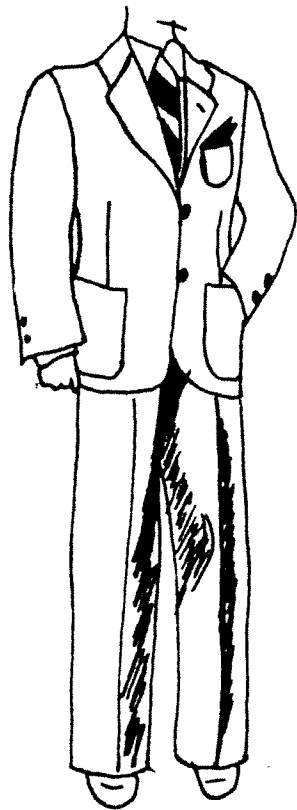
half slip with
full skirt



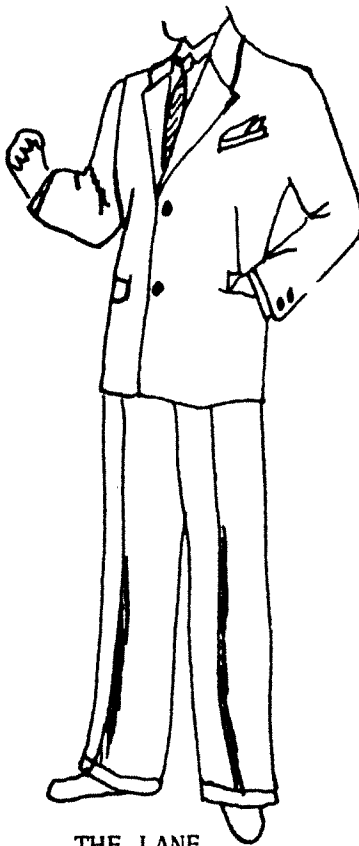
Oct. 1931 - the princess cut of the
new dresses made radical changes in
slips. Note shaped seams at left.



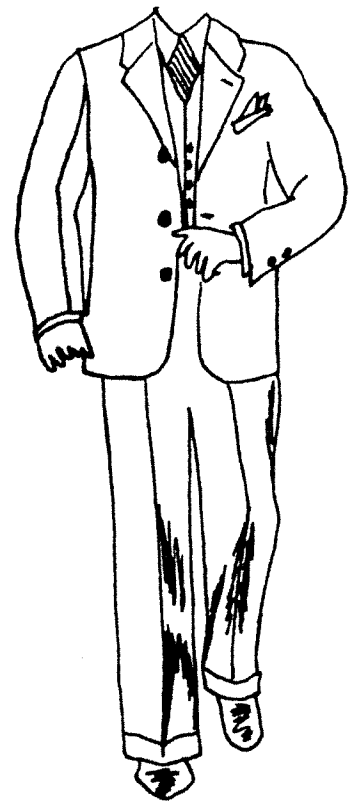
THE RIDGEMOOR
two button single breasted model with long lapels. Front is slightly cut away at the bottom.



THE COLUMBIA
Medium fitting, two button patch pocket model. Lapels wide & long. Front slightly rounded at bottom. Shoulders are highcut.

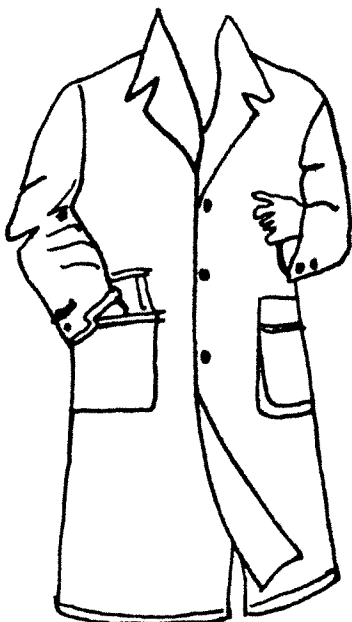


THE LANE
straight front, two button model with semi-cloverleaf lapels. Front coat has blunt corners.

