AN HISTORICAL TRACING OF AMERICAN WOMEN"S SHOES FROM COLONIAL DAYS WITH IDENTIFICATION CRITERIA FOR THE YEARS 1890 TO 1930

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PREFACE

This study was concerned with the identification of changes in style and construction methods of American women's shoes. The primary objective was to develop an instrument for the classification of American women's shoes from 1890 to 1930. This instrument was used to classify the shoes in the Clothing, Textiles and Merchandising Department Costume Collection at Oklahoma State University.

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CHAPTER I

INTRODUCTION

One of several theories on the origin of dress is that clothes were adopted as a means of protection from the environment. If this is true, then shoes of some sort were probably one of the first articles of dress devised by early man. Because feet were in constant contact with the earth's surface, they suffered the most from the rough ground, rocks, thorns, and insect bites, and thus may have been the part of the body that early man first sought to protect.

The very first shoes were probably only a piece of hide wrapped around the foot and tied on with strips of leather. During the early Egyptian times sandals were invented. These early sandals were of a practical nature, but they soon took on another aspect. This was to denote the rank or wealth of the wearer.

Down through the ages shoes continued to be used as a means of protection as well as a means of determining the social position of the wearer. They varied from very crude hide coverings to extremely extravagant items such as the poulaines of the 14th and 15th century which were so extremely long and pointed that they had to be chained to the wearer's knees in order for him to be able to walk.

When the early colonists came to America they brought with them the shoe styles which had been popular in their home country. These shoes had to be adapted to the conditions found in the new world.

The first shoemaker in America arrived in New England in 1629 and from this small start the American shoe industry was begun. It became one of the most important industries in America. American shoemakers were the first to invent machines for the craft and America led in the industrialization of the industry.

During the first three centuries of the shoe industry in America, styles changed slowly. With the total mechanization of the industry, style took on more importance. The modern shoe industry dates from 1900 and is dependent on style changes for its continued success and growth.

Several cities, such as Lynn and Haverhill, Massachusetts, have specialized in the production of women's shoes. This is one item in which style has become more important than durability. Typically American shoe styles did not appear until the 1850's. In the 1880's the practice of making "straight" shoes was abandoned. Instead, both right and left shoes were made.

With the 1890's came the beginnings of women's emanicipation. This affected their shoe styles as well as their whole way of life. Women became more actively involved with sports and entered the business world. This called for shoe styles designed specifically for active sports and also for the types of business jobs which women began to perform. Shoe styles became more and more important.

The 1920's was the decade when the greatest number of style changes occurred. Since then, almost anything and everything has been accepted in shoe styles.

The 1930's saw the start of the use of synthetic materials, especially plastics, in the making of shoes. The 1940's, 1950's, and

the 1960's saw gradual changes in the basic styles and materials which had been introduced earlier. Now, in the 1970's, there has been a swing back to the styles of the 1930's and 1940's.

Purposes and Objectives

The Clothing, Textiles and Merchandising Department at Oklahoma State University has a fairly extensive costume collection, but it is not catalogued or stored in such a manner that items from it can be located and used for class display. Only a few garments from 1889 to 1907, the undergarments, and the Talbot collection have been adequately classified and catalogued thus far. This research was an attempt to fill in a gap in the work that has been done with this collection. No record has been found of previous work with the shoes in this collection.

The following questions were investigated in this study:

A. Can changes in style and construction methods of American women's shoes be identified?

B. Can an instrument be developed for the classification of American women's shoes through the identification of changes in style and construction methods?

C. Can this instrument be used to classify women's shoes in the Clothing, Textiles and Merchandising Department Costume Collection?

This research problem provided the possibility for a fruitful exploration utilizing and modifying techniques established by McCormick (1971) and used by Carr (1971) to catalog the Clothing, Textiles and

Merchandising Department Costume Collection. This study may also serve as a basis for classifying American women's shoes found in other costume collections.

The objectives of this study were:

A. To review the literature on women's shoes in order to obtain information on changes in construction methods and styles.

B. To modify and/or construct an instrument to be used for the classification and dating of women's shoes by type, style features, construction methods and the materials used.

C. To classify the women's shoes in the Clothing, Textiles and Merchandising Department Costume Collection through the use of this instrument.

D. To catalog the women's shoes in the Clothing, Textiles and Merchandising Department Costume Collection according to the established cataloguing system.

E. To identify renovations and storage techniques needed for the women's shoes in the Clothing, Textiles and Merchandising Department Costume Collection.

Limitations

This study was limited to American women's shoes dating from 1890 to 1930. The review of literature was limited to information available in the Oklahoma State University library, through interlibrary loan service, museums and from shoe manufacturers.

In this study the term "shoes" was considered to be any covering for the human foot. Such coverings consisted of leather, cloth, rubber, or synthetic materials. Definitions of the various styles of shoes and

of construction methods are included in the chapters on Methods of Shoe Construction, Types of Shoes, and in Appendix A.

CHAPTER II

METHODS AND PROCEDURES

After deciding on the problem to be researched, limitations were established. American women's shoes were chosen because of the enormous effect style changes have had on the production of such shoes. It was assumed that style changes make it possible to establish dates for the production of certain styles.

The year 1890 was chosen as a beginning date because this is the approximate date at which the Clothing, Textiles and Merchandising Costume Collection begins. Also, by this date most modern shoe manufacturing methods had been developed. Advertising of shoes began in the late 1880's and was well established by 1890. The year 1930 was chosen as an ending date of the study to avoid the confusion brought on by the growing use of synthetic materials and the beginning of importation of foreign shoes. Most shoe styles had been introduced by this time. The research covered a span of 40 years and included the First World War, the Roaring Twenties, and the beginning of the Great Depression.

An in-depth library study was conducted which included reading the information on shoes, the shoe industry, construction techniques, and style changes available in the Oklahoma State University library and through the interlibrary loan service. Several shoe companies and museums, known to have shoe collections, were also contacted. Many

companies and museums provided valuable information, especially on construction techniques.

To aid in the development of the instrument, a history of the shoe industry in America was written. Methods of shoe construction, types of shoes, styles of women's shoes before and after 1890, and materials in shoes were identified. A glossary of shoe terms was also developed. Books on historical costume, pictures and advertisements in fashion magazines were utilized in developing the instrument used to date and classify women's shoes from 1890 to 1930. Sears, Roebuck and Company catalogs and the New York Times were also used to conduct a fashion count for identifying the most prevalent style features for each year. After the instrument was developed, it was used to classify the women's shoes in the Clothing, Textiles and Merchandising Department Costume Collection. The shoes were then catalogued. Recommendations for the renovation of shoes and storage techniques were then identified for these women's shoes. The shoes were labeled and stored in adequate facilities available in the Clothing, Textiles and Merchandising Department. Recommendations for further work on this costume collection were also made.

CHAPTER III

THE SHOE INDUSTRY IN AMERICA

The Early Shoemakers

When the earliest settlers arrived in America, many had foreseen the need for footwear. The settlers in Virginia were dressed in the height of fashion of Cavalier England. The Massachusetts Bay Puritans, while more plainly dressed, were also well clothed. Each Puritan came to America supplied with at least four pairs of substantially made shoes of the best quality. However, the Pilgrims, who landed in Plymouth after a 12 year exile in Holland, brought only the barest necessities with them, and neglected to bring materials or tools for the making of shoes. This lack of foresight on the part of the Pilgrims led to Governor Bradford's sending word on the second return trip of the Mayflower of the need for a shoemaker.[1]

In 1629, on the third trip of the Mayflower, the first shoemaker arrived in America. Thomas Beard, the shoemaker from Saint Martin's, London was accompanied by his apprentice, Isaac Richman. With them they carried the tools of their craft and a supply of leather. These tools were very similar to those which had been used in ancient Egypt and

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[1] Shoes of Yesterday (St. Louis, 1969), p. 21.

consisted of eight simple items: the knife, awl, needle, pincers, last, hammer, lapstone, and stirrup.[2]

Beard, as the first American shoemaker, prospered in the colonies. He settled in Salem, Massachusetts, and plied his trade there for 14 years or more. He was made a freeman May 10, 1643, after which he moved to Portsmouth, Massachusetts, where he purchased an estate and made his home. Richman probably returned to England after a short experience in this country as colonial records mention nothing more about him.[3]

Other shoemakers followed Beard to the colonies. Philip Kertland, a native of Buckinham-shire, settled in Lynn, Massachusetts in 1635. Kertland was the pioneer shoemaker of Lynn and for years he successfully worked at his craft, teaching others his methods and ways. Fifteen years after his arrival, Lynn was not only supplying the requirements of its inhabitants, but was also sending a part of its products to the port of Boston.[4] Henry Elwell, another colonial shoemaker, also arrived in 1635. He came to this country on the ship Hercules, and settled in Scituate, Massachusetts.[5]

The first tanner to settle in America was Francis Ingalls of Lincolnshire, England. He arrived in 1630 and settled in Lynn, Massachusetts. Ingalls, along with Beard, Richman, Kertland and Elwell

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[2]Edgar M. Hoover, Jr., Location Theory and the Shoe and Leather Industries (Cambridge, Massachusetts, 1937), p. 159.

[3]Fred A. Gannon, A Short History of American Shoemaking (Salem, Massachusetts, 1912), pp. 7-8.

[4]William H. Dooley, A Manual of Shoemaking and Leather and Rubber Products (Boston, 1912), pp. 251-252.

[5]Gannon, 1912, p. 8.

laid the foundation of a manufacturing business in America which, in a few centuries was to surpass in volume and perfection the making of shoes in all previous history.[6]

Shoemaking was a local industry in all the American colonies, but it attained distinction in Massachusetts. Everywhere else the village cobblers were hampered by a lack of raw materials and confined to a local market by the difficulties of transportation.[7] Because of these limitations on raw materials and the difficulties of transportation, necessity caused many of the early settlers to become jacks of all trades. Some farmers tanned their own hides, and during the winter months the entire family worked on making the family's shoes.

Many of the early shoemakers were itinerant cobblers who traveled from town to town, and farm to farm, staying with each family long enough to make shoes for all the members of the family. Usually the shoemaker used leather provided by the farmer, but he sometimes carried his own supply of leather.

The traveling shoemaker also became a jack of all trades. He could cut hair, pull teeth (he was the only craftsman to possess pincers), sharpen knives, axes, saws, and many other things. Because few people traveled during this time, the shoemaker also carried news and gossip and his visits were looked forward to by all the family.[8] Later when shoemakers settled down, they often shared a small building and passed their trade along to apprentices.

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[6]R. Turner Wilcox, The Mode in Footwear (New York, 1948), p. 100.

[7]Hoover, p. 128.

[8]Shoes of Yesterday, p. 21.

The first guild in America may have been the Shoemakers of Boston. The charter for this guild was granted by the colony of Massachusetts Bay, October 18, 1648. The main objective of the guild was to suppress inferior workmen. The charter specifically prohibited the shoemakers from setting fixed prices for their work.[9]

During the eighteenth century the shoes of the farmer's family in the American colonies were still being made in his kitchen during the winter months. All the family participated in this work, with the men cutting the heavy leather and attaching the soles, while the women bound the edges. The soles were attached by small wooden pegs handmade of maple. The shoes were interchangeable, not shaped for right and left feet. Enterprising farmers sometimes set up small, ten-foot shops near their homes. Such small workshops, each with three or four assistants, soled and finished shoes, the parts of which had already been stitched by the village cobbler. These tiny wayside shops produced "bespoke orders."[10]

Prior to 1845, which marked the first successful application of machinery to American shoemaking, the shoe industry was in the strictest sense a hand process. The young man who chose shoemaking for his vocation was apprenticed for seven years during which time he was taught every detail of the art. After serving his apprenticeship, it was the custom for the full-fledged shoemaker to start on what was known as "whipping the cat." This meant traveling from town to town, living with

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[9]John R. Commons, "American Shoemakers, 1648-1895; A Sketch of Industrial Evolution," Quarterly Journal of Economics, Volume XXIV (November, 1909), pp. 40-41.

[10]Wilcox, p. 126.

a family while making a year's supply of shoes for each member, then moving on to fill engagements made previously.

It was common for early shoemakers to combine the occupation of shoemaker and farmer or fisherman. During good weather they fished or worked their farms and during the winter they made shoes. While making shoes many shoemakers were known to study from an open book on their benches, and the shoe shop became a favorite place for men to gather and talk about politics or other subjects.[11]

The shoemaker continued to use the same basic tools, whether traveling from home to home or working in a small shop in town. A lapstone and a hand-made hammer were used for pounding the leather while a single knife sufficed for cutting both sole and upper leather. An awl for boring holes and a needle or a bunch of bristles was necessary for sewing the shoes. This process was called fitting, and consisted of sewing the parts of the shoe upper together. The upper was fitted by slipping it on to the last which had an insole tacked to it. The lower edge was then pulled over this wooden form with pincers until it could be fastened temporarily with nails after which the outer sole was either sewed or pegged on to this lasted upper. The last in the shoe was held firmly in place by a strap or stirrup which passed over it and down between the shoemaker's knees where the shoe rested and was held taut under his left foot.[12]

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[11]Gannon, 1912, pp. 16, 19.

[12]Blanche Evans Hazard, The Organization of the Boot and Shoe Industry in Massachusetts Before 1875 (Cambridge, 1921), p. 4.

Production

The early years of the shoe industry in America were known as the "home stage" because shoes were made only for home consumption. There was no market for shoes outside the home. This stage of production gave way to the "handicraft stage" which was characterized by work done for a market on the specific demand of a definite customer. The "handicraft stage" prevailed in the middle of the eighteenth century. Such work came to be called "bespoke work."[13]

The evolution of the present factory system began in the latter part of the eighteenth century, after a system of sizes had been drafted, and shoemakers more enterprising than their fellows gathered about them groups of workmen and took upon themselves the dignity of manufacturers. The master workman soon discovered that he could increase his income by employing other men to do the work. Meanwhile, he directed their efforts, thus leading gradually to a division of labor.[14]

In 1731, at the request of jealous London manufacturers and merchants, Parliament ordered the British Board of Trade to inquire into the condition of manufacturers in this country. The Board found that the Americans were supplied almost completely with shoes of their own manufacture.[15]

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[13]Hazard, pp. 8-9.

[14]Dooley, pp. 253-255.

[15]Albert S. Bolles, Industrial History of the United States (Norwich, Connecticutt, 1881), reprinted (New York, 1966), p. 449.

In 1750, a Welsh immigrant named John Adam Dagys, a shoemaker of great genius, settled in Lynn, Massachusetts. He applied the principle of subdivision of labor to the art of shoemaking. Discarding the method of production by which one man made one shoe completely from start to finish, he substituted the method by which each worker specialized on one part of a shoe and did that work exclusively. In addition to revolutionizing the organization of the manufacturing process, Dagys also made the product more suitable for its market. Shoes well-adapted to the settled conditions of Europe were ill adjusted to the pioneer state of the new world, so Dagys imported samples of the English and French shoes, dissected them, found where they were faulty, and then cut out and sewed together new shoes without the flaws of the foreign-made articles. Since the American shoes so devised were more simply constructed and durable than European shoes, their production could be better accommodated by a system using a subdivision of labor.[16] Dagys' shop was the first to operate successfully on the factory system and he is looked upon as the Father of American Shoemaking.[17]

The next development in the factory system was keeping workers busy in dull or slack periods by making "unordered" or "sale shoes." These shoes were then displayed in the windows of local shops where the housewife did her marketing. It took time to overcome old customs, such as the customer bringing his own leather for "bespoke" shoes, but in 1794 in Boston, the first retail shop, where one might purchase ready-made shoes on Wednesdays and Saturdays, appeared. It was run by the Reed

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[16]Malcolm Keir, Manufacturing Industries in America (New York, 1920), pp. 220-221.

[17]Shoes Thru the Ages (St. Louis, 1953), p. 16.

brothers who had previously sold their wares traveling in their horse-drawn wagon.[18]

During the Revolutionary War, American shoemakers were unable to keep up with the demand for shoes and immediately after the war the American markets were flooded with English goods. This caused the American shoemakers to request a protective tariff. The leader of the shoemakers in this action was Ebenezer Breed, a young shoemaker from Lynn, Massachusetts. Due largely to his efforts, the first Congress passed a tariff to check importation of foreign goods in 1789.[19] This allowed the American shoe industry to gain strength and to eventually become the world leader in shoe production. The American shoe industry was able to gain world superiority in shoe production because of the inventive genius of many Americans, which led to the mechanization of the industry.

Inventions

Inventors were at work on machinery for the production of shoes as early as the 1700's. The first sewing machine intended principally for leather work was invented by the Englishman, Thomas Saint, in 1790. This invention consisted of a vertical awl which pierced a hole in the leather for the thread to pass through.[20] However, the sewing machine was not used successfully in shoe manufacturing until the 1850's.

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[18]Wilcox, p. 126.

[19]George A. Rich, "Manufacture of Boots and Shoes," The Popular Science Monthly, Volume XLI (August, 1892), p. 501.

[20]Wilcox, p. 138.

Other early inventors included David Meade Randolph, who in 1809, devised a way for fastening the soles and heels to the inner sole by means of nails.[21] Shoe pegs, invented in 1811, came into general use in 1815 and brought about the first revolution in the method of shoe manufacture.[22] Also, in 1815 Thomas Blanchard, of Sutton, Massachusetts, invented a lathe for the turning of irregular shapes for which a patent was granted on November 6, 1819. The lathe was first used to turn out gun stocks and axe handles, and was later adopted for lasts.[23] This new lathe allowed for greater accuracy in producing lasts of various shapes and thus allowed for more changes in style which are based on the shape of the last.

The manufacture of shoe nails, used to replace wooden pegs, dates from 1812. A complete set of diagram patterns for the cutting of shoes, instead of relying upon the skill of the cutter, was first used in 1832.

The Rolling Machine, which compressed leather for soles in one minute, did away with the use of a lapstone and hammer which had required an hour of time and laborious effort.[24] This machine, invented in 1845, was the first to be widely accepted by the trade. It toughened the leather and increased wear by compacting the fibers.[25]

The Rolling Machine was followed in 1846 by Elias Howe's invention of the sewing machine. This machine was originally intended for sewing

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[21]Rich, p. 503.

[22]William B. Rice, "The Boot and Shoe Trade," One Hundred Years of American Commerce, ed. Chauncey M. Depew (New York, 1895), p. 567.

[23]"Lasts" unpublished materials obtained from Genesco.

[24]Wilcox, pp. 138-139.

[25]Shoes Thru the Ages, p. 20.

cloth, but was soon adapted for sewing leather using either plain thread or waxed thread.[26] Other sewing machines had been invented previous to this time but Howe's was the first to use the eyed needle which was responsible for the machine's great success. John Brooks Nichols, a Lynn, Massachusetts, shoemaker, is credited with adapting the Howe sewing machine to sew the uppers of shoes in 1851. John Wooldredge, also of Lynn, was the first to use the machine in his factory in 1852.[27] Among the contemporaries of Howe were Allen B. Wilson, who patented the moving feed bar in 1850, and Isaac H. Singer, who patented the presser foot in 1852.[28]

Other devices invented during this decade included tin patterns which led to standard sizes, an automatic pegging machine, and a sole cutting machine.[29] Strippers were also used for blocking out soles. Adjustable lasts were developed as well as levellers for shaping the shoe after it was made and skivers for cutting the edges of the sole leather. Heel making, lasting and sandpapering machines were next invented.[30]

In 1855, William F. Trowbridge, of Feltonville, Massachusetts, conceived the idea of horsepower to drive the machines then in use. At first, three stout Irishmen were used, but he later used his horse,

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[26]Wilcox, p. 139.

[27]Frederick James Allen, The Shoe Industry (New York, 1922), p. 45.

[28]Gannon, 1912, p. 33.

[29]Thomas L. Norton, Trade-Union Policies in the Massachusetts Shoe Industry 1919-1929 (New York, 1932), p. 21.

[30]Don D. Lescohier, The Knights of St. Crispin, 1867-1874 (Madison, Wisconsin, 1910), p. 98.

General, for this purpose. After the year 1860, there were very few who did not use either steam or water power to drive their machinery.[31] In the 1890's electricity came into use as a means of driving the various machines.

The next invention of great importance was that of Lyman R. Blake in 1858. His invention, which has been called the greatest advance in shoe sewing, was for sewing soles and uppers together. This invention, ultimately perfected as the McKay sole sewing machine, was patented in 1860.[32] Blake was a shoemaker and did not have the capital to produce his invention. He sold his invention to Gordon McKay, a capitalist and manufacturer, who improved on the machine, and whose name the machine bears.[33] By 1862, McKay machines were in use in several New England factories. Thousands of pairs of shoes were sewn on them and were sent to the soldiers during the Civil War.

The McKay machine revolutionized the shoe manufacturing industry. According to Gannon:

> It drew shoemakers from the little shops in which shoes had been made by hand for generations, into the machine equipped, power driven factories of the centres. It multiplied product, decreased hours of labor, increased wages, and provided the people with better shoes for less money. The McKay machine...enabled shoemakers to stand up while at work and to breathe normally, and as a consequence cases of tuberculosis among them greatly diminished.[34]

The McKay machine had the disadvantage of leaving exposed stitches on the inside of the shoe, which necessitated inserting a special sock

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[31] Rice, p. 568.

