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Title: "She Refused to be Bored Chiefly because She wasn't Boring": Flapper Fashion Between 1922 and 1925

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"She refused to be bored chiefly because she wasn't boring": Flapper Fashion Between 1922 and 1925

Autumn Jai Galka

Candidate for the degree

Bachelor of Arts

Submitted in partial fulfilment of the requirements for

College Honors

Departmental Distinction in Fashion/Costume Track

Paula Trimpey, M.F.A.

Jeffrey Lentz, M.M.

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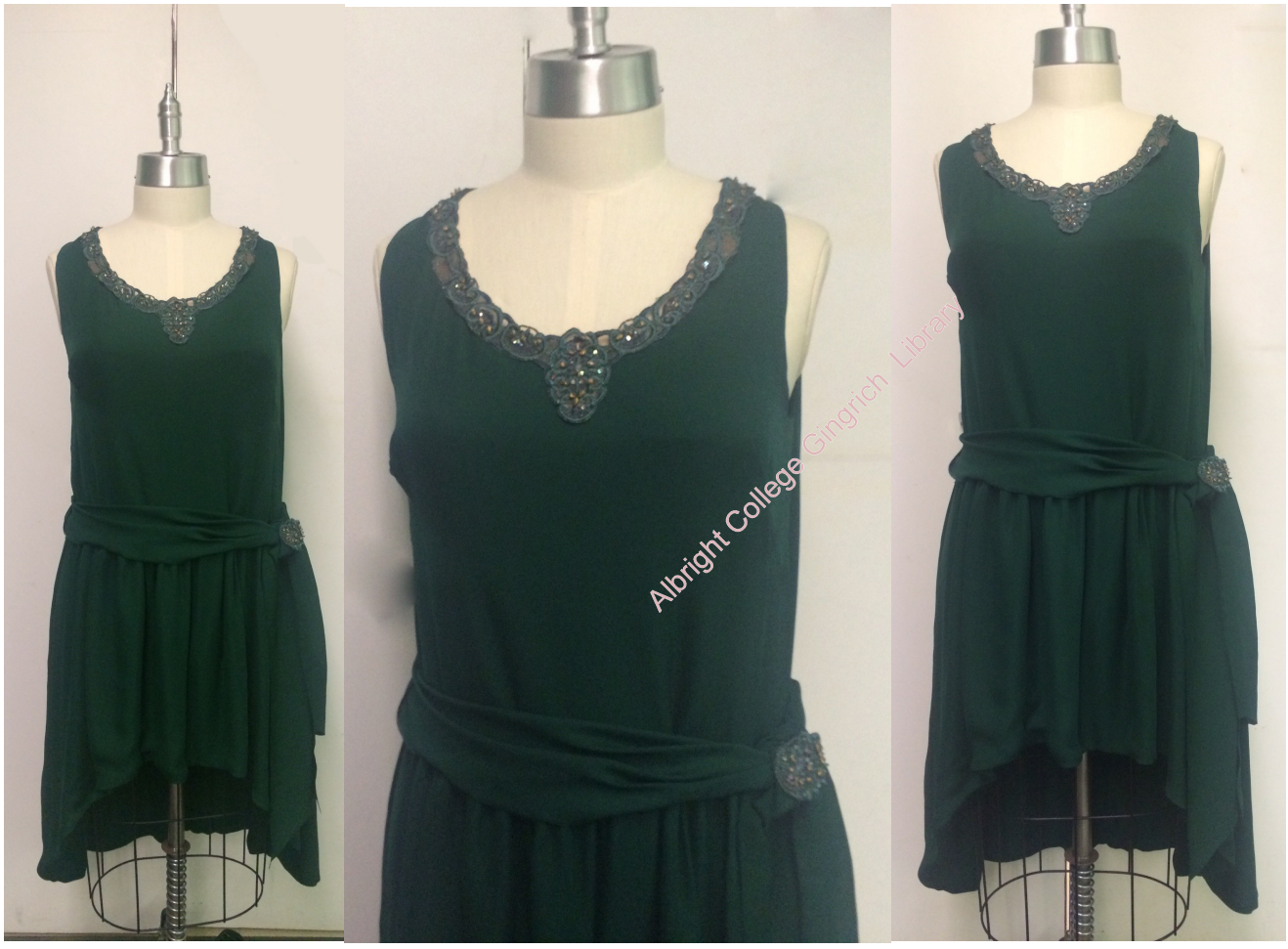
Preface