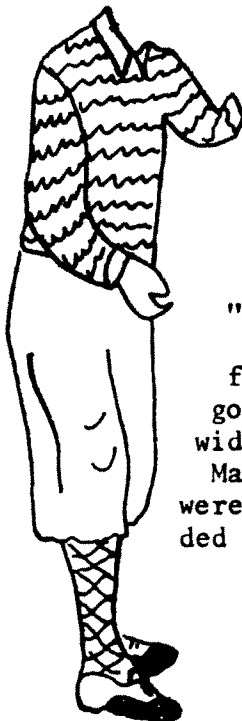


THE PRINCETON
3 button, single breasted latest cut lapels & collar. Front is slightly rounded at bottom. 2 buttons at cuff.

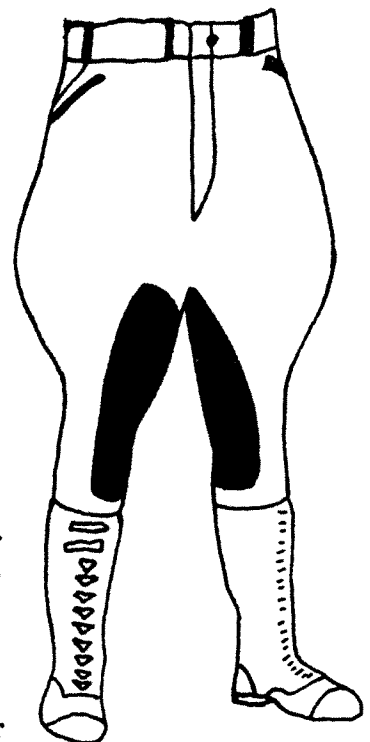
MATERIALS FOR MENS SUITS WERE: WOOL TWEEDS, BLUE SERGE, GREY FLANNELS, PINSTRIPE WORSTED, COLORS WERE DARK BLUE, BROWN, AND GREY. PANTS WERE SOMETIMES PLEATED AT WAIST. LEG BOTTOMS WERE UP TO 24 INCHES WIDE WITH BAGGY CUFFS. SHOULDERS WERE PADDED. SUITS WERE BOTH DOUBLE AND SINGLE BREASTED WITH SOME SHAPED SEAMS ON JACKETS.



RAINCOAT



At Left: Knickerbockers or "plus fours". Came in various colors, styles & materials. Some knickers had buckles, others 2 or 3 buttons and were considered "convertable"; either at knee or baggy legged. Knickers were fastened just below the knee and golf hose reached to knee plus wide cuff over cuff of knickers. Matching sweaters in wild patterns were worn. A full golf suit included vest and jacket, as well as hat.



"Jodhpurs" or
At right: riding pants

JUDGING SHEETS

Below is a combination of the judging sheets used by different model A clubs.

CLASSIFICATIONS	POINTS	
Man- formal	A. Major garments (dress, suit, etc.)	30
Woman- formal	B. Co-ordinated apparel (women-coat, fur scarf, shawl, etc.)	15
Child		
Couple		
Family	men-shirt, tie, topcoat)	
Man- sportswear	C. Head gear, Hat, Hairdo	10
Woman -sportswear	D. Footgear	10
Man - casual (day wear)	E. Accessories	15
Woman- casual(day wear)	(women-purse, gloves, jewelry, etc.) men-cane, gloves, watch, glasses)	
	F. Overall appearance (judges opinion on total effect of costume)	15
	G. Historical Interest (how acquired, original owner)	5
	TOTAL	100

The year of car is shown on entry sheet. In some contests in case of a tie they would give you extra points for clothes being same year as car.

CREDITS

More copies of this magazine are available by writing to
 WILLAMETTE VALLEY CHAPTER
 MODEL A CLUB OF AMERICA
 P.O. BOX 3031
 SALEM, OREGON 97302

WELDON'S CATALOGUE
 NEEDLECRAFT 1928 to 1931
 THE RESTORER
 MODEL A NEWS
 CLOTHING FOR WOMEN - 1928
 SEARS CATALOGUES 1928-1931
 MONTGOMERY WARDS CATALOGUES 1928-1931
 FREDERICK HERRSCHNER CATALOGUE
 FARM JOURNAL 1929