[32] Wilcox, p. 139.

[33] Keir, p. 232.

[34] Gannon, 1912, pp. 38-39.

lining to protect the foot; but it had the virtues of cheapness and simplicity and greater flexibility than other shoemaking methods.[35]

The McKay machine had been invented and perfected during the Civil War as there was a great need for shoes for soldiers which could not be met by hand methods. When McKay tried to sell his machine, however, he met with no success as shoe manufacturers did not have the money to buy his machine outright. McKay was about to give up when he thought of a new plan. He went back to the shoemakers and offered to put machines in their factories if they would pay him a small part of what the machine would save on each pair. He issued "Royalty Stamps" representing the payments made on the machine-made shoes.

The McKay method of introducing machines became the accepted practice and had two important effects on the industry. First, shoe manufacturers were able to use machinery without tying up large sums of money. Second, it developed a type of service which proved to be of great value not only to the shoe industry but also to other industries. This service made possible interchangeable parts and trained experts who could be sent wherever machines needed replacement of parts or adjustment.[36] Improvements were made on the McKay machine in 1864 and 1867.[37]

Gordon McKay was considered a great genius in the development of American shoe machinery. He established the royalty system and he was a chief promoter of the United Shoe Machinery Company.[38]

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[35]Hoover, p. 163.

[36]"The History of Footwear" unpublished materials obtained from Genesco.

[37]N.S.B. Gras, Industrial Evolution (Cambridge, 1930), p. 137.

[38]Gannon, 1912, p. 40.

Many improvements in machines followed. An outstanding one was the Goodyear Welt machine, the first device which sewed the welt to the upper and the outer sole at the same time by means of a curved needle. This machine came about through the invention in the 1860's of a machine for making a turned sole by Auguste Destouey, a Frenchman who lived in the United States. The machine was perfected in the 1870's under the direction of Charles Goodyear, Jr. and became known as the Goodyear Welt stitcher.[39]

The Goodyear Welt stitcher overcame the disadvantages of the McKay sewing machine. Since the stitching was done on the outside of the shoe, there were no stitches on the inside to irritate the foot. The process was more expensive but the product turned out was of a higher quality. Thus Goodyear Welt shoes were able to compete with custom hand made shoes.

Developed in 1869, another important invention in shoe machinery was the cable screw wire machine which fastened the sole and upper together with wire, very much as had been done before with pegs. This machine was superseded in 1875 by what was known as the standard screw wire machine. This new machine connected the sole with the upper by turning in a screw and automatically cutting off just the right length making one of the strongest fastenings possible.[40]

The vogue of high-buttoned and laced shoes was responsible for the

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[39]Wilcox, p. 139.

[40]Rice, p. 568.

invention of an eyelet-setting machine in 1874. This was followed by a buttonhole-maker in 1881.[41]

In 1883, Jan Ernest Matzeliger invented the lasting machine. This operation, which the older generation of shoemakers had said "couldn't be done" by machinery, removed one of the last obstacles to complete mechanization of the industry. Wipers were employed which acted as the human fingers do in the process of lasting.[42]

The organization of the United Shoe Machinery Company was a natural economic development of the times. It was formed February 9, 1899, by the consolidation of the McKay Sewing Machine Company, Consolidated and McKay Lasting Machine Company, Goodyear Shoe Machinery Company, International Goodyear Shoe Machinery Company, Goodyear Shoe Machinery Company of Canada, Eppler Welt Machinery Company and the Davey Pegging Machine Company. The objectives of this merger were to increase business economies of administration and cessation of patent litigation between companies. Sidney W. Winslow was the first president of the United Shoe Machinery Company.[43]

The year 1900 marked the beginning of modern shoemaking.[44] Most of the basic machinery used in shoe manufacturing had been invented. The basic methods of construction had also been established by this time.

Twentieth century improvements included the perfecting of the cement process of shoe construction. In 1928, Sidney Finn perfected the

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[41]Wilcox, p. 140.

[42]Hoover, p. 165.

[43]Gannon, 1912, p. 44.

[44]Shoes Thru the Ages, p. 25.

cement sole attaching and auxilary machines. In the same year the compo process of making shoes was started by William Bresnahan and Bernard Solar. In the 1940's the "Force" or slip-lasted process of shoemaking began to gain acceptance. It has continued to be the basic process for the manufacture of the wedge or platform shoe. By 1957 the vulcanized sole process was widely accepted and in 1960 the injection molded sole process came into use. Both processes use rubber outersoles.[45]

Summary

From the early colonial days until the nineteenth century shoemaking in America remained the same as it had been in the Old World for hundreds of centuries. Then, beginning in the early 1800's, American genius and knowledge developed an entirely new, mechanized system of shoemaking. The modern methods of shoemaking that have been developed within the last two centuries have surpassed all that has been known about shoemaking in the past.

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[45]"The History of Footwear," pp. 6-7.

CHAPTER IV

METHODS OF SHOE CONSTRUCTION

Basically shoe construction consists of attaching the outer sole to the upper in such a way as to create a bond durable enough to withstand the wearing conditions for which the shoe was designed. Originally shoe construction was entirely a hand craft. During the Industrial Revolution, many machines were developed which were responsible for the modern mass production methods used in shoe construction.

There are many types of constructions and combinations of constructions, which can be divided into four basic groups according to the method of attaching the outer-sole to the upper. They are: (1) cemented shoes, (2) nailed shoes, (3) sewed shoes, and (4) direct molded shoes. Several types of shoes are included in each group. Illustrations and brief descriptions of the different methods of shoe construction will be found on the remaining pages of this chapter.

In Cemented shoemaking (Figure 1) the sole is attached to the upper by cement, gum or other adhesive. The shoe upper is pulled on over the last and either cemented or stapled to the insole. The bottom is then roughed up to give a clinging surface for the final cementing. An adhesive is then applied and under pressure the surfaces are stuck together, forming a union of all the substances.[1]

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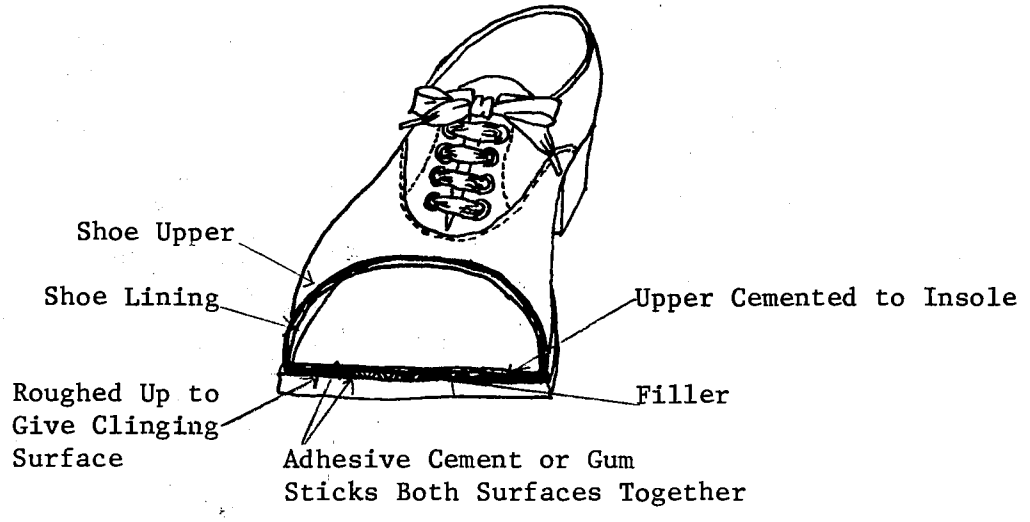
[1]Arthur D. Anderson, editor, The Shoe and Leather Lexicon (New York, 1952), p. 19.



Source: Adapted from Arthur D. Anderson, editor, The Shoe and Leather Lexicon (New York, 1952), p. 19.

Figure 1. Cross Section of a Cemented Shoe

There are two basic types of nailed shoes. These are the Standard Screw and the Pegged shoes.

In making the Standard Screw shoes (Figure 2) the tacks used in lasting are driven in and clinched against the steel bottom of the last. The heavy outsole is tacked in place and fastened by means of screws. The metal which forms this fastening is in the form of wire with continuous sewing thread. As soon as the screw reaches the inside of the shoe, the machine automatically cuts it off, and feeds it to the next fastening. The result is a strong, but stiff shoe.[2]

The Pegged shoe (Figure 3) differs from the Standard Screwed shoe only in the sole fastening, which is of wood, in the form of a shoe peg. The machine which drives the fastening forms the peg from a coil

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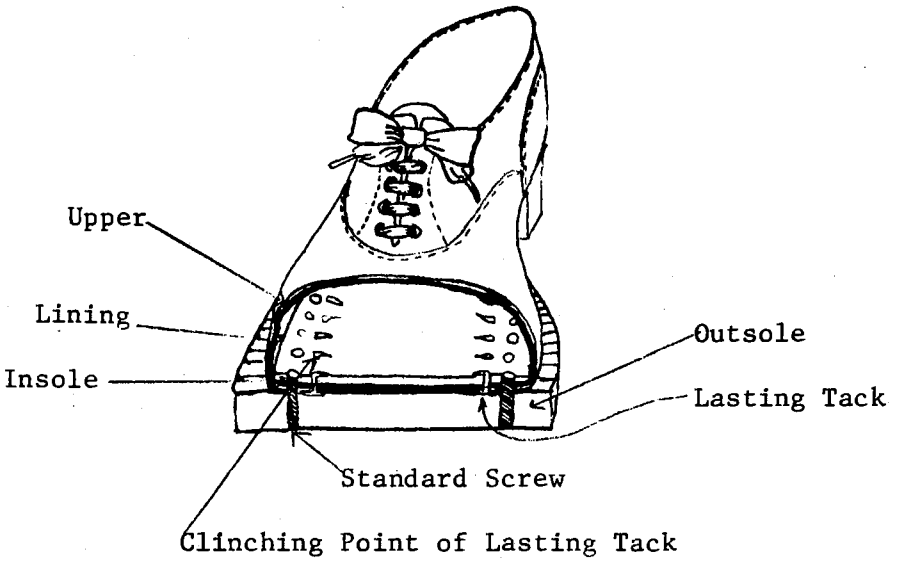
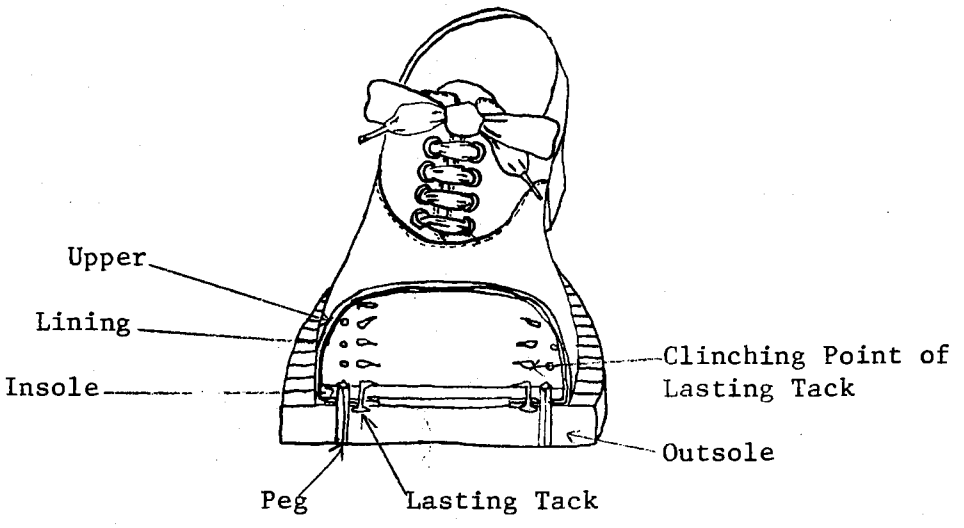
[2]Anderson, p. 63.



Source: Adapted from Arthur D. Anderson, editor, The Shoe and Leather Lexicon (New York, 1952), p. 82.

Figure 2. Cross Section of a Standard Screwed Shoe



Source: Adapted from Arthur D. Anderson, editor, The Shoe and Leather Lexicon (New York, 1952), p. 63.

Figure 3. Cross Section of a Pegged Shoe

of calendered beech wood which, as it is required by the machine, is cut into individual pegs which are driven by the machine and cut off inside the shoe. This method of shoe manufacture was generally used in the early part of the century, but it has now been largely replaced by other methods.[3]

Sewed shoes are made by many various processes. The most common methods used are the McKay, the Goodyear Welt, the Littleway, the Sliplasted, the Stitchdown, and the Turn shoe.

The McKay or McKay Sewed method of shoemaking (Figure 4) is named for its inventor. The upper is lasted over an insole, the last is then removed, and the outsole is sewed on by a thread which goes straight through from the outside, catching the upper and the insole, with the seam showing on the inside. The outsole is usually channeled and pasted back over the seam. A sock lining is put in the shoe to cover the inside seam. The McKay machine was one of the first sole-stitching machines used. Its introduction reduced the cost of medium-priced shoes and it is used to a considerable extent. In "style" footwear, its flexibility is an asset plus its light edge effect.[4]

The Goodyear Welt (Figure 5) is a widely worn type of shoe which is perfectly smooth inside. The tacks used in lasting are all withdrawn, and a machine with a curved needle sews the welt and shoe upper to the insole without going inside the shoe. The heavy out-sole is then stitched to the welt. The thread used is of the strongest linen and

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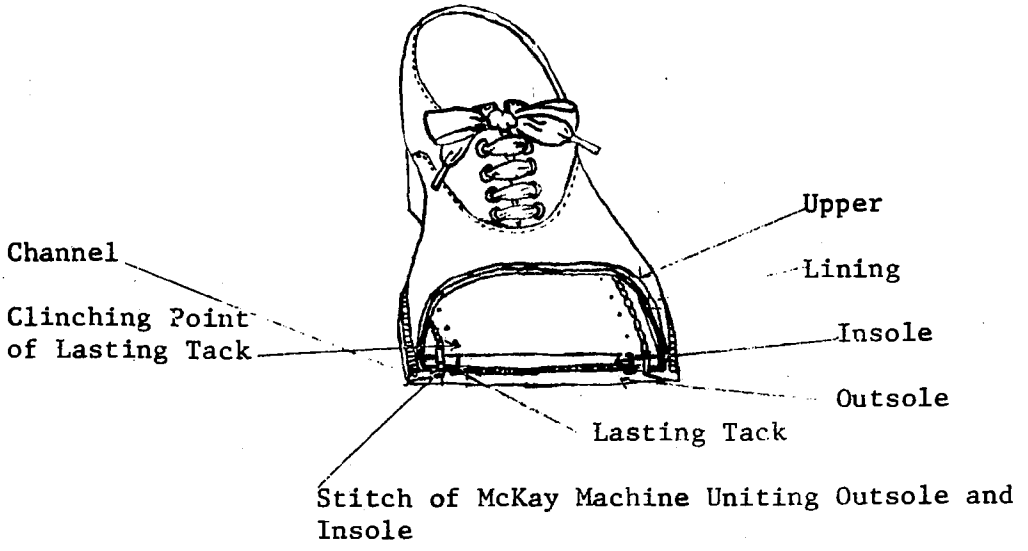
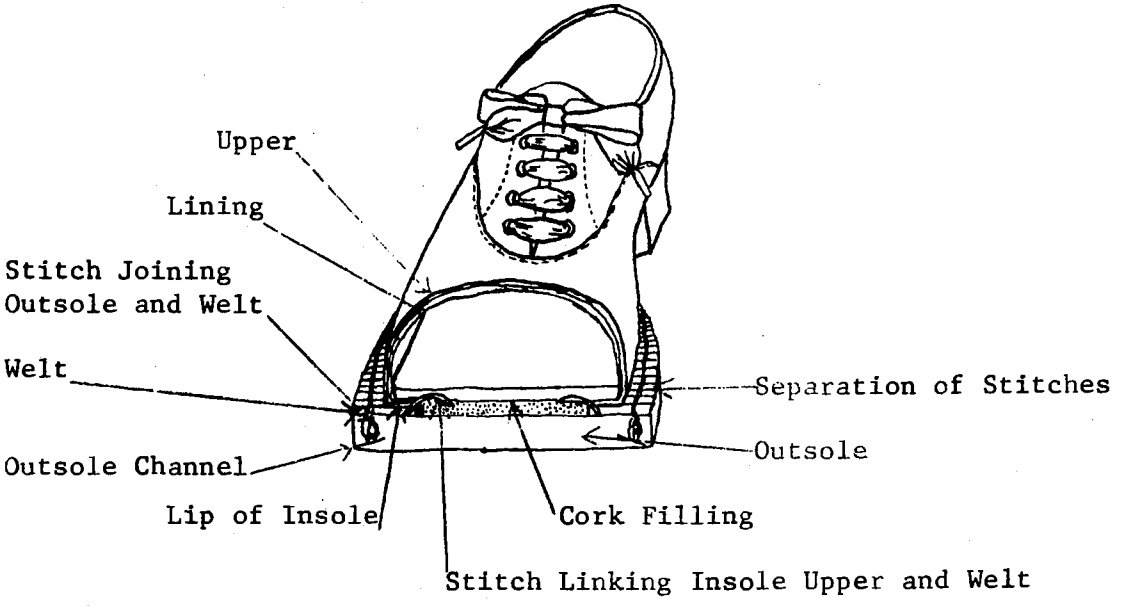
[3] Anderson, p. 63.

[4] Anderson, p. 55.



Source: Adapted from Arthur D. Anderson, editor, The Shoe and Leather Lexicon (New York, 1952), p. 55.

Figure 4. Cross Section of a McKay Shoe



Source: Adapted from Arthur D. Anderson, editor, The Shoe and Leather Lexicon (New York, 1952), p. 39.

Figure 5. Cross Section of a Goodyear Welt Shoe

and thoroughly waxed. It makes the most durable and comfortable type of shoe, and one on which the outsole can readily be renewed.[5]

Shoemaking by the Littleway Process (Figure 6) is based upon the use of the staple side lasting machine which fastens the upper directly to the insole by a fine wire curving staple which does not perforate the insole and a new type of sole stitcher which utilizes a lock stitch to unite the outsole and insole. The Littleway has a tackless forepart and shank with no metal next to the foot. The Littleway shoe can be identified by the absence of tacks or staples on the surface of the insole and the appearance there of the lock stitch seam.[6]

The Slip-lasted process of shoemaking (Figure 7) is so called because a last is slipped or forced into a prefitted, sewed upper consisting of sock lining, upper and platform cover. It requires the use of very accurate upper patterns and specially designed lasts.

The upper is sewed to a cloth sock lining and the platform cover is sewed to both of these units along the same seam and the last is forced in. The platform is then cemented to the sock lining and the platform cover is cemented and then lasted over the platform by machine or by hand. If a wedge heel is utilized, the platform cover is in two pieces of different widths, one to cover the platform and one to cover the wedge. The sole is then cemented and attached under pressure as in the cement shoe process. Open toe and open heel styles have predominated in the shoes made by this method.[7]

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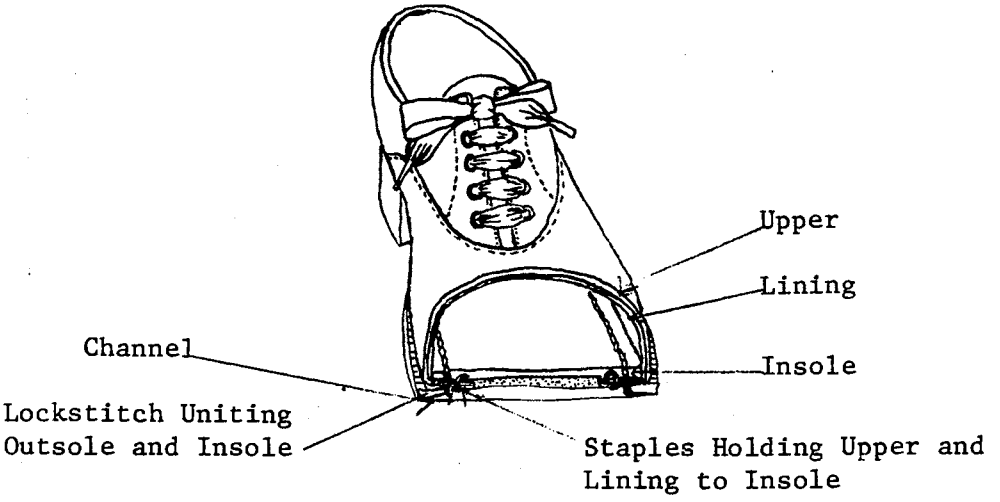
[5]Anderson, p. 39.