All the following information regarding Flappers fashionable garments through 1922 through 1925 will be utilized in my thesis project to construct a period accurate Flapper dress. I will act as designer, draper and first hand in producing this garment and demonstrate the skills I have acquired, as well as demonstrate the techniques I have learned through researching the 1920s. The hope is that the new garment constructed will be indistinguishable from a garment constructed from the period, apart from wear and aging. The skills learned, in both construction and research, are relevant to acquire, as they may be essential in my career in Costume Design in the future.



“She refused to be bored chiefly because she wasn’t boring”: Flapper Fashion Between 1922 and 1925

During the 1920’s, for the first time in history, the youths of the world were essential in what was considered fashionable throughout the period. The youthful women going against the grain of society were nicknamed Flappers. It’s unclear where the nickname began, as several etymologies are cited to the origin of this epithet but what is clear is that these women held an ethereal vivacity that differed from others in society ("Announcing Flapper Beauty Contest"). These Flappers took their dissention and agitation towards society and turned it on its head to drastically alter clothing and its correlation with morals (Tortora). Flappers represented the immense revision of women’s demeanor, style and status that occurred during the 1920’s, which no other decade has seen in recent history ("Flappers - Fashion, Costume, and Culture "). Through this “era of Wonderful Nonsense,” Flappers were both enacting the changes in society as well as representing them. The Flappers set the fashions of the age and were unequivocally followed by “monogamous matrons”; women across the country adopted Flapper clothes, cosmetics and hairstyles but weren’t considered a Flapper unless they adopted the lifestyle (Bliven; Tortora). When most individuals think of the 1920s, the first image to pop into their mind is the tall and slender flapper furiously dancing the Charleston and donning an abbreviated dress embroidered with a beaded fringe (Hannel).

Flapper’s wanted to look young, full of life and even childish; their look was reminiscent of a schoolgirl or an androgynous schoolboy (Peacock). The flat-chested and hipless adolescent look drastically altered women’s silhouettes from the s curve to a

straight line. For some the change meant freedom from the binds of their boned corsets, for others it simply meant a different type of binding to correct their natural shape (Lehman.) Before the 1920s, the idealized image of beauty was the Gibson girl, with long masses of hair, floor length dresses, tight corsets and their arms and legs fully covered ("The History of the Flapper, Part 1: A Call for Freedom"). Conservatives were aghast at the radical women who bobbed their hair, wore heavy makeup and shortened their skirts ("Flappers - Fashion, Costume, and Culture… "). Women's hair had never been so short with the exception of a terse period after the French Revolution (Tortora).

Many individuals felt vulnerable with the new emerging flapper styles but while the elder generations criticized the younger ones, they were revamping their lifestyle ("The History of the Flapper, Part 1: A Call for Freedom"). The naysayers ventured to connect woman's new privileges with anything from the automobile, prohibition and even the decline of Fundamentalism but claims were certainly without any infrastructure (Bliven). The best explanation of the Flappers' intentions in lifestyle and fashion can best be summarized in "Eulogy on the Flapper," by one of the most influential Flappers' of the age, Zelda Fitzgerald:

> The Flapper awoke from her lethargy of sub-deb-ism, bobbed her hair, put on her choicest pair of earrings and a great deal of audacity and rouge and went into the battle. She flirted because it was fun to flirt and wore a one-piece bathing suit because she had a good figure, she covered her face with powder and paint because she didn't need it and she refused to be bored chiefly because she wasn't boring. She was conscious that the things she did were the things she had always wanted to do. Mothers disapproved of their sons taking the Flapper to dances, to teas, to swim and most of all to heart. She had mostly masculine friends, but youth does not need friends—it needs only crowds… ("The History of the Flapper, Part 1: A Call for Freedom")

There are many factors to consider when examining Flapper fashions between the years 1922 through 1925, during which much revision and variation occurred. Flapper fashions were influenced by many different cultural events and movements (Hannel). Whether it was sportswear, daywear or evening wear, the new styles permitted more flexibility in movement, something malcontent dress radicals of the past could only dream of (Lehman).

The vogue look of the 1920s, 'La Garconne' received its name from a 1922 novel by Victor Marguerritte. The narrative of 'La Garconne' was about an enlightened young lady, who left her childhood home to seek an independent lifestyle, a tale that many Flappers empathized with. The ideas portrayed in the novel were more aspirational for women as a limited amount of women actually had social, monetary or political freedom (Mendes). The cover of the novel was an illustration of a young woman, who one would assume is the novel's heroine, Monique Lerbier, who sported an Eton crop, wore a men's coat and tie and had a child out of wedlock (Kitch).

The media, including print, the stage and motion pictures, had a unique influence on 1920's Flapper style (Mendes). Films were a popular and modestly priced form of escapism, reaching a larger audience than ballet or theater. Particularly during the silent years, film held enormous pull with style of the age, especially when the costumes and gestures were a concise articulation of the story. The black-and-white movies required strong contrasting clothing embellished with flashy additives like glittering beads, metallic finishes and feathers that would easily be detected on camera. The fashions were given monikers based on the names of the famous movie stars that wore them (Herald). Many of the looks worn in films were highly dramatic and overly theatrical,

making them a bit inappropriate to translate into daily life, but that did not stop the Flappers from trying (Mendes). American starlet Clara Bow was designated the "It" girl; she exhibited sex appeal with her cupid-bow lips and trademark kohl-rimmed eyes (Herald). The Hollywood vamp was a spellbinding and provocative archetype played by screen stars like Theda Bara and Pola Negri (Mendes.) In these vamp roles, in films with titles like *Sinners in Silk*, they wore risqué teddies of silk or rayon in a shade of "prostitute pink." Another archetype used in cinema was the femme fatale. Gloria Swanson and Greta Garbo exemplified the femme fatale, characteristically enigmatic and a bit melancholy (Herald). Flappers mimicked Garbo's sophisticated and casual posture, nicknamed the "slouch" (Lehman). Flappers were portrayed by actresses like Joan Crawford and Louise Brooks; Louise Brooks' style was exemplary of delicately tailored ensembles that were tomboyish but still held an element of femininity.

Exoticism was praised in the first half of the 1920s. The Art Deco movement was influenced by many different cultures. Japanese culture inspired designers to reimagine the cut of the kimono, making the T-shaped kimono, as well as utilize the floral and animal imagery. Chinese patterns were applied for eveningwear and luxurious silk pajamas (Fashion: The Definitive History of Costume and Style). Callot Soeurs created embroideries with Chinese images of lotus flowers and birds of paradise with colors that appeared like painted porcelain. The mysterious Orientalism of the Ballet Russes inspired many couture houses by wearing harem pants, Turkish-influenced "smoking suits", and turbans (Herald). "With their sumptuous dance costumes, the Ballets Russes had already proved that movement and elegance could be compatible, paving the way for a more comfortable fashion"(Fashion: The Definitive History of Costume and Style).

The Ballet Russe ushered in new and exciting styles to a wide audience, using shimmering fabrics, tassels and sashes to adorn their costumes. The African art of the age provoked a style for 'slave' bracelets, worn on the upper arms. The House of Myrbor utilized African patterns on embroidered garments like evening capes (Fashion: The Definitive History of Costume and Style).