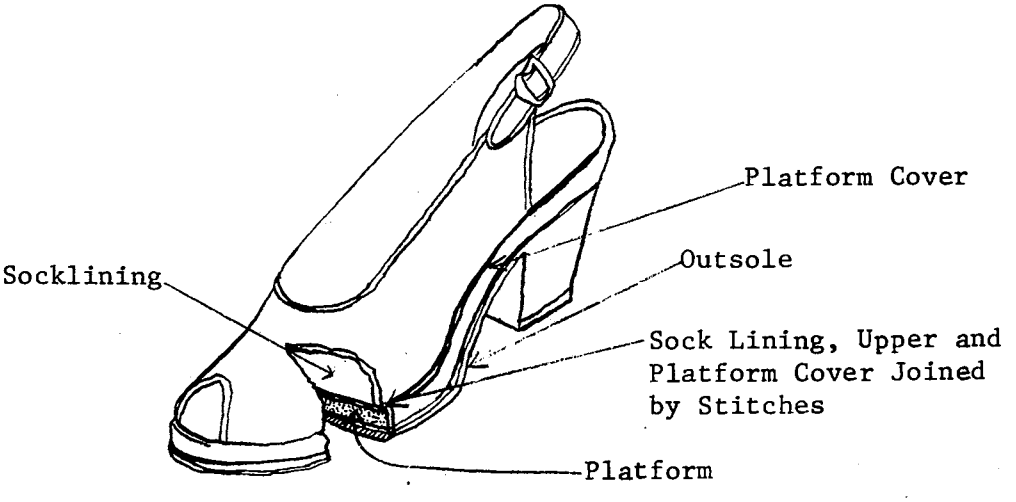
[6]Anderson, p. 53.

[7]Anderson, pp. 78-79.



Source: Adapted from Arthur D. Anderson, editor, The Shoe and Leather Lexicon (New York, 1952), p. 53.

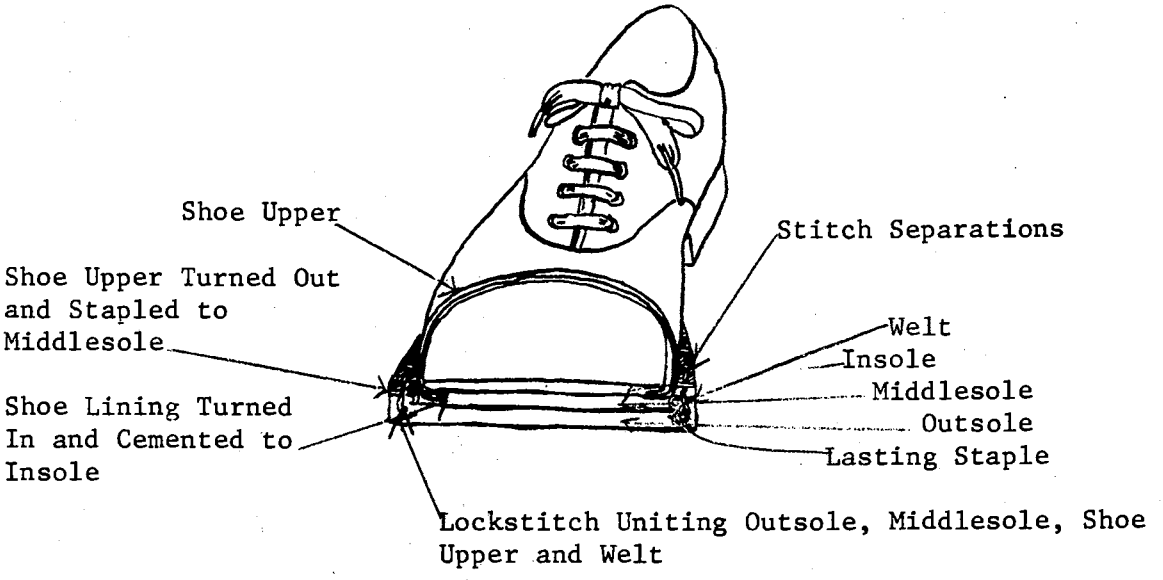
Figure 6. Cross Section of a Littleway Shoe



Source: Adapted from Arthur D. Anderson, editor, The Shoe and Leather Lexicon (New York, 1952), p. 78.

Figure 7. Cross Section of a Slip-lasted Shoe

The Stitchdown process (Figure 8) is so called because the shoe upper is not stretched around the last and tacked to the insole or outsole, but is turned out at the sole line and stitched down to the outsole. In this process the welt does not go under the last, but is just a straight-edged strip of leather sewed along the side for a better appearance.[8]



Source: Adapted from Arthur D. Anderson, editor, The Shoe and Leather Lexicon (New York, 1952), p. 83.

Figure 8. Cross Section of a Stitchdown Shoe

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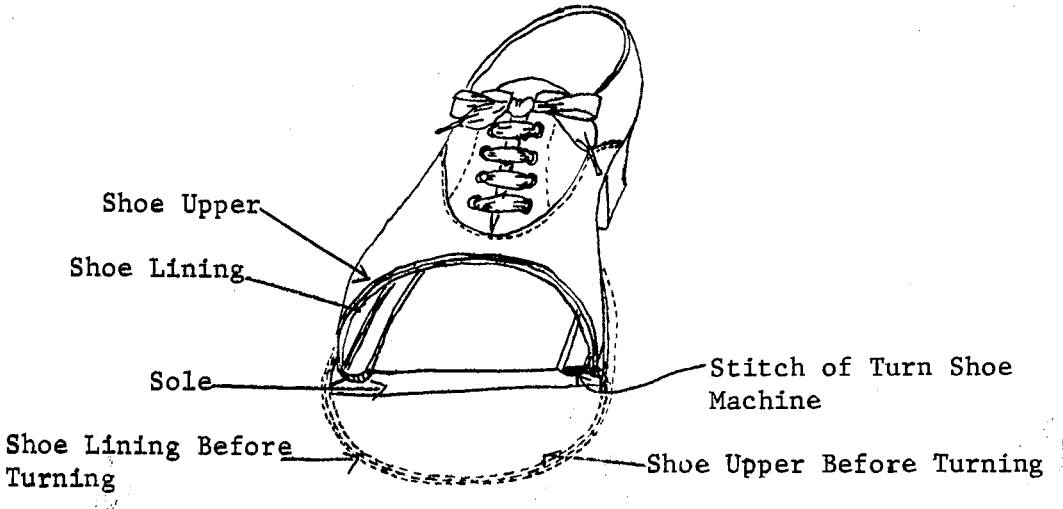
[8] Anderson, p. 83.

The Turn Shoe process (Figure 9) is applied only to the making of light dress boots or slippers with thin, flexible soles. In the making, the sole is fastened to the last and the upper is lasted over it, wrong side out, and stitched through, the threads catching in a channel or shoulder out in the edge of the sole. The seam thus does not come through to the inner side of the shoe where it would chafe the foot. A second lasting is necessary in the making of a turned shoe for the finishing process.[9]



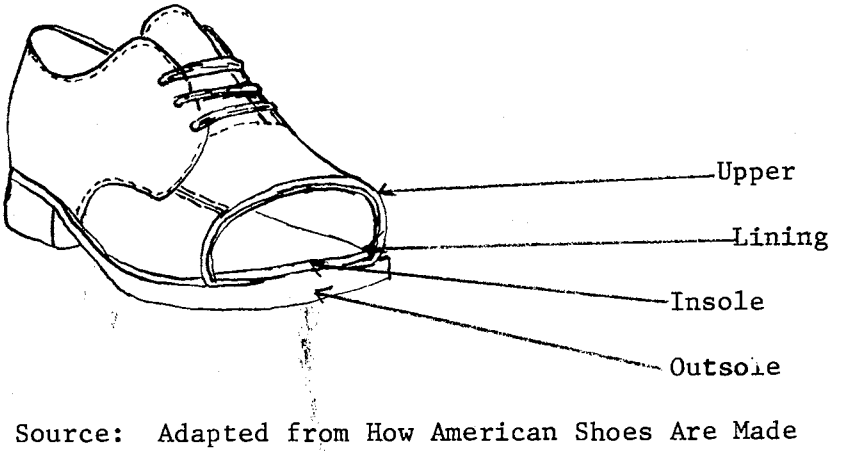
Source: Adapted from Arthur D. Anderson, editor, The Shoe and Leather Lexicon (New York, 1952), p. 91.

Figure 9. Cross Section of a Turn Shoe

[9]Anderson, p. 89.

There are two basic methods for the direct molding of outer shoes to uppers. These are the injection molded process and the vulcanized process.

The Injection Molded Process (Figure 10) is a method of shoe construction in which a hollow metal mold, defining the shape of the outersole, is brought into contact with the bottom surface of the upper. Liquid plastic is injected into the mold through a small opening to simultaneously form the sole and adhere it to the upper.[10]



Source: Adapted from How American Shoes Are Made (Boston, 1966), p. 60.

Figure 10. Cross Section of a Injection Molded Sole Shoe

The Vulcanized Process or Vulcanization (Figure 11) is a method of shoemaking whereby a piece of rubber in slab form is placed in a metal

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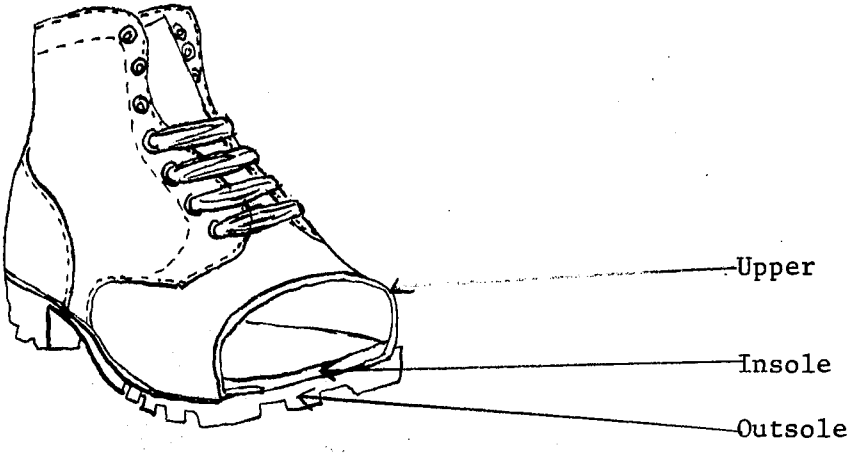
[10]John J. Pareti, Jr., How to Sell Footwear Profitably (New York, 1967), p. 158.

mold defining the shape of the sole-heel unit. Under heat and pressure, the rubber expands to form the bottom unit and adheres to the upper. While used primarily on inexpensive fabric-upper footwear, the process is now being increasingly employed on leather shoes.[11]



Source: Adapted from How American Shoes Are Made (Boston, 1966), p. 60.

Figure 11. Cross Section of a Vulcanized Sole Shoe

Each of these construction processes fills a specific footwear need. Cements, Littleways, Slip-lasted, and Turns appear chiefly in women's shoes, Goodyear Welts chiefly in shoes for men and boys, Stitchdowns and Pre-Welts in children's shoes and McKays and Nailed in work shoes. These divisions are not rigid for many women's shoes and

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[11] Pareti, p. 168.

work shoes are made using Goodyear Welts while some men's shoes are Cements or a combination of Welt and Cement construction.

CHAPTER V

TYPES OF SHOES

There are only 16 basic shoe types in footwear, though each of these may have many versions or variations. These 16 basic types are the following: (1) balmoral, (2) Blucher, (3) boot, (4) brogue, (5) D'Orsay, (6) ghillie, (7) gore, (8) jodhpur, (9) moccasin, (10) monk, (11) mule, (12) oxford, (13) pump, (14) sandal, (15) shawl tongue, and (16) strap.

The balmoral or "bal" is a front-laced shoe of medium height, with a closed throat, in which the quarters meet and the vamp is stitched over the quarters at the front of the throat. Worn by men, women, and children, it was originated by Prince Albert in 1853, and takes its name from Balmoral, a royal residence in Aberdeenshire, Scotland. This style became popular in the United States in the 1860's, and is still popular. It gives the shoe a dressy slenderizing appearance.[1]

The Blucher is an open-throat laced shoe patterned after a half boot designed and introduced in Germany by General Gebhard von Blucher as an army shoe in 1810. It is distinguished from the "bal" shoe by the extension forward of the quarters over the throat of the vamp. The quarters are left loose at the inner edge and made to lace across the tongue. Today it applies mostly to oxford types, is particularly

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[1] William A. Rossi, Your Feet and Their Care (New York, 1955), pp. 123-124.

important in men's shoes, but is found also in women's and boy's shoes.[2]

The boot is a shoe whose upper reaches above the ankle. It was used as early as 6000 B.C., when it was worn by soldiers. Centuries later the boot was decorated with elaborate ornamentation on the upper and used for dress wear. Today the boot has many special uses. It is worn by soldiers, miners, aviators, hunters, riders, cowboys...[3]

The brogue is a heavy type of low, waterproof shoe with large perforations. Many modern dress shoes for men are of this type. The style originated in Ireland about 1790. The upper of these shoes today are usually of heavy grained leather ornamented with pinking, and perforations and stitching.[4]

The D'Orsay is a pump with a V-shaped cut at the sides of the shoe. It was designed and introduced by the Parisian dandy, Count D'Orsay in 1838, and is worn today by women. The purpose of the V-shaped cut in the sides is to prevent the shoe from gaping there when taking a step, as happens in some other types of pumps.[5]

The ghillie has a unique lacing in front. The lacing, a cord with tasseled ends, passes through loops rather than eyelets. This shoe originated in Scotland in ancient Gaelic times. It is worn usually by women but has recently been introduced in men's shoes. The shoe takes its name from the Scottish "gillie," a sort of servant boy who attended

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[2]Rossi, p. 124.

[3]Rossi, p. 124.

[4]Rossi, p. 124.

[5]Rossi, p. 124.

the sporting Scottish gentry and wore this type of shoe. In 1925, Edward VIII, the Prince of Wales, wore this shoe and launched the style which has become popular in America.[6]

The gore shoe has an elasticized side or front. It is worn today both by men and women. It was created and introduced in London in 1836.[7]

The jodhpur is a two-eyelet, ankle-high boot type worn both by men and women. The boot originated in Persia centuries ago and was brought to Europe by Indian soldiers in about 1865. They used it as a special boot while playing polo. Today it is used mainly for horseback riding.[8]

The moccasin was designed by the American Indian and is worn today by men, women and children. The moccasin may be either a low or above-the-ankle shoe. An Indian moccasin has a soft, pliant sole. The basic principle of moccasin shoe construction is the use of a single piece of leather for the vamp extending all the way under the foot. The vamp of a moccasin shoe has a U-shaped plug or insert extending to the toe cap attached to the vamp with a butt seam.[9]

The monk was conceived centuries ago by Alpine monks, and is worn now by men and women alike. It is a simple, low-cut shoe with a wide strap attached to a heavy side buckle across the instep. An Englishman

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[6]Rossi, p. 125.

[7]Rossi, p. 125.

[8]Rossi, p. 126.

[9]Rossi, p. 126.

brought the shoe to his homeland and the style was soon popularly launched.[10]

The mule is a high-heel slipper with no counter or quarter. Women wear it today both as a dress shoe and house slipper. It was introduced around 1600 as a fashionable indoor shoe made of delicate fabrics ornately embroidered.[11]

The oxford, the most widely used shoe today, is worn by men, women, and children. It is a low-cut lace shoe with three or more eyelets, made on either the balmoral or Blucher style. It originated in Oxford, England, about 300 years ago.[12]

The pump, the lowest cut of all shoes, is worn chiefly by women, though some types are adapted for men's and children's shoes. This type of shoe, which has been used for centuries, became "modern" in 1905 when it was introduced as a dancing shoe for men. It was later adopted by the women and today is the reigning style in women's shoes. The pump has no means of fastening and must stay on the foot by gripping the toe and heel.[13]

The sandal is the oldest type of shoe design known and dates back several thousand years. Modern sandals have many versions, and are used as dress, play and casual shoes, worn mostly by women and children. The chief feature of the sandal is its method of attachment--by straps,

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[10]Rossi, p. 126.

[11]Rossi, p. 127.

[12]Rossi, p. 127.

[13]Rossi, p. 127.

cords, thongs, wrappings,... on the upper. It is usually a low heeled, open shoe.[14]

The shawl tongue, sometimes called a "kiltie," is a low-cut shoe with a large slashed-end tongue which flaps over the lacing in front. Today it is worn mostly by women. The Greeks created it 2,000 years ago as an athletic shoe. It was gradually refined, but was popularly launched about 1925 when the Prince of Wales, an international innovator, wore a pair of "kilties."[15]

The strap shoe is simply a shoe with one or more straps across the instep. It is worn today by women and children, but the basic design was originated centuries ago by the Egyptians.[16]

Although at first glance there seem to be thousands of different types of shoes, these are all derived from 16 basic types. Some of these types are very ancient and some are fairly recent innovations, but all styles of shoes are derived from these 16 basic types in some form.

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[14]Rossi, p. 127.

[15]Rossi, p. 127.

[16]Rossi, p. 127.

CHAPTER VI

STYLE CHANGES IN WOMEN'S SHOES

Beginnings of Style in Shoes

There is no article of dress in which more striking changes have been made throughout the ages than in the coverings for the feet. Until sumptuary laws were invoked, boots and shoes seemed to be the special field in which the whims of fashion manifested themselves.

Coverings for the feet must have been among the earliest articles of dress. It is almost impossible to conceive of a time when recurring injuries from contact with the earth's surface did not suggest some such protection.[1]

Shoes outgrew their practical origin and began to reflect the climatic, social and cultural conditions of their time and place. They became symbols of wealth and rank. For some, the most effectual guarantee of social standing was obtained by means of impractical footwear. In Europe, the high-heeled shoe has been an almost constant phenomenon since the Middle Ages and serves as an effective symbol of leisure.[2]

Style can thrive only in a social environment. It plays a much less important role in the lives of people who live in isolated

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[1]George A. Rich, "Manufacture of Boots and Shoes," The Popular Science Monthly, Volume XLI (August, 1892), p. 496.

[2]Quentin Bell, On Human Finery (New York, 1949), p. 27.

districts where the problems of transportation and communication are great, and where there is relatively little wealth. Also, style can affect only those articles which by virtue of their price are within the reach of a large part of the population.[3]

In the American colonies, the problems of transportation and communication were such that there were no rapid changes in style. These conditions began to change in the United States during the 1800's. In the 1840's the use of different shapes and widths of block lasts came into being. This was because the market was making hints, if not demands as to styles instead of quietly accepting anything the shoemaker provided.[4]

Lynn, Massachusetts, was the leading center for the production of women's shoes and was apparently the first shoe center to reorganize on the basis of standardization of product and better quality. Up to the 1840's, shoemakers in Lynn had either followed the styles current in England in the 17th and 18th centuries, or those in the United States in the 19th century.[5] This was an early hint at the beginnings of style in women's shoes in America.

Another significant step influencing style in shoes came during the early 1880's when manufacturers began to advertise directly to consumers standard priced shoes under a trade-mark brand. James Means claimed to be the originator of this idea and first advertised in January, 1883.

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[3]Elizabeth B. Hurlock, The Psychology of Dress (New York, 1929), p. 7.

[4]Augusta Emile Galster, The Labor Movement in the Shoe Industry (New York, 1924), p. 32.

[5]Blanche Evans Hazard, The Organization of the Boot and Shoe Industry in Massachusetts Before 1875 (Cambridge, 1921), pp. 73-75.

This was the beginning of direct contact between the manufacturer and consumer and logically led to the distribution of shoes through retail stores owned by the makers. All these new practices led to greater standardization and guaranteed the quality of the shoes offered to the public.[6]

Style in footwear had little effect on the ready-made shoe industry before it became possible to turn out in the factory a product of fairly high grade, approaching that of the hand shoemaker. This happened between 1880 and 1890 when events conspired to set the wheel of fashion in rapidly accelerating motion. The factories became able to turn out good enough shoes, in fact they took prizes at international exhibitions, where styles in women's shoes were already American rather than Parisian.[7]

Public taste came to demand greater variety and more frequent alteration of patterns, but the growth of the use of machinery created mass production. In time, this forced styles to change more often in order to stimulate sales. Different styles of shoes were placed on the market at different seasons to correspond to the changes of style of clothing.

The outstanding development of the late 1800's in the shoe industry was the acceleration of style changes, affecting women's shoes in particular. In that branch the emphasis had entirely shifted from durability and quality to novelty, and styles have been known to change

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[6]Victor S. Clark, History of Manufactures in the United States 1860-1914 (Washington, D. C., 1928), p. 477.

[7]E. M. Hoover, Jr., "The Location of the Shoe Industry in the United States," Quarterly Journal of Economics, Volume XLVII (February, 1933), p. 269.

as often as once a month. Also, America's dominant position in technical development had made this country a leader in the creation of new footwear styles.[8]

Since 1900, many factors have made styles a major problem in shoe manufacturing. The public was beginning to demand style as well as wearing ability. The development of smooth sidewalks, better roads and the use of the automobile meant that finer grade and lighter colored shoes with higher heels could be worn. With the increased prevalence of dancing the public demanded a lighter weight shoe which could be used both for walking and dancing.