One of the strongest foreign influences on Flapper fashions came from Russia. Parisian fashions became infused with lavishly toned naïve, Slavic designs when 150, 000 Russian émigrés landed in France after fleeing the Bolshevik Revolution (*Silver Lamé Underslip*). The Russian women found employment in major couture houses, as they had been sewing and embroidering since childhood. Instead of pricey fabrics, traditional Russian embroideries became a prominent alternative. The House of Kitmir, owned by the Grand Duchess Maria Romanova, was the leading house of embroidery. At the House of Kitmir, many garments by Coco Chanel were embroidered with Persian, Chinese and Ancient Egyptian motifs. Outside of the major couture houses, several Russian emigres started their own fashion houses, integrating Russian components into European dress (Fashion: The Definitive History of Costume and Style). The Russians also bolstered the new Western trend of merging of fabrics and fur, a tradition in Russian garb. Russians popularized garments like peasant blouses and the 'Russian' side-buttoning Boyar blouses (*Silver Lamé Underslip*). The kosovorotka, an embroidered men's tunic, lent its shape to a brand new silhouette. Styles like 'a la russe', 'a la boyard', and 'a la caucasienne' soon peppered every fashion magazine (Fashion: The Definitive History of Costume and Style).

A paramount event that colossally influenced Flapper's fashions was the unearthing of Tutankhamen's tomb. British archaeologist Howard Carter discovered the ancient tomb of the Egyptian boy-king Tutankhamen. Initially the excavation was veiled in mystery until the next year when the world entered into the fever of "Tutmania" (Kitch). The abounding treasure that had been buried for more than 3,000 years inflamed the fashion industry's imagination; Egyptian shades and motifs emerged everywhere. Colors received new stylish Egyptian names like Sakkara, mummy brown, Coptic, carnelian, and blue lotus. Textile companies went so far as to send designers to Egypt to get inspiration. The Cheney Brothers American textile company made incredible hand-printed silks inspired by designers' first-hand experiences in Egypt (Herald). Fabrics were printed with lotus flowers, scarab beetles, hieroglyphs and other Egyptian patterns (Mendes). Woman wore jewelry that mirrored Cleopatra's; scarab shaped brooches and oblong earrings were quite popular (Herald). Despite its firm hold on fashion, by 1925 the exotic trends were tossed aside (Fashion: The Definitive History of Costume and Style).

During the 1920s, garments made for or by Flappers were built from a wide array of textiles. Though they were still used for day dresses, particularly in the spring, old-fashioned linens and cottons were swapped out for crepe de Chine or silk (Fashion: The Definitive History of Costume and Style; "Everyday Flapper Clothes for Spring"). Knitted fabrics were utilized in the making of suits because they allowed for luxury in movement; they used fabrics such as woven wool, silk and linen. Flappers wanted to appear ethereal and the use of featherweight fabrics such as crepes, laces, and chiffons allowed for fluid motion (Lehman). Conservative individuals proclaimed

women's clothing too sheer, "The materials, also from which women's evening dresses are made are generally of transparent cobweb!" ("Is the Younger Generation in Peril?") Flapper women didn't care as nothing made them feel more alluring than organza, lace or chiffon ("1920s Dresses"). Dreamy colored clothing of pinks and whites was created from organza, organdy, and paper taffeta decorated with laces, ribbons, and fabric flowers, usually along the waistband (Mendes; Fashion: The Definitive History of Costume and Style). Undergarments were constructed in fibers of cotton, silk and rayon; coutil, satin and crepe bastiste were also some of the fabrics used (Lehman). Fabric manufacturers accompanied corsetieres in their disturbance concerning the thin amount of goods involved in the production of dress (Hopkins). In the large textile mills of Lyons, lamé fabrics in silver, gold and brocade silks were blended with elegant beaded and embroidered embellishments to exhibit the artistry of haute couture to the utmost effect (Mendes). The favored fabric for winter coats of the age was wool; coats made of wool were fur trimmed on the hem, collar, or cuffs (Lehman). Sportswear utilized extravagant tartans and checked patterns (Mendes).