Shoes of every period tend to echo the fashion of that period, both in color and shape. The social environment is also an important contributing factor to the style of shoes.[9]

The development of low shoes, especially after World War I, provided added stimulus for styles. High shoes were necessary before the days of well-heated houses when clothing was heavy and skirts were long, but with the development of better heating systems and the rising hem line, low shoes became popular. The depression of the 1920's also stimulated the introduction of styles.[10] At this time different styles were used as a means of increasing trade. From 1925 through 1930 one common sentiment prevailed throughout the clothing industry. It was the

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[8]Edgar M. Hoover, Location Theory and the Shoe and Leather Industries (Cambridge, 1937), p. 175.

[9]Eunice Wilson, A History of Shoe Fashions (New York, 1968), pp. 1-2.

[10]Thomas L. Norton, Trade-Union Policies in the Massachusetts Shoe Industry 1919-1929 (New York, 1932), p. 35.

conviction that change be introduced as frequently as possible.[11]

The adoption of low-cut shoes for year-round wear produced a multiplicity of new styles, including strap effects with ornamented fastenings, new tie effects, and elaborate pump patterns. A somewhat similar change in shoe styles accompanied and followed World War II when the casual trend in apparel and footwear swept the United States and resulted in the development of many designs of so-called play shoes, some with platform soles and wedge heels and many made by the slip-lasted process.[12]

Style in shoes became important with the development and use of mass production methods in shoemaking. The modern shoe industry, with all its vast machinery is considered to have begun in the year 1900. Since that time, style has been used as a means to stimulate trade and meet the demands of the public. The social, climatic, and cultural conditions have greatly affected the style of shoes as well as such important events as the world wars and the depression years.

Since 1900 it has become increasingly important that the style of shoes follow the over all trends of fashion in clothing. This makes for a greater demand for style changes and satisfies the growing trend for total effect in costume. Thus, changing silhouettes in dresses call for changing silhouettes in shoes. These changes in silhouette are what makes it possible to assign a date to shoe styles.

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[11] Douglas Gorsline, What People Wore (New York, 1952), p. 242.

[12] "Shoe Industry in the United States," Encyclopedia Americana, Volume XXIV (New York, 1968), p. 742.

Aspects of Style in Shoes

Shoe style refers to all of the distinctive features of the shoe. These features include its material, height, kind of tip, ornamentation, kind of heel used, pattern, the thread and stitching, the thickness and trim of the sole, the kind of lace or button, the shape of the toe, the last used, color, and silhouette.[13]

The toe shape and heel height are the two most important facets of shoe style. Within the restrictions of the functional nature of footwear, the style of shoes has see-sawed around the shape of the toe from point to cow-mouth and the height of the heel from nothing to six inches.

Sometimes a trend in shoe styles is directly coordinated with dress fashion and line. The most exciting shoe styles through the ages have been those that have come to the forefront for their own intrinsic daring.[14]

In the past, shoe styles changed slowly, evolving from earlier styles and progressing to the extreme before changing to the opposite style. Sometimes these style changes or cycles took as long as a century before they were completed.

The height or shape of the heel is the part of the shoe which is noticeably different from style to style. Heels are closely related to hems because their height varies with the length of the skirt: the

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[13]Arthur D. Anderson, The Shoe and Leather Lexicon (New York, 1952), pp. 85, 103.

[14]Wilson, p. v.

shorter the skirt, the lower the heel, and the longer the skirt, the higher the heel.[15]

Shoe styles are influenced by the activity of the person. For style purposes, activities can be divided into a few broad areas:

a. Active Sports.....Such as bowling, golf, boating, tennis, swimming, fishing, hunting, skiing,...

b. Spectator Sports.....The watching of sport events or relaxing after active participation, like "after skiing."

c. At Home.....Home care and maintenance, home service and shopping, gardening, leisure, lounging,...

d. At School.....Social, class, study, leisure, lounging,...

e. Business.....Office, factory, sales and services, professional, agricultural.

f. Social.....Informal, formal, at home, at the club.

g. Travel.....Dress, service.[16]

For each activity there are certain modifications that make each design an individual item. These adjust for gender, local needs, or personal tastes. Some of these modifiers are as follows:

a. Sex.....Male, female, neutral. Neutral applies to items which might be used by both sexes...some children's clothes, some active sportswear.

b. Age of User.....Infant, child, preteen, teen, young adult, older adults,...

c. Attitudes.....Conservative, moderate, adventurous.

d. Time of Year.....Spring, fall, winter, summer.

e. Place of Activity.....City, suburban, exurban, rural, seashore, mountain, desert, hotel, apartment, house, local, national, international.

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[15]Wilson, p. 1.

[16]"How Shoe Styles Originate and Trends in Styling," unpublished materials obtained from Genesco, p. 1.

f. Economics.....Income, percentage of income spent for clothes, general business atmosphere.[17]

Novelty also influences style. These are artistic, fadish or emotional values which enhance the retail value of an item without changing its functional properties. Typical are:

a. Form.....The shape and silhouette of the article--large or small, open or closed, short or long, straight or curved,...

b. Color.....Light, dark--pale, bright--blends, contrasts--neutrals, accents.

c. Texture.....Smooth, rough--dull, sharp--sheer, bulky.

d. Feel.....Soft, firm--sturdy, delicate--supporting.

e. Theme.....Primitive, polished--formal, casual--bold, subtle.[18]

Which novelty element or combination of such is used in a given style is determined by influences working on the minds of the designer or what the designer believes is influencing the mind of the consumer. Such factors are:

a. Clothes.....What a person wears on one part of his body for a given activity will influence what he wears on the other.

b. What is generally accepted by others.....Convention, fads.

c. Taste-makers.....Fashion magazines, fashion columnists, retail display, local and national advertising, individuals in the public eye, plays, movies, books, current events.

d. Reaction.....For every action, an equal and opposite reaction takes place. As soon as a style begins to be accepted as a fashion, forces are at work to make it obsolete.[19]

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[17]"How Shoe Styles Originate and Trends in Styling," p. 2.

[18]"How Shoe Styles Originate and Trends in Styling," p. 2.

[19]"How Shoe Styles Originate and Trends in Styling," p. 3.

The shape of the toe and the height of the heel are influenced by the activity of the person to wear the shoes, by certain modifiers such as sex, age, attitudes, time of year, form, color, texture, feel, and theme. All of these elements combine to produce the distinctive style of a shoe. This style varies from year to year, and research techniques can be used to identify the year in which the shoe style was most popular.

Styles of American Women's Shoes Before 1890

Shoes in the American colonies followed the same general lines as those set in the fashion center of the world, Paris. These had passed to England and then on to America. Here they lost the extravagance seen in the French shoe. Instead, they were strong and durable with wooden heels.[20]

In Virginia from 1609 to 1620, women's shoes were usually hidden by long skirts. When ankle length skirts were worn, it could be seen that the shoes were quite similar to those worn by men. They fitted the foot closely, ended in a square toe and were decorated at the instep with a ribbon rose. As a protection in wet weather, pattens with thick cork or wooden soles were worn over the shoes.[21]

From 1620 to 1675 in Virginia, the shoes were still hidden by long skirts. The shoes had low heels, cut outs at the sides and were

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[20]Katherine Morris Lester and Bess Viola Oerke, Accessories of Dress (Peoria, Illinois, 1940), p. 268.

[21]Edward Warwick, Henry C. Pitz, and Alexander Wyckoff, Early American Dress (New York, 1965), p. 70.

fastened over the instep with side latches. The toe was rounded or square and the large bow, rosette or shoe rose on the instep was replaced by ribbon ties. The heels gradually became higher.[22]

The Puritans of New England wore shoes which were broad and low cut, with square toes.[23] The large buckle replaced the earlier rosettes on the shoes. The shoes were of durable leather with sturdy heels of wood.[24]

The Pilgrims' shoes were seldom seen because they too were hidden by long, full skirts. The shoes had blunt toes, laced over the instep, and had wooden heels.[25]

During the Colonial Period, the shoes for women were often made of silk, white or colored to harmonize with the dress worn. They were also made of colored leathers,[26] with high heels, pointed toes, short vamps and high arches.[27] Sometimes laces were used in place of buckles for fastening shoes.[28] During this period, women usually had one pair of coarse shoes for week day wear and a fine pair for Sunday best.[29]

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[22]Warwick, p. 89.

[23]Fred A. Gannon, Shoe Making Old and New (Salem, Massachusetts, 1911), p. 65.

[24]Mary Evans, Costume Throughout the Ages (New York, 1950), pp. 172-173.

[25]Warwick, p. 108.

[26]Frances H. Haire, The American Costume Book (New York, 1934), p. 122.

[27]Gannon, 1911, p. 66.

[28]Gannon, 1911, p. 68.

[29]"Shoe Industry in the United States," p. 742.

Women's styles during the late seventeenth and eighteenth centuries became gradually slimmer. The heels of women's shoes were made of wood. Women's slippers were made of fine leather, velvet, satin, brocade, and gold and silver tissue. At home, they wore high-heeled mules made of satin or Turkish or Moroccan leather in violet, beige, and white. The mules often had red heels and a frill of lace over the instep. Eighteenth century styles were generally set in France.[30]

The shoes made by the colonial shoemakers, though not handsome, were strong and serviceable and endured the hard wear which they received on the rough roads. As the colonies increased in wealth and population, the well-to-do people called for fine shoes. For them, some fine shoes were imported from London and Paris. A few enterprising shoemakers imported fine leather from abroad and made stylish shoes, particularly buckled slippers for the beaux, and dancing slippers for the belles.[31] Women in the early colonies had been wearing mostly plain, sturdy shoes quite like the men's.[32]

High-heeled shoes with a round toe were fashionable until 1730, when shoes with pointed toes came into style from England. They retained the high "French" or "Louis" heel. Shoes for fashionable wear were expensive, being made from a rich selection of beautiful plain or flowered silks and damasks. By 1760 heels began to be lowered. Both buckles and small rosettes were worn on the instep.[33]

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[30]Nahum Waxman, "Shoes," Collier's Encyclopedia, Volume XX (New York, 1971), p. 700C.

[31]Gannon, 1911, p. 9.

[32]Shoes of Yesterday, (St. Louis, 1969), p. 22.

[33]Warwick, p. 192.

In the 1770's women's shoes became more elaborate, using rich fabrics of all descriptions and decorations such as ribbons, buckles, and rosettes.[34] Shoes with high heels continued to be worn, but by 1775, heels, especially for everyday wear, began to be lowered. Until 1785, wide latchets were buckled over the instep. Then, both latchets and buckles went out of style, and the pointed toe gave way to a rounded front. The heels were also considerably lowered. By 1790 the heel was a mere suggestion and during that decade it practically vanished. With the disappearance of heels, buckles, and latches, the French fashion of fastening the shoes with ribbons about the ankles in the manner of sandals came in.[35]

In the late eighteenth century, particularly following the popular revolt against styles associated with the aristocracy which accompanied the French Revolution, footwear styles underwent a drastic simplification. High heels all but disappeared as sandals, slippers without heels, and low cut shoes were adopted by women.[36]

Early nineteenth century footwear was soft and low heeled, of a slipper, ballet or sandal type. The material was soft leather or silk.[37] During the first decade, slippers with astonishingly thin soles and no heels were worn to match or contrast with the dress worn. Fancy-colored silk, nankeen, jean shoes and parasols of white cambric were very generally in use. Another invention of this period was the

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[34]Waxman, p. 700C.

[35]Warwick, p. 227.

[36]Waxman, p. 700C.

[37]Haire, p. 130.

Grecian sandal, in the form of a half-boot, cut out on each side of the lace holes, showing the stocking. It was made of white kid, bound, laced and embroidered in silver. Another invention in shoes and a rival to the Grecian sandal was the "high shoe" in white kid bound and laced with a colored ribbon.[38]

A new fashion in 1810 was the walking shoe of brocaded silk or embroidered satin. They had leather soles and no heels. Walking shoes of nankeen and sandals of jean fabric bound with colored ribbon were popular, while the newest slippers for evening wear were of white satin trimmed with silver or made of silver brocade. Light delicate colors were especially fashionable at the time, the favorites being pale blue, pink, buff, lavender, straw, lilac and yellow.[39]

The favorite shoes of the 1820's were shoes of black satin with or without sandal ties according to the taste of the wearer. Lilac kid shoes were also very fashionable.[40] Also during the 1820's, black slippers or slippers matching the costume, or white for evening, tended to replace bright colored ones with ribbon ties around the leg. Shoes laced up inside or in front appeared, often with colored silk fabric or kid tops, or buttoned gray or buff gaiters, which almost obliterated the toe. Shoes became square-toed by 1827. The first boots side-laced to the ankle came into fashion about 1828. They had a seam down the center

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[38]Elisabeth McCellan, Historic Dress in America: 1800-1870 (Philadelphia, 1910), pp. 85-86.

[39]McClellan, p. 92.

[40]McClellan, p. 162.

front and often a leather toe cap. Frequently they were finished with fringe and a swinging tassel hung from the center front.[41]

In the 1830's shoes were often made of cloth.[42] Also the low thin slipper still prevailed for all occasions. Slippers at this time were so simple in form and made of materials so easy to fit that both English and American women began to make their own shoes. Until 1830 the rounded toe was worn, when it gave way to the square toe. These same shoes were often fastened by narrow ribbons crossed and tied about the ankle. The instep was frequently decorated with a pretty bow or rosette.[43]

As for heel size in America, before 1830, high heels were the vogue, then in 1835 spring heels were adopted. After 1840 no heels were worn until 1855.[44]

In the first half of the nineteenth century both boots and shoes were narrow, long, and tight-fitting in an attempt to make the foot look small. The D'Orsay pump for women had sharply cut down sides and a slightly elevated heel. A low, flat slipper made of cloth or soft leather and laced with ribbons also remained in vogue until the 1860's.[45]

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[41]Lester, p. 272.

[42]Millia Davenport, The Book of Costume, Volume II (New York, 1948), p. 795.

[43]Lester, p. 271.

[44]Malcolm Keir, Manufacturing Industries in America (New York, 1920), p. 237.

[45]Waxman, p. 700C.

From 1840 to 1870 shoes were not high heeled; an inch was the proper height, although some of the party slippers had a baby French heel. Higher heels were to follow shortly after this. Black leather had become the usual footwear except for party occasions when silk slippers of light shades were much prized.[46]

High heels, including Louis shapes, returned to ladies' footwear in the second half of the century. They graced the handsome buttoned carriage boots and tasseled Hessian boots worn with walking skirts. Elegant evning slippers--ribbon tied, jewel buckled or buttoned--rose on slim and shapely heels, as did the gored boot, a style made with elastic insets which eliminated the task of shoe buttoning.[47] Also, the first Congress boots were made in America in 1850. They were an ankle-high shoe held to the foot by a wide gusset of elastic goring at the side.[48] For many years, serge Congress shoes were in fashion.[49] During the 1850's the gaiter shoes went to the Balmoral style. By 1858, however, shoes had heels and decoration again.[50]

Typically American styles appeared during the decade preceding the Civil War when low cut, snub toe boots of kidskin fastened with five to eight buttons were worn.[51] During the 1860's Congress gaiters were made of cloth and instead of opening up the front were finished with a broad

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[46]Haire, p. 142.

[47]Shoes of Yesterday, p. 26.

[48]"Footwear," unpublished material obtained from USM Corporation, p. 7.

[49]Gannon, 1911, p. 67.

[50]Davenport, p. 894.

[51]"Footwear," p. 7.

piece of elastic on each side. They were cut rather low, and were made in different colors and tipped with patent leather. Balmoral boots were very popular. They laced up the front and were considered very stylish, and were effectively worn in the game of croquet, or with a seaside costume.[52]

Also in 1860, heels began to appear on women's shoes again and the shoes were bright colored and trimmed with tassels.[53] The heel on the bottine after 1860 was usually at least an inch high and was shaped much the same as the stacked heel.[54]

Designers added contrasting tips to women's boots in 1862. Made of serge, they sported patent leather toes.[55] Serge and cloth shoes were very popular for women during the 1860's and 1870's.

After the Civil War, more feminine lines and ornamental details came into vogue. Eugenie pull-on boots featured patent tips and cuffs, while button boots had scalloped flys and elaborate patterns. Pointed toes were also a great hit.[56]

From 1868 to 1889 side buttoning, lacing, or an elastic inset became fashionable. Patent leather shoes were popular for street wear.[57]

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[52]McClellan, p. 282.

[53]Davenport, pp. 798, 893.

[54]Betty Jean St. Clair, A Historical Tracing of the Predominating Structural Form of Women's Boots Promoted in the Early 1960's, Unpublished Master's Thesis, University of Tennessee, p. 71.

[55]"Footwear," p. 7.

[56]"Footwear," p. 7.

[57]Patricia Jean Sailor, Fashion Patterns: Delineation and Crystallization, Dissertation, Ohio State University, 1965, p. 17.

By 1870 skirts began to clear the ground and with this change high heels began to appear. High boots with rounded toes also became popular. They were made of the softest kid with soles as thin and dainty as paper.[58] The old-fashioned top boots, which began to lose their popularity soon after the Civil War, were becoming so rare that by 1880 their disappearance was cited as one cause of the decline in the leather market.[59] Also until the eighteenth century little or no distinction was made between the right and left shoes. This was true of women's shoes until the 1880's.[60]

Women sports enthusiasts of the 1880's adopted oxfords like the men's, mimicking the heavy English style, but they always changed to high shoes in winter, not merely for warmth but also to slim down their pretty ankles after a season in unconfining shoes.[61]

As women entered into sports, business and professional life, they welcomed a sturdy laced boot with medium-broad heel called the "Common-Sense Shoe," and reserved their dainty Louis heels for dress.[62] Also in the 1880's the sport shoe, a fabric-topped shoe with a rubber sole, later known as the sneaker, was introduced. For formal occasions the satin slipper with a French heel and a pointed toe was in wide use.[63]

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[58]Lester, p. 273.

[59]Clark, p. 476.

[60]N.S.B. Gras, Industrial Evolution (Cambridge, 1930), p. 141.

[61]Shoes of Yesterday, p. 27.

[62]Shoes of Yesterday, p. 27.

[63]Waxman, p. 700D.

Styles of American Women's Shoes Since 1890

The costumes of the 1890's were noted for their high button shoes. One characteristic of this shoe was that it often reached mid-calf. It almost always had a fitted upper and a relatively high heel.[64] It was usually black in color, made of patent leather with a cloth top. It could be either laced or buttoned, which was a newer style.[65] The high-buttoned shoe had a toothpick toe.[66]

Many times the shape of the lower part of the shoe was achieved by a center front seam, but usually the toe part of the shoe was a separate shaped piece of leather that was attached to the upper part of the shoe at a point just below the instep.[67] In 1893 the vamp was short, while in 1898 the vamp was long.[68] The popularity of sports made special sports shoes necessary for women as well as men.

The Gibson Girl of the Gay Nineties had a shoe wardrobe which consisted of the following: With crisp mannish shirtwaists she wore plain heavy oxfords, sometimes with short gaiters. For dress wear she chose those glamorous high-button shoes with long-pointing toes, and usually Louis heels. For afternoon she wore slippers made of bronze, black or brown kid, or black patent leather. For evening her satin

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[64] St. Clair, p. 49.

[65] Haire, p. 153.

[66] "Shoes, Sandals, and Boots Through the Ages," Compton's Pictured Encyclopedia and Fact Index, Volume XIII (Chicago, 1967), p. 179.

[67] St. Clair, p. 93.

[68] Lester, p. 276.

slippers matched her gown and shined with pump bows, straps, or square rhinestone colonial buckles.[69]

During the period 1890-1899 tight, long-pointed shoes with very high French heels and gilt leather slippers were often used for evening, high shoes of patent leather or kid with light kid or cloth uppers for street wear, and slippers with tongue and buckle or bow were worn. By 1895, there sometimes could be found a strap shoe. There were also high laced or buttoned shoes; a low-heeled, black or tan laced boot, or half-shoe with leggings was worn for sports. Gaiters were worn with a walking dress.[70]

By 1900 leather was used for all shoes for practical wear. Silk, satin and brocade fabrics continued to be used in dress shoes and heels remained high.[71] During the first two decades of the twentieth century an increasing number of different shoe leathers including box calf, white calf, colored kids, buck, antelope and suede, were used in feminine footwear. Such leathers were dyed the new sand, brown, and gray shades. In fact, in all the leathers the traditional black and tan were rejected for the newer colors of beige, bronze and taupe.[72]

In the early days of the twentieth century, high shoes were worn during the fall and winter months. They were either buttoned or laced. During the spring and summer months of this period the fashionable favorites in women's footwear were the low shoes known as the oxford and

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[69] Shoes of Yesterday, p. 27.

[70] Carolyn G. Bradley, Western World Costume (New York, 1954), p. 334.

[71] Lester, p. 276.

[72] Sailor, p. 17.

pump. Simple ties or laces supported the oxford, while the pump was without ties or buttons of any kind.[73] Women also wore the high-buttoned boot, patent leather shoes with a cloth top, and low-heeled shoes for walking.[74]

In 1904 American women seized and adopted for their own the man's pump wearing it as a carriage and street shoe. Colors like sand-beige, brown, gray and taupe took over the former blacks and tans.[75] In 1910, the pump with the horizontal strap appeared.[76]

By 1912, pumps and oxfords for summer were white in buck or linen. The flat rubber-soled, white canvas tie was the shoe for tennis or yachting.[77] The dancing craze which began about 1912 was responsible for all manner of fancy, beaded and bejeweled slippers, intricately cut. Slippers acquired ribbon ties bound round the ankles in cothurn fashion. The ballet slipper was worn and tied in the same manner. Evening slippers were of the same fabric as the gown or more generally, of black or bronze satin. Buckles were popular for both day and night and were of cut-jet, cut-steel, marcasite, silver, gold and aluminum, sparkling with rhinestones.[78]

In general during the 1900-1913 period there could be found high buttoned or laced boots; patent leather shoes with cloth tops. Spats

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[73]Lester, p. 276.

[74]Sailor, p. 17.

[75]Shoes of Yesterday, p. 28.

[76]Sailor, p. 17.

[77]Wilcox, p. 155.

[78]Wilcox, p. 155.

were often worn with oxfords or pumps after 1908. Pumps were worn for summer from 1908-1914. Women also wore low-heeled walking shoes. Baby Louis heels or high heels were found on evening pumps which had long vamps and pointed toes. The colonial pump and the ballet-type slipper were also worn. White canvas shoes were worn for summer, with rubber soles for tennis. For evening the women wore beaded slippers, or dress shoes with silk or a thin kid top. Satin evening slippers were sometimes beaded or trimmed with rosettes or bows. The pump with straps was worn after 1910.[79] Women also wore calf patent or kid pumps. White canvas or buckram shoes and black and gunmetal shoes were also worn during this period.[80]

From 1900-1920 oxfords and brogues were worn for sportswear, and the high button or laced shoe finished out its life as a dress shoe of fine leather cut very high, often reaching to the calf of the leg. Fashioned of kid, patent leather or suede, the shoe top was of contrasting cloth, suede, kid or even silk in the light neutral tones.[81]

In 1914 the average height of women's shoes was probably not more than six or seven inches.[82] Also in 1914, oxfords were gradually displacing the high shoe. Women favored the baby Louis heel, having a medium or low height, with very pointed toes.[83]

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[79]Bradley, p. 350.

[80]Bradley, p. 352.

[81]Wilcox, p. 154.

[82]Federal Trade Commission, Report on Leather and Shoe Industries (Washington, D. C., 1919), p. 168.

[83]Sailor, p. 17.

In 1915 white buckskin shoes strapped with black or brown leather appeared. This was the beginning of the saddle oxford.[84] In 1917 the average height of women's boots was from eight to nine inches.[85]

In June, 1918, a set of style restrictions was announced by the Hide and Leather Control Board of the War Industries Board. These restrictions were applied to all sample shoes made for the spring season of 1919 and to all shoes cut for manufacture on or after October 1, 1918. The height of women's shoes was limited to eight inches; colors were restricted to black, white, and two shades of tan.[86]

Following the First World War (1914-1918) skirts grew shorter and high kid boots in pearl, gray, tan, blue and bronze were the fashionable note in footwear.[87] By 1919, however, fashionable ladies considered boots and high-button shoes as obsolete as bloomers on the beach. For them, the toes must be round, with heels and the top of the shoe lowered.[88]

During the period 1914-1927, the very high, laced or buttoned shoe which was popular at the beginning of the period was commonly found. Next came the moderate or Baby Louis heel and the very pointed toe. The strapped sandal, slippers with large buckles over a high tongue,

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[84]Wilcox, p. 155.

[85]Federal Trade Commission, 1919, p. 169.

[86]Federal Trade Commission, Report on Shoe and Leather Costs and Prices (Washington, D. C., 1921), p. 139.

[87]Lester, p. 277.

[88]"Footwear," p. 7.

slippers or pumps with high heels, saddle shoes and comfortable shoes for sport and street wear appeared.[89]

From 1920 on, day shoes turned to the fanciful, appearing in almost any color with the preference for light neutral shades. The variety of leathers and combinations of leathers was amazing. Suede, alligator, and lizard were especially good, but a further list includes antelope, pigskin, ostrich, dolphin, sharkskin or galuchat. Gabardine proved a good shoe fabric. Also, the fashion of matching shoes, bag and gloves originated in the 1920's.[90] Color became very important, the sand shades giving way to those matching the ensemble. The gracefully curved, wooden Louis heel was covered with kid or celluloid, or for evening, with fabric, and very often encrusted with sparkling simulated jewels.[91]

The year 1920 also marked the total disappearance of the high shoe in feminine footwear. A last attempt was made to popularize the dress boot of calf, kid, or patent leather. The boot reached to the calf of the leg, had a Louis XV heel and was named the Wellington. A few women of fashion wore it, but the boot did not survive. The vogue of the pump, either mannish, opera, or D'Orsay continued unabated.[92]

Cloth spats of light neutral color were smart and in the 1920's were worn with slippers or oxfords. Dressy oxfords of patent leather had very high French heels and were ribbon laced. Although walking

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[89]Bradley, pp. 365-366.

[90]Wilcox, p. 158.

[91]Wilcox, p. 156.

[92]Wilcox, p. 157.

shoes were built with the Cuban or "Common Sense" heel, fashionable women favored the high Louis XV heel or a lower model known as the "baby French heel."[93]

The Roaring Twenties brought a flood of shoe novelties. Ladies tied their ghillies half way up the leg. For the dance floor, they donned two-eyelet, ribbon-tied "Charleston slippers." Famed dancer, Isadora Duncan, brought the Greek sandal back to fashion popularity. Woven raffia straw appeared as the newest hot-weather shoe material.[94]

Drastic changes in shoe styles also occurred in the 1920's due to the rising hemlines. Under chemise-top dresses the shorter, rounder Parisian toe looked much smarter and pointed toes declined in popularity. High tops which had been on the decline for some time now were ousted completely. Colors became more important than ever before. Bejewelled heels could be bought separately to jazz up one's dancing slippers.[95] Styles in evening slippers became more and more exotic in design and fabric--velvet, satin, crepe de Chine, bengaline and metal tissues in gold and silver. Mules and boudoir slippers followed suit.[96]

The spectator sports model was a newcomer on the fashion scene for the summer of 1920. It was a white buckskin or suede pump with brown or black leather trim. What made it a spectator was the high built-up heel, known to the French as the "bootmaker's heel."[97] Women also wore

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[93]Wilcox, p. 155.

[94]Shoes of Yesterday, p. 30.

[95]Shoes of Yesterday, pp. 28-30.

[96]Wilcox, pp. 158-159.

[97]Wilcox, p. 158.

the ghillie for sports with the long laces tied in cothurn fashion and, like the men, added the slashed tongue to their oxfords and ghillies.[98]

The "Pirate Boot" was produced by the Wohl Shoe Company in 1922. This boot had a loosely fitting upper body and a shapely lower body. The toe was pointed and the heel appeared to have been of stacked leather about one to one and one-half inches high.[99] The zipper was used to retain the shape of some of the boots promoted in the 1920's.[100]

By the 1920's the high shoe, both laced and buttoned, had gone out of style, and slippers and oxfords appeared in a wide variety of new leathers: alligator, snake, kangaroo, chamois buck, kid, white calf, and others. Pumps became popular, and though many changes have been made in the shape of the toe and the size and height of the heel, they have remained the most important women's shoe style of the twentieth century.[101]

The main features of footwear in the twenties were the pointed toes and high curved heels. Black patent leather, brown or black kid, lizard skin, and suede were in vogue along with buckskins worn in the summer. Evening slippers and sandals were in metallic colors and in black silk or brocade. Lower heeled walking shoes appeared by 1925.[102] The

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[98]Wilcox, p. 159.

[99]St. Clair, p. 69.

[100]St. Clair, p. 84.

[101]Waxman, p. 700D.

[102]Gail Benjamin Anderson, The Development of Identifying Criteria for the Dating of Dresses of the 1920 Decade in the Elizabeth Sage Historical Costume Collection, Unpublished Master's Thesis, Indiana University, 1967, p. 37.

successful manufacturing of cemented shoes occurred during the 1920's.[103]

After the acceptance of the many shoe novelties in the twenties, it seemed that anything could happen in footgear--and it did. After this came the platform soles, open soles, backless shoes and the spike heel.[104] The year, 1929, saw a slipper with short vamp and spike heel.[105] From 1928 to 1939, the platform shoe consisting of cork layers appeared.[106]

By the spring of 1930, shoe styles were more feminine.[107] For spectator sports, the white shoe had narrow bandings of brown or black leather. Tennis shoes were of buck, duck or washable kid of the open cut eyelet, Prince of Wales type, or the regular, closed oxford variety. Beach sandals were modeled after the clumsy, wooden sabot of the French peasant.[108]

Open-toed sandals appeared about 1934 as play shoes to be worn either with beach or indoor lounging pajamas.[109] Wedge soles followed in 1937.[110] From 1939 to 1945 shoes varied in cut from the sensible oxfords, moccasins, and Mexican sandals to wedges, platform-soled and

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[103]Wilcox, p. 139.

[104]Wilcox, p. 159.

[105]Bradley, p. 380.

[106]Sailor, p. 17.

[107]Ruth Moore Morriss, "Stepping into Style," Collier's, Volume LXXXV (March 29, 1930), p. 25.

[108]Morriss, p. 51.

[109]Wilcox, p. 159.

[110]Shoes of Yesterday, p. 30.

open-toed shoes.[111] From 1945 to 1950 many strapped slippers either with high or no heel were seen at all times of day or night.[112]

Summary

During the 1890's the most popular style of shoe was the high laced or buttoned shoe. During the three decades following the turn of the century, shoe styles changed drastically. The decade of the greatest change was the 1920's. From one basic style fashions had changed to include almost anything. The Roaring Twenties was the most important decade for changing shoe styles. Since that time, almost anything and everything has been accepted as a shoe style. In fact, almost all types of shoes that are known today had been introduced by 1930.

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[111] Evans, p. 183.

[112] Evans, p. 185.

CHAPTER VII

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

The first shoemaker to arrive in America was Thomas Beard. He came in 1629 on the third trip of the Mayflower. From this small beginning, the craft grew until it became one of the most important industries in America.

Until the late 1800's, shoemaking was entirely a hand craft. At the beginning of the 1800's, several inventions were made which were a start toward the mechanization of the industry. The first machine to gain widespread use was the Rolling Machine, invented in 1845.

The most significant invention was Howe's sewing machine. This was invented in 1846 and by the 1850's had been adapted for use on leather. Other inventions of importance were the McKay sole sewing machine and the Goodyear Welt Stitcher.

These last two inventions are credited with the developments which led to modern shoe construction techniques. The basic construction methods in use after 1900 were the McKay, the Goodyear Welt, the turn, the stitchdown, standard screw, and the pegged. The Littleway, the slip-lasted, the injection molded, the vulcanized process and the cement methods were perfected at a later date.

With the advent of modern manufacturing techniques, it was possible to produce more shoes than were needed for practical purposes. In order

to sell more shoes, the practice of changing styles was started. The use of advertising, which began in the 1880's, aided greatly in creating more demand for stylish shoes.

During the 1890's, the basic style of women's shoes was the high-topped, buttoned or laced shoe. The Gibson Girl made use of oxfords, pumps, and slippers as well as the high-topped shoe. This was the beginning of the fashion of matching the type of shoe to the activity in which the woman was involved.

During the early part of the twentieth century, the high-topped shoe with its toothpick toe gradually lost its appeal and was replaced by oxfords, pumps, and slippers. The pump became the basic style of shoe after the 1920's.

During the 1920's, the high-topped shoe finally disappeared and was replaced by all manner of pumps, oxfords, and slippers. The Roaring Twenties was the time of the most rapid style changes and almost anything and everything became accepted as stylish footwear for women. By 1930 almost all known styles of women's shoes had been introduced.

Recommendations and Conclusions

A historic costume collection is a very valuable teaching tool, but it is useful only if the collection is adequately catalogued and properly stored. There is still much work to be done with the Clothing, Textiles and Merchandising Department Costume Collection before it can be effectively used for teaching purposes.

The major recommendations are that adequate storage facilities and proper storage techniques should be established for the entire collection. The hats, other accessories, children's clothing and the Willham

Collection should also be properly catalogued. It is recommended that the validity of the instrument be tested by other researchers with other shoe collections.

After extensive research, it was concluded that it is possible to identify shoes by their construction methods and style features.

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APPENDIXES

APPENDIX A

Glossary of Shoe Terms

The following glossary has been compiled from various sources. Those sources referred to most often were Frederick J. Allen's The Shoe Industry, Arthur D. Anderson's The Shoe and Leather Lexicon, Helen G. Chambers and Verna Moulton's Clothing Selection, John J. Pareti, Jr.'s How to Sell Footwear Profitably, Mary Brooks Picken's The Language of Fashion, Eunice Wilson's A History of Shoe Fashion, and Isabel B. Wingate's Know Your Merchandise.

Since an integral part of the classification of shoes depends on the heel and toe shapes, illustrations of these two parts of the shoe have been included in this glossary whenever possible.

COUNTER--A piece of heavy leather or other stiffening material inserted between the outside and lining of the upper at the back part of the shoe. The purpose of the counter is to strengthen the back part and to prevent it from sagging and losing its shape.

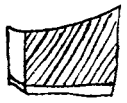
EYELET--An annular ring of metal or other material inserted in a shoe upper at the fore edge of the quarter to provide a durable ring for the lace hole.

FANCY STITCHING--Ornamental stitching on a shoe upper as distinguished from the various functional stitching operations of fitting the upper.

GORING--A woven fabric with rubber threads, so made that it forms an elastic material. Used in footwear as an insert.

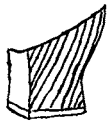
HEEL--Solid part projecting downward from the back part of the sole of a boot, shoe or slipper. Heights are measured in eights of inches.

BABY LOUIS HEEL--Heel like Louis XV heel in shape but lower in height.



COMMON SENSE HEEL--Low heel having a broad base. So called because of support it gives and supposed greater comfort.

CONTINENTAL HEEL--High heel with straight front and slightly shaped back, narrower at base than French heel.



CUBAN HEEL--A broad low-to-medium high heel, with a curved back line and straight breast. Usually 11/8 to 17/8 high. It is also called KNOCK-ON. It is distinguishable by the termination of the sole at the top of the heel which is completely covered or sprayed.

DUTCH BOY HEEL--Usually of the Louis type 12/8 or lower except heavier looking. The seat is longer, the top lift surface larger. The breast is customarily covered with a portion of the sole.

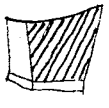
FLANGE HEEL--Made with a flare toward the bottom or toplift of the heel.

FLAT HEEL--Broad, low heel only slightly shaped at the back, usually of leather. Used on women's sports shoes, men's shoes and children's shoes.

FRENCH HEEL--An extremely high curved heel, pitched well forward, used on women's shoes. Usually made of wood covered with leather.

LOUIS XV HEEL--Heel about 1½ inches high, sometimes more, having a curved outline, flared at the base, placed slightly forward under the foot. Popular during the reign of Louis XV.

LOUIS HEEL--High heel with a gracefully curved back, with a lip extending part way under the shank resulting in a curved breast. Usually 16/8 to 24/8 in height. They are easy to spot because the sole continued up under the arch and down the front of the heel.

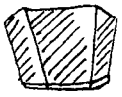


MILITARY HEEL--A heel of the Cuban type, is straighter and lower than a Cuban. Height 10/8 or under.

MUSEUM HEEL--Thick back curved heel originating in the 18th century. Also called Shepherdess Heel.

SPOOL HEEL--Shaped heel that resembles a thread spool. It is large on top and bottom and tapered in between.

SPRING HEEL--A low broad heel with wedge-like line on the breast which continues from the bottom of the heel on to the surface of the sole of the shoe. Usually ranges in height from 1/8 to 4/8. Formed by inserting a slip of leather between the outsole and the heel seat so that the outsole forms the heel.



SQUARE HEEL--Heel squared off at back so that it has four corners. Sometimes used with squared effect at toe also.

STACK HEEL--Thick, short heel, made of a series of leather strips stacked together, or simulated to create this effect.

STILETTO HEEL--Thin, rapier-like heel, made of wood or plastic. A steel rod is usually inserted in the center of the heel for added strength.

WEDGE HEEL--A heel ordinarily under 15/8, extending from the back of the shoe to the ball of the shoe. The sole of the shoe follows the contour of the wedge heel, making a flat treading surface from the tip of the shoe to the back of the heel. The heel fills the entire area below the shank with wood, cork, fabric or plastic or leather and can be trimmed or ornamented.

HEEL BREAST--Forward face of heel on shoe.

HEEL SEAT--Rounded top of shoe heel, on which foot rests.

INNERSOLE (INSOLE)--A sole of leather or other material which is cut to conform exactly to the size and shape of the bottom of the last. The upper and welt (in welt shoes) and the outsole are attached to the insole. In some shoe constructions the insole surface forms the inside of the bottom of the shoe; in others it is covered with a sock lining of thin leather or other material. Insoles are made from leather, composition, fibreboard, felt and cork.

LAST--A three dimensional wooden or plastic form in the shape of a foot, over which a shoe is made. It gives the shoe its distinctive shape.

MEDALLION--A group of perforations arranged in a decorative pattern; sometimes placed on the toe of a shoe, and traditionally on a wing tip.

MIDSOLE--A sole of leather or other material placed between the outsole and the insole.

OUTSOLE--The bottom sole of a shoe the full surface of which is exposed to wear. Made of more durable and better grained leather than any of the soles because of the wear it must undergo.

PLATFORM--A thick midsole, generally made of cork or composition material and covered at the edge with upper leather.

QUARTER--The complete upper part of a shoe upper above the vamp line. The quarter may be referred to as the "top" in case of high boots. It may also be split into several component parts such as foxing, plug, saddle. The pattern of the quarter is frequently the most important part of the design of the shoe. Used mostly in low shoes to denote the rear part of the upper when a full vamp is not used, that is, the section of the shoe from the instep to the center back of the heel.

RAND--A strip of leather used around the edge of a leather or composition heel at the base to fill the gap between the heel and sole. It is beveled on the inside to a thin edge, and in the finished shoe resembles somewhat a welt under the heel.

SHANK--That part of the sole of the shoe between the heel and the ball or tread.

SHOE STYLE--Collectively the distinctive features of the shoe including material, height, kind of tip, ornamentation, kind of heel used, pattern, the thread and stitching, the thickness and trim of the sole, the kind of lace or button, the shape of the toe, the last used, color, and silhouette.

SOCK LINING--A piece of leather or imitation leather placed over the entire insole on the inside of a shoe to protect the foot from stitches, on the inside in certain types of construction. Light leathers and composition materials in bright, pastel, or neutral colors are used for sock linings.

TALBOT COLLECTION--Special segment of the Clothing, Textiles and Merchandising Department Costume Collection at Oklahoma State University consisting of clothing donated by Nora A. Talbot.

THROAT--The central part of a shoe vamp opening where it is seamed to the front of the quarter which curves around the lower edge of the top, where the lacing starts on laced shoes.

TIP--A separate piece of material covering the top section of the vamp.

TOE--That part of the shoe which covers the forepart of the foot.

DOLLAR ROUND--An old trade term describing a rounded shoe toe, the shape and size of which corresponds to the curve of a silver dollar.

DOUBLE NEEDLE TOE--A more rounded toe on a woman's shoe not as finely pointed as a triple needle toe. Usually of cement construction.

DUTCH BOY TOE--Large square toe slightly upturned.

SINGLE NEEDLE TOE--A more rounded toe on a woman's shoe, not as finely pointed as either a triple or double needle toe.

TRIPLE NEEDLE TOE--An extremely fine pointed woman's shoe, usually of cement construction.

TONGUE--A piece of leather attached to the throat of a vamp on a lace shoe, and extending upward under the lacing.

UPPER--All of the upper parts of a shoe stitched together and ready for lasting and bottoming, it includes the outside and lining of the shoe.

VAMP--The complete lower part of a shoe upper which is attached to the sole or welting. It is the most important part of the upper and the one which must possess the finest appearance and durability, hence it is cut from the best parts of a skin when made of leather. It covers the sides of the foot and the toes.

WELT--A narrow strip of leather stitched to a shoe between upper and sole. A welt is sometimes stitched across the upper for ornamental purposes.