An artificial silk began to be commercially manufactured within the USA in 1910; this fiber was a momentous textile emergence of the inter-war years (Lehman; Mendes). Various efforts had been made since the 1800s to produce a fiber that mimicked the nature of silk but little achievement was reached. Weaving filaments of viscose together produced the fake silk; viscose was an indigent alternative for silk (Mendes). During World War I, acetate artificial silk was utilized to cover the canvas wings of aircrafts (Herald). This artificial silk flourished in the 1920's as it paralleled the look and feel of natural silk (Mendes). Originally nicknamed art silk or viscose, in 1924 the fiber was

named “rayon” (Mendes; Lehman). Rayon was commercially successful because it was inexpensive, less attentive care was mandatory, it was easily joined with wool or cotton, and it had all the luster and drapability of silk. Accessible to both large manufacturers and home sewers, those new evanescent garments were now easily constructed thanks to rayon (Lehman). For clothing, rayon was first only used in the manufacturing of stockings in large portions, and linings for an inexpensive range of garments, undergarments and accents (Mendes). The rayon used for flesh-colored stockings imitated bare legs perfectly and was only bested by the production of nylon in the 1940s. The new affordable stockings were quite different from the old-fashion antiquated black wool stockings and thrived because of the rising hems (Herald.) New kinds of rayon were presented, such as Celanese. Celanese was used primarily in the production of women’s lingerie (Tyrrell). Viscose and acetate rayon was glossier than silk and when woven into blithely colored designs it added a illuminating quality to the garment. The manufacturing of viscose rayon climbed from 8 million pounds in 1920 to 53 million in 1925 in the USA alone (Herald).

Apart from Rayon several other new fabrics entered into the production of garments and accessories. These new fabrics included kasha, a lithe and soft flannel created with the integration of goat hair and wool, double faced satin, and flamingo, a blend of silk and wool with the appearance of crepe. Along with these new fabrics, previously popularly used fabrics were used in new ways like wool, silk and cotton jersey, a thin, machine-knitted fabric that was formerly only utilized for undergarments (Peacock). The metropolitan lifestyle of Flappers required more practical and comfortable fabrics, like mohair, jersey, morocco, gabardine, alpaca and kasha. New

decorative styles were developed to enhance fabrics. "Twist embroideries was a popular manipulation to fabric taking fine twists of dress fabric sewn to the garment in ornamental patterns or supplemented to the hem for decorative edges (Fashion: The Definitive History of Costume and Style).

Printed textiles became critical for garments of the 1920s. The method of designing prints specifically to suit the shape of the garments was prominent, specifically with fashion and avant-garde designers. Ubiquitous shapes were printed on textiles designed by Constructivists, like Varvara Stepanova and Lyubov Popova and were mass-produced in Russia (Mendes; Fashion: The Definitive History of Costume and Style). Varavara Stepanova's designs mixed the shapes of modern industry with the traditional folk notions into his textile designs (Mendes). Russian-born artist Sonia Delauney was applying vivid colors to abstract patterns and strong geometrics on textiles and garments (Fashion: The Definitive History of Costume and Style). Going against the current styles of neutrals, Delauney designed textiles that were printed with disc and diamond patterns; these patterns were used for things like sportswear with corresponding accessories (Mendes). Her textile designs were motivated by her abstract cubist paintings; author, Valerie Mendes, said Delauney's artwork, "explored the illusion of movement created by the juxtaposition of colours and shapes." Delauney was heavily interested in interspersing the Arts into everyday life (Mendes). She established a space in Paris named the Boutique Simulatane where she shared her space with couturier and furrier Jacques Heim. Her cohabitation with the furrier inspired Delauney to integrate fur into her designs (Herald; Mendes).

Jazz music influenced not only the shape of garments but patterns and prints on textiles. Jazz musicians, usually white men, were printed onto fabrics. The Textile Collection of The Museum of the Fashion Institute of Technology does however have one example of a black musician playing the saxophone printed on a silk textile. The fiercely rhythmic and improvisational nature of jazz was echoed in geometric patterns printed on the textiles (Hannel). The hard-edged motif of dress fabrics was mirrored from the syncopated and jerky qualities of Jazz dancing (Herald). The Charleston inspired a crepe fabric designed by Edger K. Frank & Co. Canton silk and cotton crepe characterized the colorful temperament of jazz (Hannel). Velvet, taffeta, stain, faille and bulkier textiles allowed for the fabric to flow away from the body. Other cultures inspired many textile designs, particularly Oriental designs (Lehman).