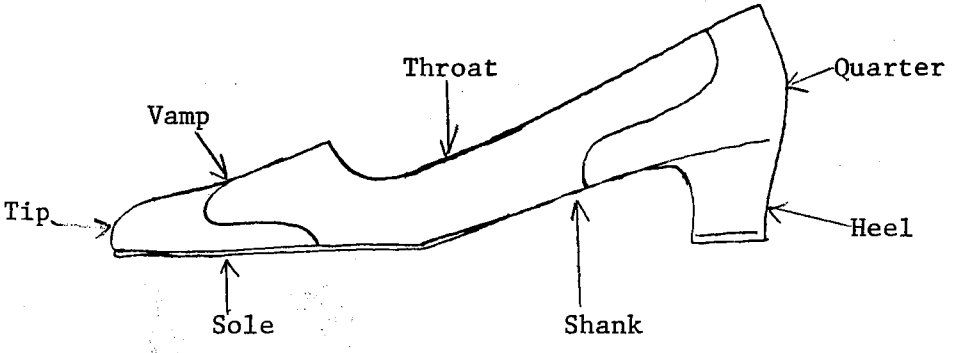
WILLHAM COLLECTION--Special segment of the Clothing, Textiles and Merchandising Department Costume Collection consisting of clothing donated by the estate of Mrs. Susan Willham.

Materials in Shoes

Materials used in making shoes include leather, cloth, and rubber. Leather is the most commonly used material.

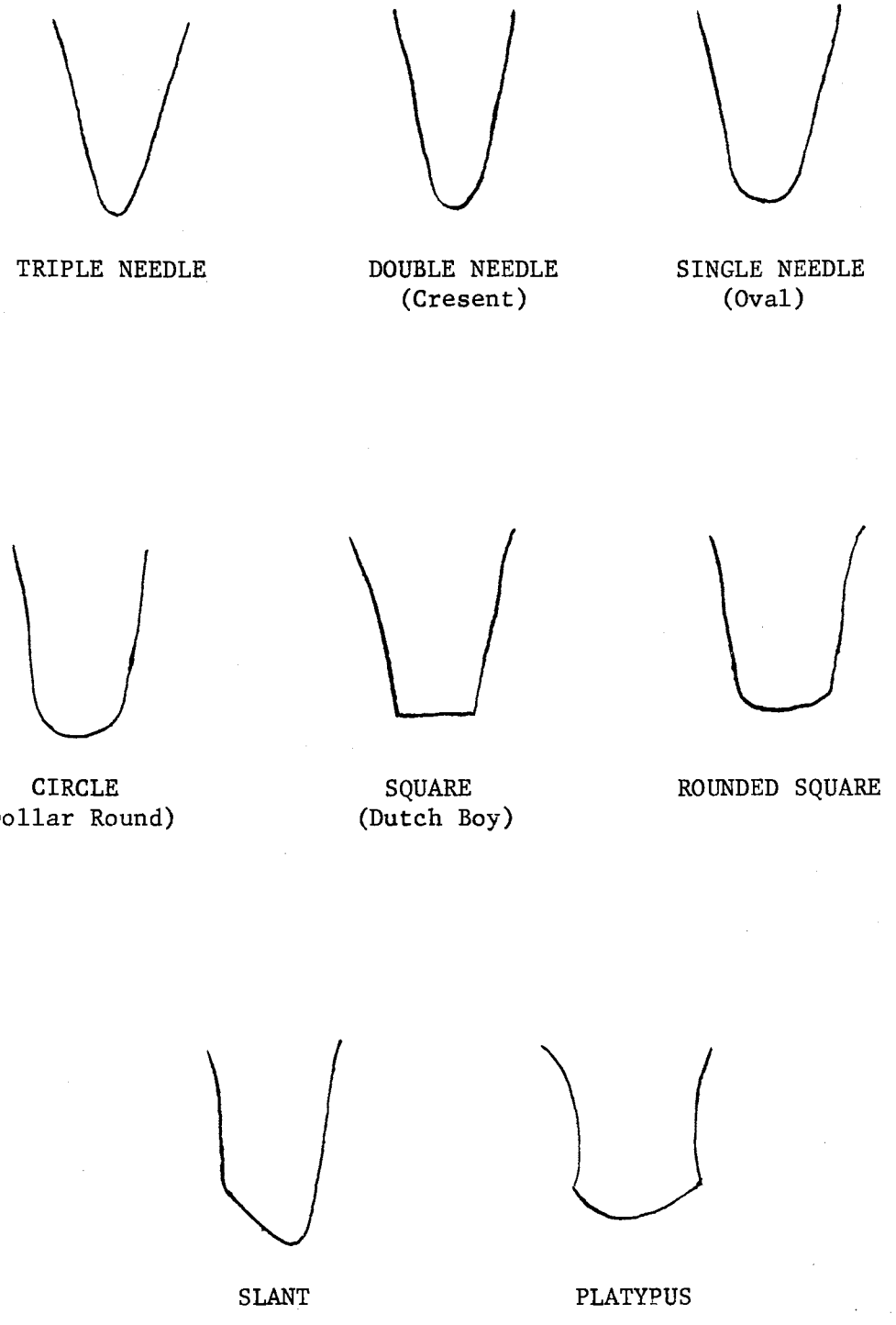
Leather is formed from the skin of animals such as cattle, calf, goat, sheep, peccary, domestic hogs, kangaroo, reptiles, deer and elk, horses, water buffalo and sharks. These animal skins are turned into leather by means of one of two tanning processes. These processes are known as vegetable and chrome tanning.

The vegetable tanning process is the older, having been used by the Hebrews thousands of years ago. It provides for actual combination of hide substance with an astringent agent called tannic acid which is found in vegetable growths--barks, woods, fruits and nuts.



Source: Drawing adapted from Eunice Wilson, A History of Shoe Fashion (New York, 1968), p. 11.

Figure 12. The Parts of a Shoe



Source: Adapted from John J. Pareti, Jr., How to Sell Footwear Profitably (New York, 1967), p. 94.

Figure 13. Women's Basic Shoe Toe Shapes

The chrome or mineral process of tanning is young, having been introduced in 1889. It represents an American advance in the art of tanning and is now used for the production of almost all the upper leather made in the United States. This process makes use of mineral tanning agents rather than vegetable agents.

For shoe manufacturing purposes, leather may be divided into two general classes: (1) upper leather, and (2) sole leather. The upper leather includes all that is used for linings as well as the outer parts of the shoe; sole leather is the material used in counters, insoles, and rands as well as the outer soles and the heels. Upper leather is usually sold by the square foot, while sole leather is sold by the pound.

Upper leather may be divided into five leading general varieties as follows: (1) kid, (2) calfskin, (3) side leather, (4) sheepskin, and (5) coltskin or horsehide. Besides these are kangaroo, chamois, buckskin, pigskin and a few other special fancy leathers including skins of reptiles.

Kid is classified according to its tannage and finish as glazed, patent, suede, pebbled, crushed, Morocco, mat, bronze, or Vici. The term "suede" was first applied only to velvet finished kid, not calf. It is simply "Swedish" finished kid, finished on the flesh side with a dry, napped surface.

"Glazed kid" from the French "glacé kid" is polished after tanning and its glossy surface is obtained by burnishing on the grain side. It is produced in various colors.

"Mat kid" has a dull, soft, black finish, from treatment with beeswax or olive oil. "Patent" leather is produced by applying a coat

of varnish to the finished surface of the skin. "Enamel" leather has a hard glossy finish on the grain side, being boarded and varnished.

"Suede" leather is finished on the flesh side with a dry, napped surface. It is produced in a great variety of colors.

"Bronze kid" or calfskin is leather finished with a form of cochineal dye. "Vici kid" is chrome tanned kid dressed with a mixture of soap and oil.

Calfskin is finished as patent, willow, wax, Gun Metal, bright, dull, boarded and grained or "suede" (The proprietary term, "ooze" is commonly applied to this last finish of calfskin.).

"Gun Metal" is chrome tanned leather either calf, veal, or side with gun metal black finish, or with a bright finish. "Wax calf" is finished on the flesh side with a waxlike surface. "Willow calf" is a fine, soft, colored, chrome tanned skin.

"Russia" is a special tannage of calfskin, finished with birch oil, which gives it a characteristic spicy odor. It may be black or any color, as well as tan. The name has nothing to do with the color.

Side leather is cowhide, usually bark-tanned and split to reduce its thickness to that appropriate for use in shoes.

Sheepskin is used principally for linings and other parts of the shoe where wear is not severe as it would be in vamps.

Coltskin and the best part of horsehides are considerably used as a foundation for patent leather, also dull-finished for men's high grade shoes. Firmness of texture and susceptibility to high polish are features.

"Patent leather" is a finish, not a separate kind of leather. Its basis may be kid, calf, coltskin or side leather.

Sole leather is best classified by its method of tanning. The different varieties are oak, hemlock, union, chrome and mongrel. Oak tanned sole leather made from green hides is the best. This grade of leather is used most in high-grade shoes.

In the making of cloth uppers for women's shoes, a fabric of diagonal weave known as "corkscrew" is used extensively. This is a cloth that has been developed especially for shoe making purposes. The weave is very fine and of twill construction. Corkscrew cloth used for uppers in the medium grade shoes is usually made with a woolen face and a cotton back.

The use of cloth for shoemaking purposes presents a wide field of variety in weave construction, color and pattern effect. Fabrics commonly used include faille, gabardine, linen, satin, crepe, brocade, cloth of gold, cloth of silver, poplin, canvas, lamé, silk, velvet, lace, serge and cravenette.

Rubber has been used for shoe construction since the 1890's. It was used for heels and outsoles, as well as for protective footwear such as rain boots or waders. It has not really been a respected member of the shoe materials family with traditional shoemakers for very long.

The most common materials found in shoes include leather, cloth and rubber. Leather is the material most commonly used. Cloth has been used extensively in women's shoes at certain times. Rubber is a fairly recent addition to the shoe material family as are the many synthetic and plastic materials which have been added through research since the 1930's.

APPENDIX B

Detailed Outline of Crtieria Used to

Date American Women's Shoes

1890-1930

After an extensive study of books of costume history, old newspapers, thesis and catalogs, the following outline was developed. References most frequently used were: Mary Evans, Costume Throughout the Ages, Barbara H. McCormick, A Study of Selected Women's Dresses Worn in Oklahoma From 1889-1907 as Influenced by Certain Economic, Socio-Cultural, Religious, and Political Occurrences of the Time, the New York Times, 1890-1907, Sears, Roebuck and Company mail order catalogs 1897, 1908-1930 and R. Turner Wilcox, The Mode in Footwear.

1890

I. Type

- A. Boot
- B. Oxford
- C. Pump

II. Silhouette

- A. Toe
  1. Box
  2. Opera
  3. Single needle
- B. Heel
  1. Common sense
  2. Louis
  3. Flat

C. Vamp short

D. Fastening
   1. Lace
   2. Button

III. Material, Trim, Color

A. Material
   1. Leather
   2. Patent leather
   3. Suede
   4. Canvas

B. Trim
   1. Patent leather tip and foxing
   2. Cork sole
   3. Suede trimmed with leather

C. Color
   1. Black
   2. Russet
   3. Brown
   4. Coffee
   5. Tan

IV. Construction Method

A. Hand welt
B. Hand turn
C. Straights

1891

I. Type

A. Boot
B. Oxford

II. Silhouette

A. Toe
   1. Circle
   2. Square

B. Heel
   1. Common sense
   2. French

C. Vamp medium short

D. Fastening
   1. Button
   2. Lace

III. Material, Trim, Color

A. Material
   1. Leather
   2. Suede
   3. Patent leather

B. Trim
   1. Cloth top
   2. Patent leather tip
   3. Foxing
   4. Cork sole

C. Color
   1. Black
   2. Brown
   3. Maroon
   4. Red
   5. Russet
   6. Gray

IV. Construction Method

A. Hand welt
B. Hand turn

1892

I. Type

A. Boot
B. Oxford
C. Blucher
D. Pump
E. Strap

II. Silhouette

A. Toe
   1. Opera
   2. Rounded

B. Heel
   1. Common sense
   2. Louis XV

C. Vamp medium

D. Fastening
   1. Lace
   2. Button
   3. Strap

III. Material, Trim, Color

A. Material
   1. Leather
   2. Patent leather
   3. Satin
   4. Duck
   5. Canvas

B. Trim
   1. Cloth top
   2. Patent leather tip
   3. Beading
   4. Bow
   5. Duck trimmed with leather

C. Color
   1. Black
   2. White
   3. Tan
   4. Pink
   5. Blue
   6. Yellow
   7. Lavender
   8. Cardinal
   9. Russet
   10. Brown
   11. Red
   12. Mahogany
   13. Wine

IV. Construction Method

A. Hand sewn
B. Hand sewn welt
C. Turn

1893

I. Type

A. Boot
B. Blucher
C. Oxford
D. Pump

II. Silhouette

A. Toe
1. Opera
2. Rounded

B. Heel
1. Louis XV
2. Common sense

C. Vamp short

D. Fastening
1. Button
2. Lace

III. Material, Trim, Color

A. Material
1. Leather
2. Patent leather
3. Satin
4. Kangaroo
5. Suede
6. Canvas
7. Serge

B. Trim
1. Patent leather tip
2. Cloth top
3. Steel beading on vamp
4. Bow

C. Color
1. Black
2. Brown
3. White
4. Gray
5. Tan

IV. Construction Method

A. Hand sewn welt
B. Hand sewn
C. Straights

1894

I. Type

A. Boot
B. Oxford

II. Silhouette

A. Toe
1. Opera
2. Rounded

B. Heel
1. Common sense
2. Louis XV

C. Vamp short

D. Fastening
1. Button
2. Lace

III. Material, Trim, Color

A. Material
1. Leather
2. Patent leather
3. Canvas
4. Duck

B. Trim
1. Patent leather tip
2. Rubber sole

C. Color
1. Black
2. Chocolate
3. White
4. Tan

IV. Construction Method hand sewn

1895

I. Type

A. Boot
B. Oxford
C. Pump

II. Silhouette

A. Toe
1. Opera
2. Triple needle
3. Razor with square tip

B. Heel
   1. Common sense
   2. Louis

C. Vamp medium

D. Fastening
   1. Lace
   2. Button

III. Material, Trim, Color

A. Material
   1. Leather
   2. Patent leather

B. Trim
   1. Patent leather tip
   2. Cloth top

C. Color
   1. Black
   2. Tan

IV. Construction Method

A. Hand sewn
B. Hand turn

1896

I. Type

A. Boot
B. Oxford
C. Pump

II. Silhouette

A. Toe
   1. Triple needle
   2. Single needle
   3. Round

B. Heel
   1. Common sense
   2. Square

C. Vamp medium

D. Fastening
    1. Lace
    2. Button

III. Material, Trim, Color

A. Material
    1. Leather
    2. Patent leather
    3. Suede
    4. Cloth

B. Trim
    1. Patent leather tip
    2. Cloth top
    3. Heel foxing
    4. Silk netting top

C. Color
    1. Black
    2. Tan

IV. Construction Method

A. Hand welt
B. Hand sewn
C. Hand turn

1897

I. Type

A. Boot
B. Oxford
C. Strap
D. Gore

II. Silhouette

A. Toe
    1. Coin
    2. Needle
    3. Square

B. Heel
    1. Cuban
    2. Spring
    3. Flat

C. Vamp long

D. Fastening
    1. Lace
    2. Button

III. Material, Trim, Color

A. Material
    1. Leather
    2. Cloth

B. Trim
    1. Patent leather tip
    2. Heel foxing

C. Color
    1. Black
    2. Tan
    3. Chocolate

IV. Construction Method

A. McKay
B. Goodyear welt
C. Turn

1898

I. Type

A. Boot
B. Oxford
C. Pump

II. Silhouette

A. Toe
    1. Opera
    2. Round
    3. Bull dog
    4. Coin

B. Heel
    1. Cuban
    2. Common sense
    3. Flat

C. Vamp long

D. Fastening
    1. Lace
    2. Button

III. Material, Trim, Color

A. Material
   1. Patent leather
   2. Leather
   3. Box calf
   4. Satin

B. Trim
   1. Cloth or kid top
   2. Patent leather tip
   3. Vesting top

C. Color
   1. Black
   2. Chocolate
   3. Tan
   4. Bronze
   5. Pink
   6. Blue
   7. Red

IV. Construction Method

A. Hand sewn
B. Hand welt
C. Hand turn
D. McKay
E. Turn

1899

I. Type

A. Boot
B. Oxford

II. Silhouette

A. Toe
   1. Bull dog
   2. Opera
   3. Circle
   4. Round
   5. Coin

B. Heel
   1. Common sense
   2. Military
   3. Flat

C. Vamp long

D. Fastening
    1. Button
    2. Lace

III. Material, Trim, Color

A. Material
    1. Leather
    2. Box calf
    3. Kangaroo
    4. Patent leather

B. Trim
    1. Cloth top
    2. Patent leather tip
    3. Heel foxing

C. Color
    1. Black
    2. Russet
    3. Dark tan
    4. Nut brown
    5. Tan

IV. Construction Method

A. Hand turn
B. Hand sewn

1900

I. Type

A. Boot
B. Oxford
C. Strap

II. Silhouette

A. Toe
    1. Round
    2. Circle
    3. Double needle

B. Heel military

C. Vamp medium

D. Fastening
    1. Lace
    2. Button
    3. Strap

III. Material, Trim, Color

A. Material
1. Patent leather
2. Leather
3. Enamel leather
4. Kangaroo

B. Trim
1. Patent leather tip
2. Kid or cloth top
3. Bow
4. Buckle
5. Heel foxing

C. Color
1. Black
2. Tan

IV. Construction Method

A. Hand turn
B. Hand sewn
C. Hand sewn welt

1901

I. Type

A. Boot
B. Pump
C. Gore
D. Oxford

II. Silhouette

A. Toe
1. Round
2. Bull dog
3. Circle
4. Opera

B. Heel
1. Military
2. Louis XV
3. French
4. Common sense
5. Cuban

C. Vamp medium

D. Fastening
    1. Button
    2. Lace

III. Material, Trim, Color

A. Material
    1. Leather
    2. Box calf
    3. Patent leather
    4. Satin
    5. Enamel leather
    6. Wax calf
    7. Canvas

B. Trim
    1. Patent leather tip
    2. Kid or cloth top
    3. Cork sole
    4. Heel foxing
    5. Rubber sole

C. Color
    1. Black
    2. Brown
    3. Pink
    4. Blue
    5. Red
    6. Tan
    7. White

IV. Construction Method

A. Hand sewn
B. Hand welt
C. Turn
D. McKay

1902

I. Type

A. Boot
B. Oxford
C. Pump

II. Silhouette

A. Toe
    1. Circle
    2. Round

B. Heel
   1. Square
   2. Louis XV
   3. Military
   4. Cuban

C. Vamp medium

D. Fastening
   1. Button
   2. Lace

III. Material, Trim, Color

A. Material
   1. Box calf
   2. Enamel leather
   3. Leather
   4. Patent leather
   5. Suede
   6. Duck
   7. Linen

B. Trim
   1. Heel foxing
   2. Dull top
   3. Patent leather tip
   4. Square foxing

C. Color
   1. Black
   2. Brown
   3. White
   4. Tan
   5. Nut brown
   6. Drab

IV. Construction Method

A. Goodyear welt
B. Hand welt
C. McKay
D. Turn
E. Hand sewn

1903

I. Type

A. Boot
B. Oxford
C. Blucher

D. Gore
E. Strap

II. Silhouette

A. Toe
   1. Round
   2. Circle

B. Heel
   1. Cuban
   2. Military
   3. Common sense
   4. Louis
   5. Louis XV
   6. Spring

C. Vamp medium

D. Fastening
   1. Button
   2. Lace
   3. Strap

III. Material, Trim, Color

A. Material
   1. Leather
   2. Patent leather
   3. Suede
   4. Box calf
   5. Wax calf
   6. Kangaroo
   7. Canvas
   8. Enameled leather
   9. Velvet
   10. Patent coltskin

B. Trim
   1. Patent leather tip
   2. Foxing
   3. Cloth top

C. Color
   1. Black
   2. Tan
   3. Russet
   4. White

IV. Construction Method

A. Hand welt
B. Hand turn

C. Turn
D. Hand sewn

1904

I. Type

A. Boot
B. Oxford
C. Blucher
D. Pump
E. Gore

II. Silhouette

A. Toe
1. Circle
2. Round

B. Heel
1. French
2. Cuban
3. Military

C. Vamp
1. Medium
2. Long

D. Fastening
1. Lace
2. Button

III. Material, Trim, Color

A. Material
1. Velvet
2. Satin
3. Patent coltskin
4. Leather
5. Patent leather
6. Box calf
7. Enamel leather
8. Canvas
9. French linen

B. Trim
1. Jet beading
2. Patent leather tip
3. Rubber sole

C. Color
   1. Black
   2. Russet
   3. White
   4. Tan
   5. Brown

IV. Construction Method

A. Hand welt
B. Goodyear welt
C. Hand sewn
D. Turn

1905

I. Type

A. Boot
B. Pump
C. Strap
D. Blucher
E. Oxford

II. Silhouette

A. Toe
   1. Round
   2. Opera

B. Heel
   1. Common sense
   2. Louis XV
   3. Cuban
   4. Military
   5. French

C. Vamp medium

D. Fastening
   1. Lace
   2. Button
   3. Strap

III. Material, Trim, Color

A. Material
   1. Leather
   2. Box calf
   3. Patent leather
   4. Wax calf

5. Canvas
6. Basket cloth

B. Trim
1. Dull mat top
2. Cork sole
3. Perforation on tip
4. Patent leather tip
5. Jet beading
6. Steel beading
7. Silk ribbon bow
8. Blue trimming on white canvas
9. Large eyelets
10. Wide ribbon laces
11. Wing tip

C. Color
1. Black
2. Gunmetal
3. Brown
4. Gray
5. White
6. Tan
7. Blue

IV. Construction Method

A. Hand welt
B. Hand sewn
C. Hand turn

1906

I. Type

A. Boot
B. Oxford
C. Pump
D. Strap

II. Silhouette

A. Toe
1. Round
2. Opera

B. Heel
1. Cuban
2. Louis XV
3. French
4. Louis

C. Vamp short

D. Fastening
   1. Lace
   2. Button
   3. Strap

III. Material, Trim, Color

A. Material
   1. Leather
   2. Patent coltskin
   3. Patent leather
   4. Suede
   5. Satin
   6. Buckskin
   7. Linen
   8. Canvas

B. Trim
   1. Patent leather tip
   2. Mat top
   3. Ribbon bow
   4. Beading
   5. Wide ribbon ties
   6. Small necktie bow
   7. Perforation on throat and foxing line

C. Color
   1. Black
   2. Pink
   3. Blue
   4. Red
   5. White
   6. Gunmetal
   7. Tan
   8. Green
   9. Lavender

IV. Construction Method

A. Turn
B. Hand welt
C. Hand turn
D. Goodyear welt

1907

I. Type

A. Boot
B. Blucher

C. Pump
D. Oxford

II. Silhouette

A. Toe round

B. Heel
1. Military
2. Cuban
3. Louis XV
4. Common sense

C. Vamp short

D. Fastening
1. Button
2. Lace

III. Material, Trim, Color

A. Material
1. Leather
2. Patent coltskin
3. Demi-glace leather
4. Patent leather
5. Buckskin
6. Duck
7. Canvas
8. Suede

B. Trim
1. Large eyelets
2. Patent leather tip
3. Cloth top
4. Tongue on pump
5. Wide ribbon ties
6. Silk ribbon or leather bow

C. Color
1. Black
2. Gunmetal
3. Tan
4. White
5. Gray
6. Brown

IV. Construction Method

A. Hand welt
B. Hand turn

1908

I. Type

- A. Blucher
- B. Oxford
- C. Boot

II. Silhouette

- A. Toe
  - 1. Single needle
  - 2. Circle
- B. Heel
  - 1. Cuban
  - 2. Military
- C. Vamp short
- D. Fastening
  - 1. Lace
  - 2. Button

III. Material, Trim, Color

- A. Material
  - 1. Patent coltskin
  - b. Leather
- B. Trim
  - 1. Patent leather tip
  - 2. Perforation on tip
  - 3. Perforation on throat
  - 4. Dull mat kid top
- C. Color
  - 1. Black
  - 2. Gunmetal

IV. Construction Method

- A. Goodyear welt
- B. McKay

1909

I. Type

- A. Boot
- B. Blucher

C. Oxford
D. Gore
E. Sandal
F. Strap
G. Pump

II. Silhouette

A. Toe
   1. Single needle
   2. Circle

B. Heel
   1. Military
   2. Cuban
   3. Common sense
   4. Flat

C. Vamp
   1. Short
   2. Long

D. Fastening
   1. Lace
   2. Button
   3. Strap

III. Material, Trim, Color

A. Material
   1. Leather
   2. Patent coltskin
   3. Box calf
   4. Suede

B. Trim
   1. Mat kid top
   2. Black diagonal cloth top
   3. Perforation on tip
   4. Patent leather tip
   5. Perforation on vamp and lace stay
   6. Heel foxing
   7. Ring eyelets
   8. Pearl button
   9. Buckle

C. Color
   1. Black
   2. Brown
   3. Gunmetal
   4. Gray
   5. Bronze
   6. Wine

IV. Construction Method

A. Goodyear welt
B. Turn

1910

I. Type
A. Boot
B. Blucher
C. Oxford
D. Gore
E. Strap
F. Pump

II. Silhouette

A. Toe
1. Single needle
2. Rounded
3. Bull dog

B. Heel
1. Military
2. Cuban
3. Common sense
4. Spike

C. Vamp short

D. Fastening
1. Lace
2. Button
3. Strap

III. Material, Trim, Color

A. Material
1. Patent coltskin
2. Leather
3. Kangaroo
4. Box side
5. Suede
6. Velvet

B. Trim
1. Perforation on tip
2. Medallion on tip
3. Heel foxing
4. Perforation on quarter
5. Ring eyelets
6. Buckle

7. Bow
8. Dull mat top

C. Color
1. Black
2. Gunmetal
3. Tan
4. White
5. Gray
6. Green
7. Brown
8. Champagne
9. Wine

IV. Construction Method

A. Hand turn
B. Goodyear welt

1911

I. Type
A. Boot
B. Blucher
C. Oxford
D. Pump
E. Strap

II. Silhouette

A. Toe
1. Circle
2. Bull dog
3. Single needle

B. Heel
1. Cuban
2. Military
3. Common sense
4. Flat

C. Vamp short

D. Fastening
1. Lace
2. Button
3. Strap

III. Material, Trim, Color

A. Material
1. Leather

2. Patent coltskin
3. Patent leather
4. Suede
5. Satin
6. Velvet

B. Trim
1. Dull calf top
2. Cotton top
3. Perforation on tip
4. Bow
5. Buckle
6. Button

C. Color
1. Black
2. Gunmetal
3. Gray
4. Brown

IV. Construction Method

A. Goodyear welt
B. Hand turn

1912

I. Type

A. Boot
B. Blucher
C. Pump
D. Oxford
E. Strap

II. Silhouette

A. Toe
1. Single needle
2. Bull dog
3. Circle

B. Heel
1. Common sense
2. Cuban
3. Flat
4. Military

C. Vamp short

D. Fastening
1. Button

2. Lace
3. Strap

III. Material, Trim, Color

A. Material
1. Leather
2. Patent coltskin
3. Velvet
4. Linen crashette
5. Duck
6. Silk
7. Buck
8. Suede

B. Trim
1. Perforation on tip
2. Dull mat top
3. Perforation on throat
4. Bow
5. Buckle
6. Beading
7. Tassel

C. Color
1. Black
2. Brown
3. Gunmetal
4. White
5. Tan
6. Purple

IV. Construction Method

A. McKay
B. Goodyear welt
C. Hand turn

1913

I. Type

A. Boot
B. Blucher
C. Gore
D. Oxford
E. Strap
F. Pump

II. Silhouette

A. Toe
   1. Bull dog
   2. Circle
   3. Rounded square

B. Heel
   1. Cuban
   2. Military
   3. Common sense
   4. Flat

C. Vamp short

D. Fastening
   1. Button
   2. Lace
   3. Strap

III. Material, Trim, Color

A. Material
   1. Leather
   2. Patent coltskin
   3. Suede
   4. Buck

B. Trim
   1. Perforation on tip
   2. Patent leather tip
   3. Mat top

C. Color
   1. Black
   2. Gunmetal
   3. Brown
   4. Red
   5. White

IV. Construction Method

A. Goodyear welt
B. Hand turn

1914

I. Type

A. Boot
B. Blucher
C. Pump
D. Strap

E. Oxford
F. Ghillie

II. Silhouette

A. Toe
1. Bull dog
2. Single needle

B. Heel
1. Common sense
2. Cuban
3. Military
4. Louis

C. Vamp short

D. Fastening
1. Button
2. Lace
3. Strap

III. Material, Trim, Color

A. Material
1. Leather
2. Patent coltskin
3. Velvet
4. Satin
5. Buck
6. Suede
7. Canvas

B. Trim
1. Cutouts
2. Perforation on toe
3. Buckle
4. Bow
5. Patent leather tip
6. Mat top
7. Beading on bow and vamp
8. Heel foxing

C. Color
1. Black
2. Gunmetal
3. Tan
4. Chocolate
5. Navy blue
6. White
7. Brown

IV. Construction Method

A. McKay
B. Goodyear welt
C. Hand turn

1915

I. Type

A. Boot
B. Blucher
C. Gore
D. Oxford
E. Strap
F. Pump

II. Silhouette

A. Toe
   1. Single needle
   2. Circle
   3. Bull dog

B. Heel
   1. Cuban
   2. Louis
   3. Common sense
   4. Flat
   5. French
   6. Military

C. Vamp short

D. Fastening
   1. Button
   2. Lace
   3. Strap

III. Material, Trim, Color

A. Material
   1. Patent coltskin
   2. Leather
   3. Velvet
   4. Velveteen
   5. Buck
   6. Cloth
   7. Suede

B. Trim
   1. Perforation on tip
   2. Cloth top
   3. Wing tip

4. Heel foxing
5. Beading
6. Bow

C. Color
1. Black
2. Gunmetal
3. Brown
4. Blue
5. Sand
6. Bronze
7. Chocolate
8. Gray
9. Putty

IV. Construction Method

A. Goodyear welt
B. McKay
C. Turn

1916

I. Type

A. Boot
B. Blucher
C. Oxford
D. Strap
E. Pump
F. Gore

II. Silhouette

A. Toe
1. Single needle
2. Circle
3. Bull dog

B. Heel
1. Cuban
2. Louis
3. Common sense
4. French

C. Vamp
1. Short
2. Medium

D. Fastening
1. Button

2. Lace
3. Strap

III. Material, Trim, Color

A. Material
1. Leather
2. Patent coltskin
3. Velveteen
4. Satin
5. Duck
6. Canvas
7. Suede
8. Nu-buck

B. Trim
1. Perforation on tip
2. Contrasting top of suede or cloth
3. Heel foxing and tip of patent leather
4. Buckle
5. Bow
6. Beading

C. Color
1. Black
2. Chocolate
3. Gray
4. Fawn or sand
5. Bronze
6. Gunmetal
7. Tan
8. Green
9. Blue
10. Champagne

IV. Construction Method

A. McKay
B. Goodyear welt
C. Turn

1917

I. Type

A. Boot
B. Blucher
C. Oxford
D. Pump
E. Strap

II. Silhouette

A. Toe
   1. Single needle
   2. Circle
   3. Bull dog
   4. Rounded square

B. Heel
   1. Louis
   2. Cuban
   3. Common sense
   4. Flat

C. Vamp
   1. Short
   2. Medium short

D. Fastening
   1. Button
   2. Lace
   3. Strap

III. Material, Trim, Color

A. Material
   1. Leather
   2. Buck
   3. Canvas
   4. Patent leather
   5. Velveteen

B. Trim
   1. Cloth top
   2. Perforation on tip
   3. Heel foxing
   4. Buckle
   5. Bow

C. Color
   1. Black
   2. White
   3. Gunmetal
   4. Chocolate
   5. Bronze
   6. Champagne
   7. Sand
   8. Gray
   9. Brown
   10. Fawn

IV. Construction Method

A. Goodyear welt
B. Hand turn

C. McKay
D. Stitchdown

1918

I. Type

A. Boot
B. Oxford
C. Strap
D. Pump

II. Silhouette

A. Toe
   1. Triple needle
   2. Double needle
   3. Rounded

B. Heel
   1. French
   2. Military
   3. Cuban

C. Vamp
   1. Medium
   2. Long

D. Fastening
   1. Lace
   2. Button
   3. Strap

III. Material, Trim, Color

A. Material
   1. Leather
   2. Buck
   3. Patent leather
   4. Velveteen
   5. Canvas

B. Trim
   1. Aluminum heel plate
   2. Perforation on tip and around throat
   3. Medallion on tip
   4. Cloth top
   5. Bow

C. Color
   1. Black
   2. Gunmetal

3. White
4. Gray
5. Brown

IV. Construction Method

A. McKay
B. Goodyear welt
C. Turn

1919

I. Type

A. Boot
B. Oxford
C. Pump
D. Strap
E. Gore

II. Silhouette

A. Toe
1. Triple needle
2. Circle

B. Heel
1. French
2. Military

C. Vamp long

D. Fastening
1. Lace
2. Button
3. Strap

III. Material, Trim, Color

A. Material
1. Leather
2. Buck
3. Patent leather
4. Canvas

B. Trim
1. Stitching around throat
2. Perforation on tip
3. Medallion on tip
4. Bow

C. Color

1. Black
2. Brown
3. White
4. Gunmetal

IV. Construction Method

A. Goodyear welt
B. McKay
C. Turn

1920

I. Type

A. Boot
B. Blucher
C. Oxford
D. Strap
E. Shawl tongue
F. Gore

II. Silhouette

A. Toe
1. Triple needle
2. Single needle
3. Rounded

B. Heel
1. French
2. Military

C. Vamp
1. Medium
2. Long

D. Fastening
1. Lace
2. Button
3. Strap

III. Material, Trim, Color

A. Material
1. Leather
2. Patent leather
3. Canvas

B. Trim
1. Perforation on tip, throat, and lace stay

2. Cloth top
3. Bow

C. Color
1. Black
2. Brown
3. Gunmetal
4. Tan

IV. Construction Method

A. McKay
B. Goodyear welt

1921

I. Type

A. Boot
B. Oxford
C. Pump
D. Strap

II. Silhouette

A. Toe
1. Triple needle
2. Double needle
3. Circle

B. Heel
1. French
2. Cuban
3. Military
4. Flat

C. Vamp
1. Long
2. Medium

D. Fastening
1. Lace
2. Strap

III. Material, Trim, Color

A. Material
1. Leather
2. Canvas
3. Patent leather

B. Trim

1. Perforation on tip
2. Buckle
3. Bow
4. Heel foxing

C. Color
1. Black
2. White
3. Brown
4. Gray

IV. Construction Method

A. McKay
B. Goodyear welt
C. Turn

1922

I. Type

A. Boot
B. Oxford
C. Strap
D. Pump

II. Silhouette

A. Toe
1. Double needle
2. Rounded

B. Heel
1. Military
2. Baby Louis
3. French
4. Flat

C. Vamp
1. Medium
2. Long

D. Fastening
1. Lace
2. Strap

III. Material, Trim, Color

A. Material
1. Leather
2. Canvas

3. Patent leather
4. Suede

B. Trim
1. Perforation across tip and around throat
2. Medallion on tip
3. Bow
4. Cutouts
5. Beading
6. Buckle

C. Color
1. Black
2. Brown
3. White

IV. Construction Method

A. McKay
B. Goodyear welt
C. Turn

1923

I. Type

A. Oxford
B. Strap
C. Boot

II. Silhouette

A. Toe
1. Single needle
2. Circle

B. Heel
1. Military
2. Flat
3. Common sense
4. French

C. Vamp short

D. Fastening
1. Lace
2. Strap

III. Material, Trim, Color

A. Material
1. Leather

2. Patent leather
3. Suede
4. Satin

B. Trim
1. Perforation on tip, throat, foxing
2. Medallion on tip
3. Cutouts on waist and vamp

C. Color
1. Black
2. Brown
3. Dark red
4. Gray

IV. Construction Method

A. Goodyear welt
B. McKay

1924

I. Type

A. Strap
B. Oxford
C. Boot

II. Silhouette

A. Toe
1. Rounded
2. Circle
3. Single needle

B. Heel
1. Military
2. French
3. Cuban

C. Vamp
1. Medium
2. Short

D. Fastening
1. Strap
2. Lace

III. Material, Trim, Color

A. Material
1. Leather

2. Patent leather
3. Velvet
4. Suede
5. Satin
6. Canvas

B. Trim
1. Cutouts on vamp, quarters and straps
2. Perforation on tip, throat and quarter
3. Medallion on tip
4. Leather trim on suede
5. Suede trim on leather
6. Underlay on waist
7. Rubber top lift on heel

C. Color
1. Black
2. Brown
3. Bamboo
4. Mahogany
5. Gray
6. Tan
7. White

IV. Construction Method

A. Goodyear welt
B. McKay

1925

I. Type

A. Strap
B. Oxford
C. Pump

II. Silhouette

A. Toe
1. Circle
2. Rounded square
3. Round

B. Heel
1. Military
2. Flat

C. Vamp
1. Medium
2. Short

D. Fastening
    1. Strap
    2. Lace

III. Material, Trim, Color

A. Material
    1. Patent leather
    2. Suede
    3. Satin
    4. Leather
    5. Velvet
    6. Canvas

B. Trim
    1. Cutouts on vamp, quarter and waist
    2. Button
    3. Bow
    4. Stitching
    5. Buckle
    6. Perforation on tip, throat and quarter
    7. Patent trim on suede

C. Color
    1. Black
    2. Brown
    3. White
    4. Tan
    5. Blond

IV. Construction Method

A. Goodyear welt
B. McKay

1926

I. Type

A. Strap
B. Pump
C. Oxford

II. Silhouette

A. Toe
    1. Round
    2. Rounded square

B. Heel
    1. Military

2. Spike
3. Flat

C. Vamp short

D. Fastening
1. Lace
2. Strap

III. Material, Trim, Color

A. Material
1. Leather
2. Patent leather
3. Satin
4. Suede

B. Trim
1. Cutouts
2. Contrasting trim around strap and throat
3. Buckle
4. Beading
5. Perforation on tip
6. Embroidery on vamp
7. Stitching on vamp and quarter

C. Color
1. Rust
2. Black
3. Apricot
4. White
5. Brown
6. Tan
7. Blond

IV. Construction Method

A. Goodyear welt
B. McKay

1927

I. Type

A. Strap
B. Pump
C. Oxford

II. Silhouette

A. Toe

1. Rounded
2. Rounded square

B. Heel
1. Military
2. Spike
3. Flat

C. Vamp short

D. Fastening
1. Strap
2. Lace

III. Material, Trim, Color

A. Material
1. Patent leather
2. Leather
3. Satin

B. Trim
1. Embossed reptile trim
2. Cutouts on vamp and quarter
3. Buckle
4. Red patent leather trim
5. Underlay on vamp and quarter

C. Color
1. Black
2. Red
3. Stone (sand)
4. Bronze
5. Brown
6. Tan
7. Blue
8. Gray
9. White
10. Rose

IV. Construction Method

A. Goodyear welt
B. McKay

1928

I. Type

A. Strap
B. Pump
C. Oxford

II. Silhouette

A. Toe
1. Round
2. Circle
3. Rounded square

B. Heel
1. Spike
2. Military
3. Spring
4. Cuban
5. Flat

C. Vamp
1. Short
2. Medium

D. Fastening
1. Lace
2. Button
3. Strap
4. Buckle

III. Material, Trim, Color

A. Material
1. Patent leather
2. Reptile
3. Suede
4. Leather
5. Satin

B. Trim
1. Embossed applique on tip, vamp and quarter
2. Cutouts around throat
3. Reptile trim
4. Bow
5. Buckle
6. Decorative stitching
7. Rubber sole
8. Rhinestone on vamp
9. Underlay under cutouts on vamp, quarter

C. Color
1. Black
2. Brown
3. Honey beige
4. Tan
5. Gunmetal
6. Parchment

IV. Construction Method
A. McKay

B. Goodyear welt
C. Turn

1929

I. Type

A. Strap
B. Pump
C. Oxford

II. Silhouette

A. Toe
1. Rounded
2. Square

B. Heel
1. Military
2. Spike
3. Flat
4. Cuban

C. Vamp short

D. Fastening
1. Strap
2. Lace

III. Material, Trim, Color

A. Material
1. Patent leather
2. Reptile
3. Leather
4. Canvas
5. Satin

B. Trim
1. Cutouts on vamp, waist and quarter
2. Perforation around throat of vamp
3. Inlay of reptile
4. Buckle
5. Beading

C. Color
1. Black
2. Sand
3. Blue
4. Red
5. Green
6. Maroon

7. Brown
8. White
9. Tan

IV. Construction Method

A. Goodyear welt
B. McKay

1930

I. Type

A. Strap
B. Pump
C. Oxford
D. Gore

II. Silhouette

A. Toe
1. Round
2. Circle
3. Rounded square

B. Heel
1. Military
2. Spike
3. Spring
4. Flat

C. Vamp
1. Short
2. Medium

D. Fastening
1. Strap
2. Buckle
3. Lace

III. Material, Trim, Color

A. Material
1. Leather
2. Patent leather
3. Reptile
4. Velvet
5. Satin
6. Suede

B. Trim
1. Reptile trim on vamp, throat, quarter

2. Cutouts on quarter
3. Buckle
4. Bow
5. Decorative Stitching
6. Perforation on tip and quarter
7. Medallion on tip
8. Underlay on quarter

C. Color
1. Black
2. Tobacco brown
3. Chocolate
4. Tan
5. Brown

IV. Construction Method

A. McKay
B. Goodyear welt
C. Turn

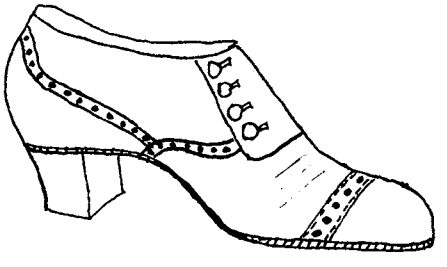
APPENDIX C

Representative Sketches of American

Women's Shoes 1908-1930

These sketches were adapted from Sears, Roebuck and Company mail order catalogs. Sketches for the years 1890-1907 were not available.