New undergarments began to make their way into popularity in the 20s; garments such as the step-in began replacing things like the pantaloons to reflect the new fashionable androgynous figure (Rosenberg). Ads for the step-in defined them as boneless and extremely flexible with elastic in the waist (Lehman; "The History of the Flapper, Part 3: The Rectangular Silhouette"). A one-piece garment, step-ins were quite short but also spacious and light, made of silk or cotton usually with a closure placed between the legs (Bliven; "The History of the Flapper, Part 3: The Rectangular Silhouette"). The step-in, cami-knickers and other undergarment pieces cut in one-piece camisole and panty set were occasionally cut low in the back to be worn with evening gowns (Herald; Mendes). As individual garments, camisoles were almost out-of-date (Tyrrell). The angular geometric shapes and hard lines used in artwork by artists like Leger, Picasso and Braque inspired the rectangular shape sought out by women ("The

History of the Flapper, Part 3: The Rectangular Silhouette"). Underwear was commonly made with silk and cotton in shades of ivory, peach, and white and embellished with lace insertions, appliques, threadwork, ribbon run, brocade or embroidery (Mendes; Lehman). Other, saucier colors like black, pink, blue, mauve and lemon could be found in department stores or specialist lingerie shops (Mendes).

"The corset is as dead as the dodo's grandfather" (Bliven). The corset was gone, so to speak in that the old undergarment that once cinched in the waist and made the breasts predominate was now manipulated to do the opposite (Fashion: The definitive History of Costume and Style). A Flapper's figure was very important to her social life, "The only behavior that could truly upset a society flapper's boyfriend was letting her appearance go" (Kitch). The woman who was naturally thin with a boyish figure could easily slip into a sheath dress but a curvier woman needed assistance through undergarments to reach the unisex flapper shape ("The History of the Flapper, Part 3: The Rectangular Silhouette"). Women were obsessed with being thin, so much that dozens of products and mechanics were engineered that guaranteed a thin figure; what could not be lost with forceful dieting was flattened with strategic undergarments designed for hips, derriere and chest. Known by various names whether it was called a corselette, girdle, or hip belt, they were all made of woven elastic and used to reduce the hips (Tyrrell; Fashion: The Definitive History of Costume and Style).

The flatteners like the Symington Side Lacer or "roll-ons" were designed to smooth out the chest; straps were pulled, suspenders utilized and minimal constriction and the action minimized the woman's curves (Mendes; Tyrrell; "The History of the Flapper, Part 3: The Rectangular Silhouette"). There were various types of waist

flatteners. One type of corset began right below the bust and reached to the hip with elastic panels in V-shapes placed on the sides from the waist to the hip, to allow motion. Shapeless, skin-toned brassieres were worn with this type of corset to cover the breasts. Another kind of corset was the one that covered from over the breasts to the hips; this style was particularly successful in generating the straight-line women desired. Most productions of these garments had shoulder straps but occasionally hose supporters were not placed on the garments, so additional garter belts could be purchased to hold up their hosiery (Lehman). The long and cylindrical corset-like garments were a more complex and structured version of today's Spanx (Mendes; "The History of the Flapper, Part 3: The Rectangular Silhouette"). Some of the flattening garments had slide fasteners, later known as the zipper in 1923 (Mendes). Women who didn't have the luxury of fancy shapers were reduced to use bandages or strips of cloth to achieve the androgynous silhouette (Rosenberg; Fashion: The Definitive History of Costume and Style).

> Was that shape-shifting and recalibrating a successful move toward gender equality during those Roaring Twenties? Yes, reducing feminine curves that had been synonymous with an outmoded version of feminine beauty was a direct path toward evening the playing field for men and women. But, the argument becomes cloudy when you consider that women ultimately looked less like men and more like underdeveloped, prepubescent youths. ("The History of the Flapper, Part 3: The Rectangular Silhouette.")

Generally Flappers wore various styles of hosiery with any type of dress (Lehman). With hemlines rising, more importance was placed on women's legs (Fashion: The Definitive History of Costume and Style). Stockings were much more noticeable so new variations of textures and colors emerged. Silk hosiery was the most desired as they were lavish and expensive (Lehman). Other textiles were used like cotton, wool and especially rayon starting in 1923 (Rosenberg; Fashion: The Definitive History

of Costume and Style). The new rayon stockings had a high sheen and were less costly, which made them more available to all women regardless of income (Lehman). The stockings were available in white, grey, black and neutral tones of nudes of beige but the hosiery was also able to be dyed (Lehman; Mendes; Fashion: The Definitive History of Costume and Style.) The intention of the stockings was to successfully imitate the texture and shade of the Flapper's sunburnt thin legs (Bliven). It was not considered odd for a Flapper girl to have portraits of her beau printed on her hosiery (Herald). The structure of the stockings had the entire foot with a heel shape, a discernible seam along the back of the limb and came to about the middle of the thigh. Within the United State two companies, Holeproof Hosiers Company in Milwaukee, Wisconsin and Emery & Beers Company in New York City, manufactured "onyx" stockings with "pointex" heels, a reinforced heel. Occasionally sewn into the hosiery were hose garters made of ribbons that attached to garter belts (Lehman).

"I'm gonna rouge my knees and roll my stockings down," a line from the classic song "All that Jazz" in the Kander and Ebb musical *Chicago* that cemented how paramount rolling stockings were to the Flapper movement. Sometimes the stockings scandalously revealed the kneecaps ("The History of the Flapper, Part 3: The Rectangular Silhouette"). Rolling your stockings was all the rage in the 1920s (Lehman.) Garter rolls were usually slid onto the leg to the end of the stocking and the stocking edge was tucked over the garter and rolled to the desired location. The girth of the stocking roll was expanded with padding methods to attract attention to the provocative business. Things like garter belts and garter rolls were a necessary utility to prevent clothing malfunctions like stockings falling to the ankles because the fabric used for hosiery did not stretch

("Stocking Series, Part 4: The Rebellious Roll Garters"). Garters were available in a range of colors and textures and were brightly embroidered or trimmed with metallic beads. The embellishments were added to the garters with the expectation of being seen (Herald).

There were major influential designers within the 1920s that are considered affluent in brand to this day. Designers like Madeleine Vionnet, Elsa Schiaparelli and Coco Chanel created cutting edge conceptualizations of garments, correlating their designs with the movements in the modern art world (Fashion: The Definitive History of Costume and Style). The new designers had their work cut out for them as already established fashion houses like Jacques Doucet, Worth, Callot Soeurs, Lucile (Lady Duff Gordon), and Paul Poiret were making astonishing garments made with intricate baroque fabrics and dense embroidery (Herald).

An established designer in Deauville and Biarritz, France since the war, Gabrielle "Coco" Chanel's designs particularly flourished in the Roaring 20s (Fashion: The Definitive History of Costume and Style). Chanel mingled simplicity and sophistication; she astutely took the growing recognition of sports and created a polished range of leisurewear fit for lush seaside retreats (Herald; Fashion: The Definitive History of Costume and Style). Chanel was inspired by the work attire and ease of men's cardigan sweaters worn by the women who adapted men's jobs in warehouses during World War I. Chanel used rough tweeds, jersey knits, and other textiles utilized in work wear. Paul Poiret, one of Chanel's adversaries, implied that her designs depicted a "Pauvrete de luxe," translated to luxurious poverty, barrenness for the rich (Herald). During World

War I, Chanel designed the three-piece suit composed of a freely cut jacket with broad pockets, a pleated skirt and her signature belted jumper (Fashion: The Definitive History of Costume and Style). Many of Chanel's collections emphasized a multitude of deviations on the sweater motif for daywear and conceived dresses and two-piece ensembles fashioned from Rodier's wool jersey (Herald). Inspired by Scottish Fair Isle and Icelandic knitting, Chanel employed their puzzles of color and patterns in her angular designs (Herald). Chanel designed the little black dress, and the "Apache" sweater, a casual sweater with Native American style patterns and the edge-to-edge coat, where the side fronts join, without any overlap or fastenings (Herald).