1908



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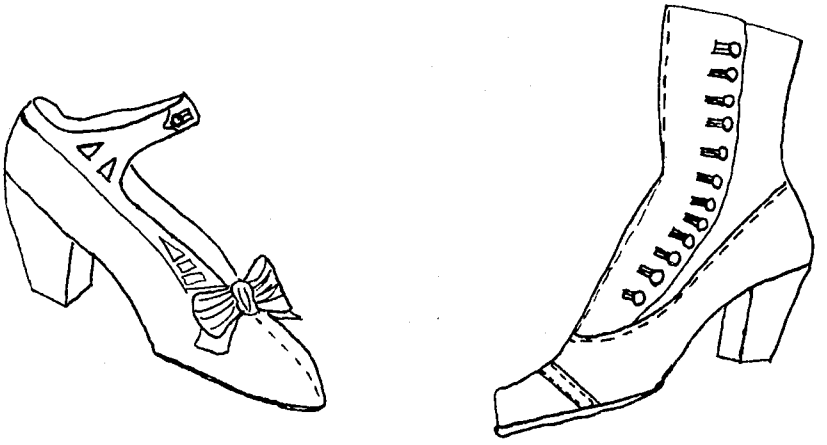

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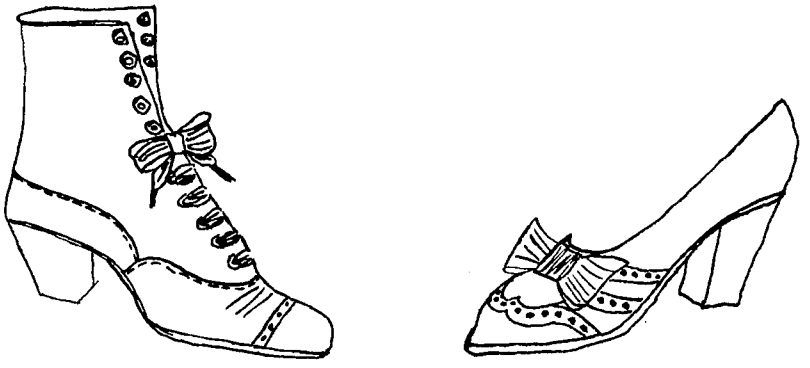

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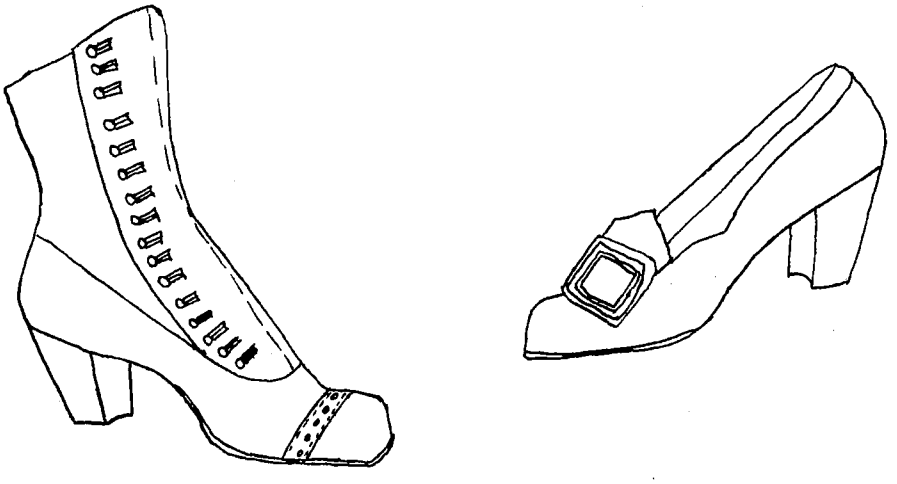

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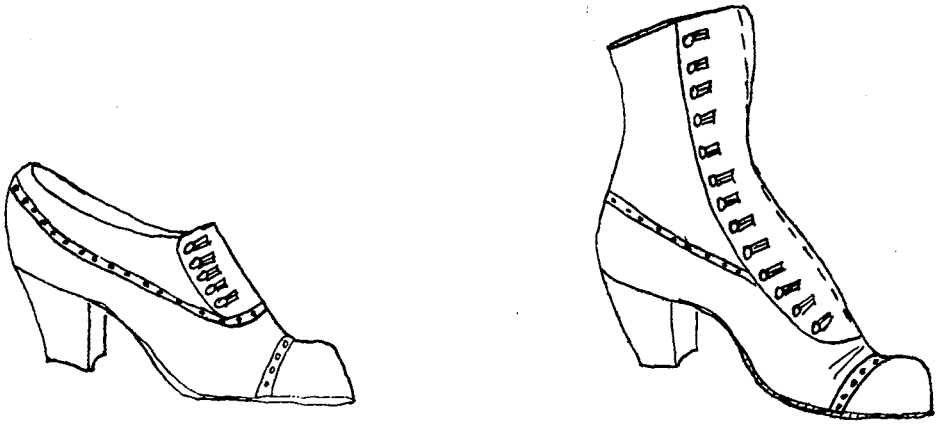

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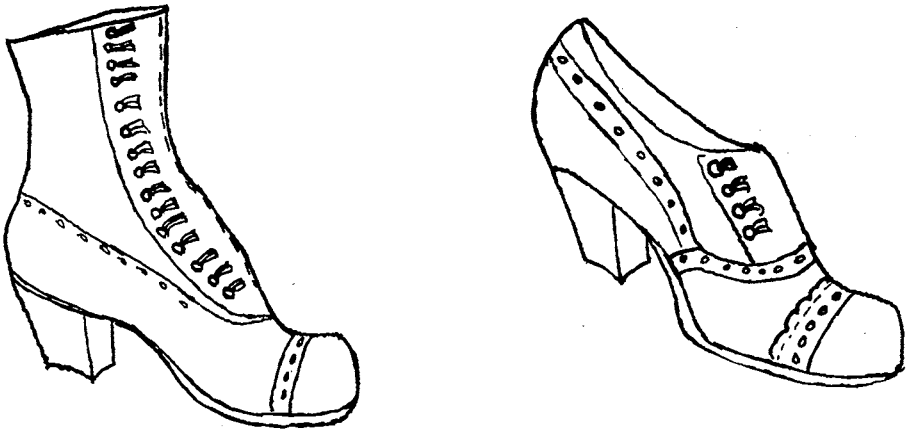

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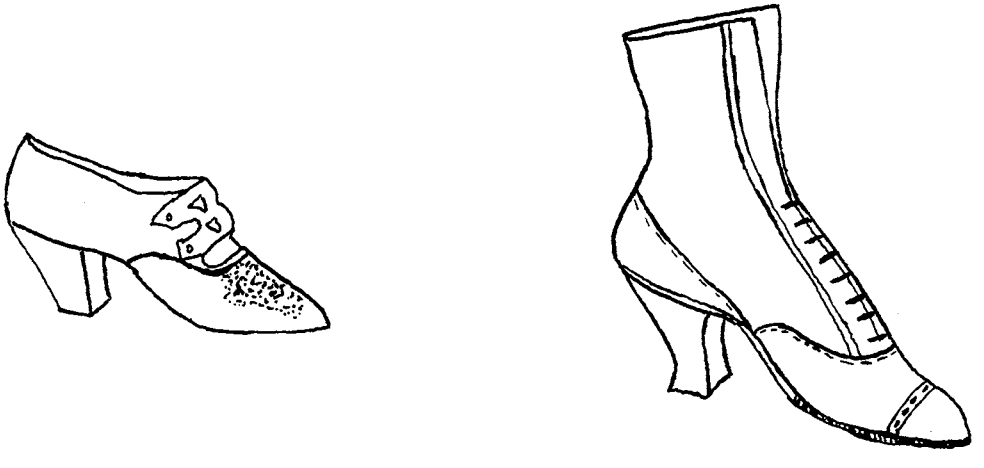

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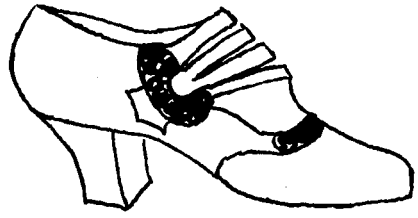

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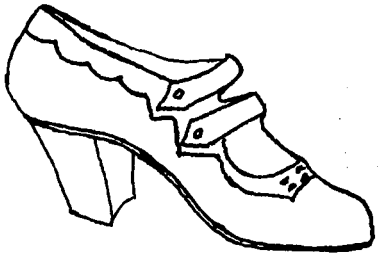

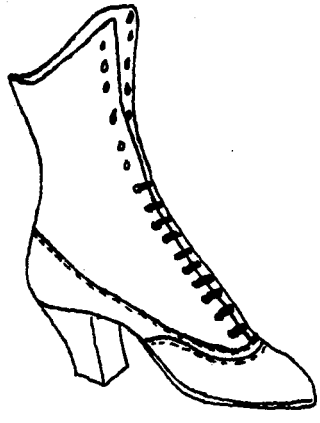

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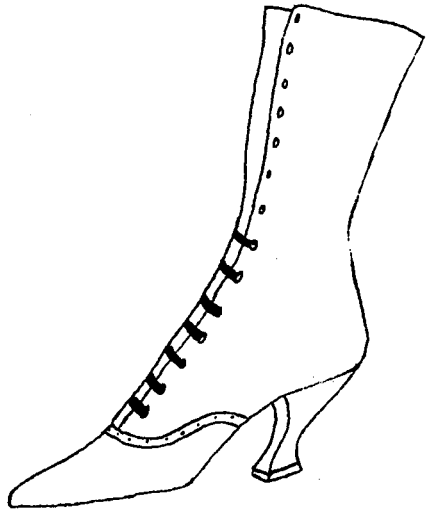

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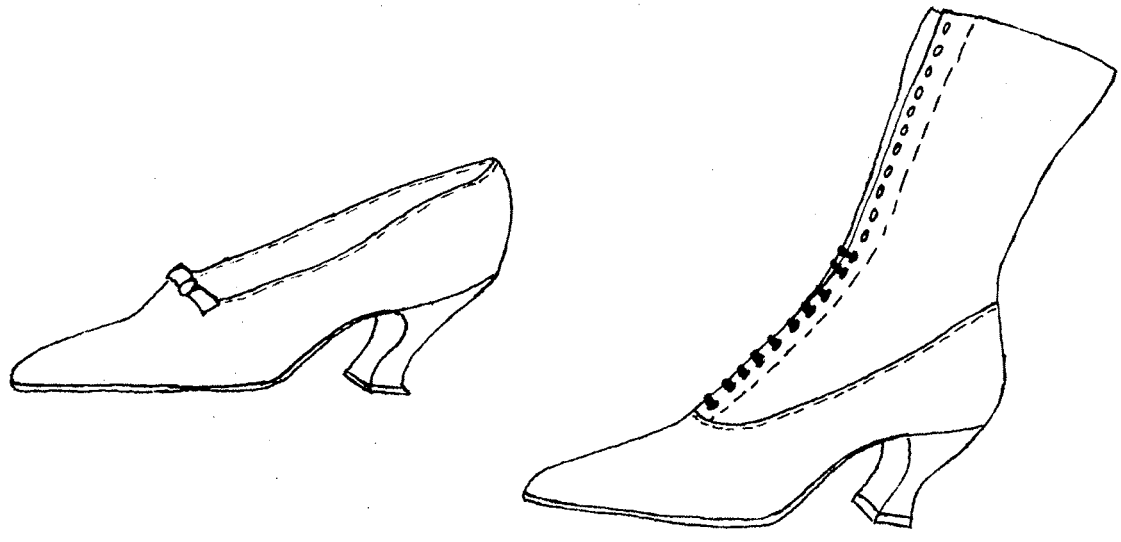

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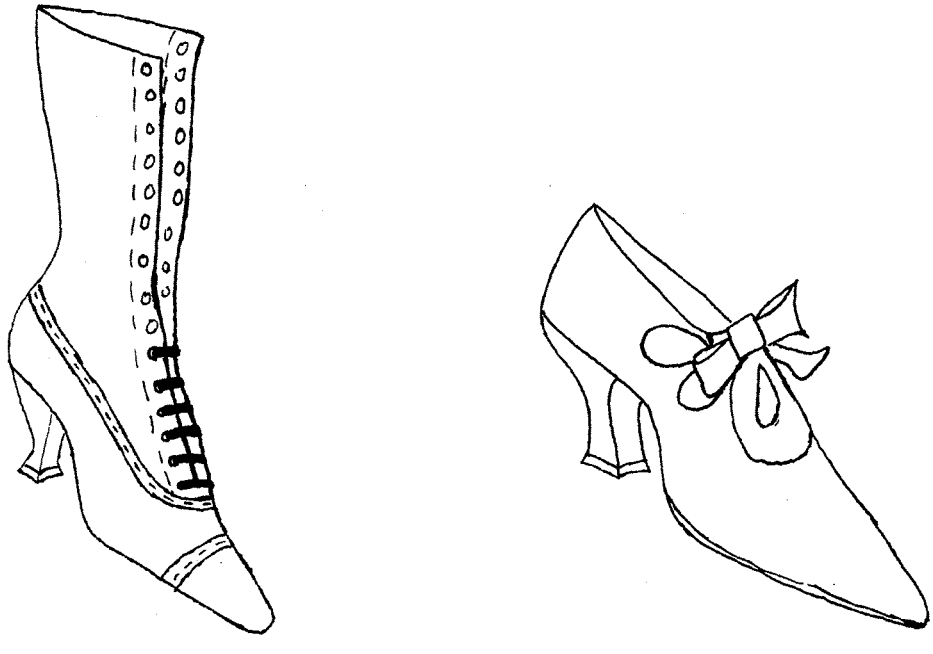

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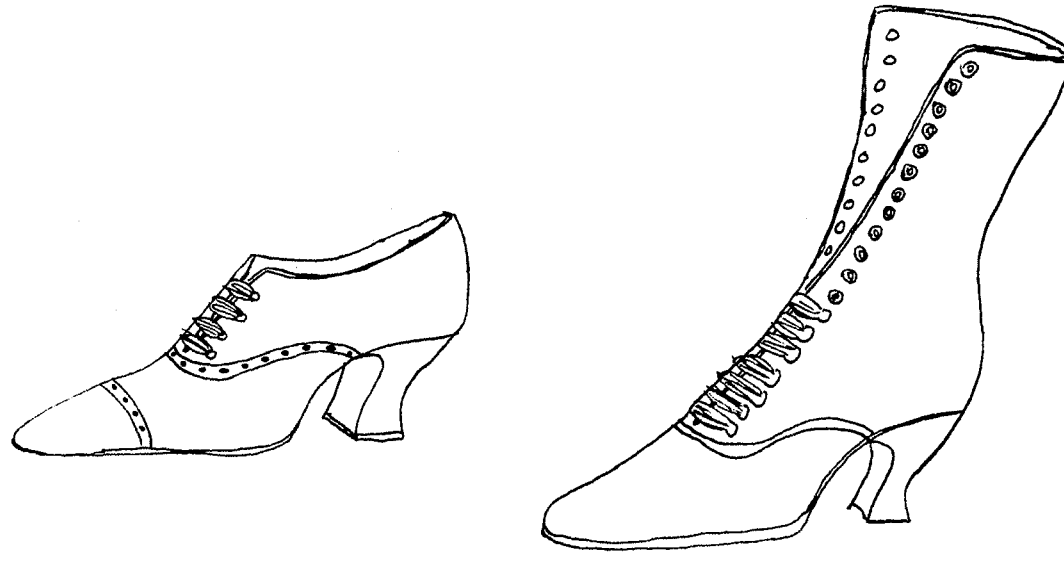

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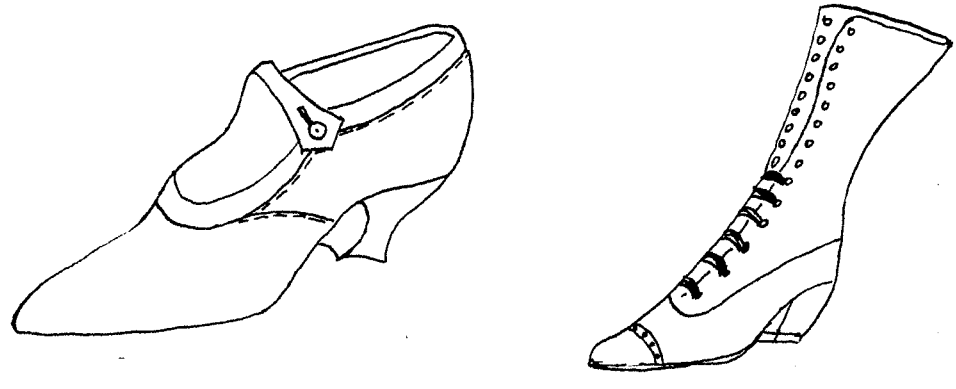

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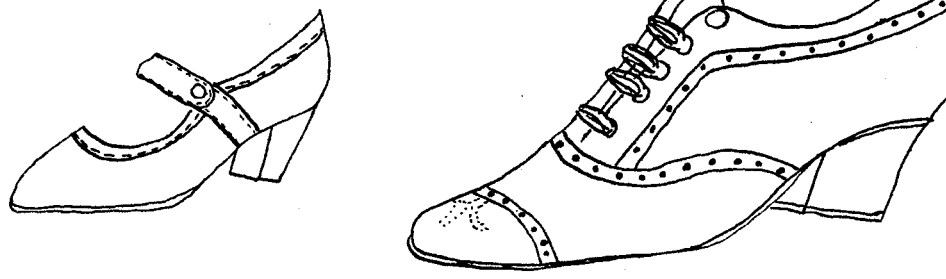

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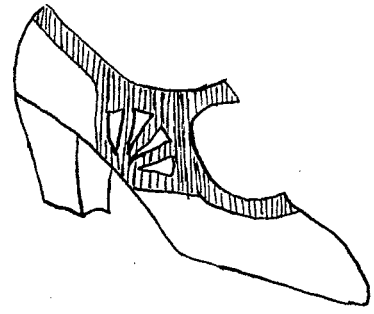

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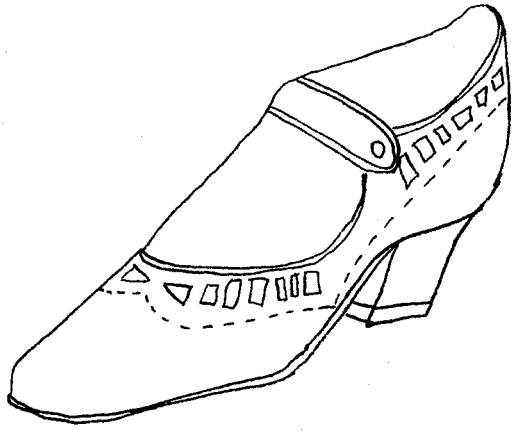

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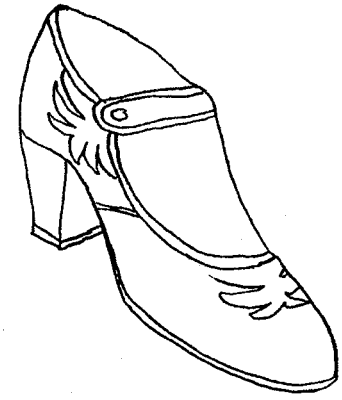

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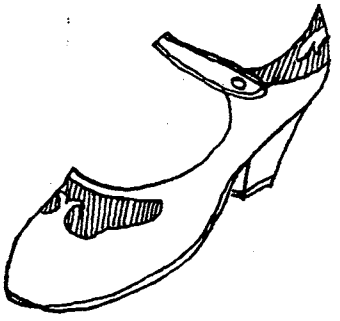

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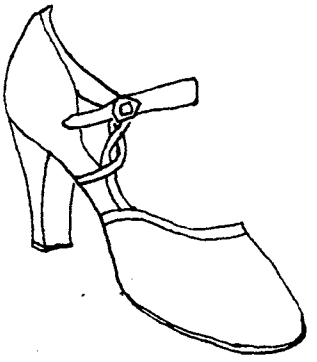
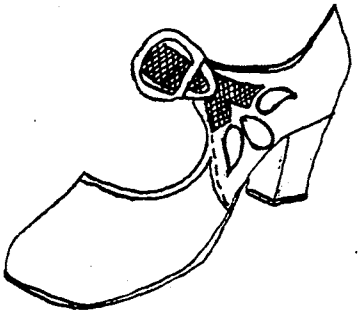


1928

1929



1930

VITA

Jo Ann Tammen

Candidate for the Degree of

Master of Science

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Professional Organizations: Member of American Home Economics Association, American Vocational Association, Oklahoma Education Association, Phi Upsilon Omicron.