Many of Coco Chanel's designs were drawn from her social circles; She was intimate acquaintances with the likes of Picasso, Stravinsky and Cocteau (Laver). In one instance in particular, amid her affair with Grand Duke Dimitri, Chanel applied his traditional Russian garb into indulgent embroidered clothing. Chanel's connection with so many affluent artists began with her companionship with the Russian émigrés of Paris; Misia Sert who was a patron of modern-art became Chanel's muse and mentor. Chanel used her connections to design costumes for the Ballets Russes', further influencing fashion with her costume designs (Fashion: The Definitive History of Costume and Style).

The Italian designer Elsa Schiaparelli was one of Chanel's greatest rivals by introducing bizarre details into her designs, taking inspiration from Salvador Dalí and the Surrealist movement. Schiaparelli acted as though the body were an architectural frame with dignity, considering the art of dress designing more than a job but an art. Her ideals

could best be described in her own words; in her autobiography *Shocking Pink*, she stated, "As soon as a dress is born it has already become a thing of the past.... A dress cannot just hang like a painting on the wall, or like a book remain intact and live a long and sheltered life." The sheer force of the fashion industry discontented Schiaparelli as her designs were being duplicated for the mass market. Her sense of color was exceptionally conveyed in her fashion accessories, especially her signature "shocking" pink (Herald). Just like Chanel designed working-class clothing for the elite in society with knitwear and sportswear (Spivack; Laver). One of Schiaparelli's most notable designs was her montage of faux newspaper clippings about herself collage printed on silk ties, the idea a pun on the "design label" (Herald).

"Revolutionary talent" Madeleine Voinnet influenced Flapper fashions with the cut of her garments (Laver). Movement, flexibility, and the drapability were crucial to Voinnet's designs. Voinnet was impassioned by the art of origami and Japanese dress and it influenced Voinnet's new method of cutting. She experimented by cutting the entire dress on the bias or against the grain of the fabric, an approach that was only used for collars and flounces (Fashion: The Definitive History of Costume and Style). The bias-cut was obvious as it made the fit of the dress more natural and better; this cut became her signature (Spivack; Fashion: The Definitive History of Costume and Style). Madeleine Vionnet's garments had innate elasticity, so much that evening gowns with low backs stayed in place without added fastenings, ties or hooks (Peacock). Vionnet examined fabrics exhaustively on a wooden half-scale mannequin standing on a circling piano stool, letting the fabrics predict the shape and effect (Herald). Geometry was an influence on her designs, as well as organic structures like pinecones and flower petals

but she used them patterns sparingly, favoring the effect achieved by fabric alone (Fashion: The Definitive History of Costume and Style).

Madeleine Voinnet's fashion designs differed from others of the period in that they did not utilize men's fashion or two-dimensional forms but concentrated on curves and the female figure (Fashion: The Definitive History of Costume and Style). Vionnet had innovative long evening dresses in minimal shades of pastel blue and oyster, draped gowns worn during the day and capes and tailored suits for outerwear (Herald). For her infrequently made embroidered dresses, though she commissioned embroiderer Lesage to establish a new method of embroidering on bias-cut dresses and a new method of dyeing in shades (Fashion: The Definitive History of Costume and Style). One of Vionnet's most recognizable looks was her asymmetrical handkerchief point dress (Spivack).

Jeanne Lanvin's designs emphasized child-like characteristics; they often mirrored the costumes of her native Brittany (Price). Lanvin began by making children's clothing and soon rich patrons started requisitioning their own adaptations (Spivack). She was the leading edge of the Romantic Movement, starting in Paris and gradually infusing popular culture across the pond (Mendes; Spivack). Lanvin elicited inspiration from her extensive collections of costume books and daguerreotype history plates (Price). Her Robe de Style was influenced by gown structures of the 18th century. The board skirt of the robe de style allowed for a sizable, vacant canvas that could be enveloped in feathers, lace, embroidery, and artificial flowers. Lanvin used the more popular fabrics of the period, using lame fabrics made with metallic threads, taffeta, lace, crepe, and faille (Kitch; Fashion: The Definitive History of Costume and Style). Lanvin's three-dimensional artificial applique flowers were constructed of many differed textiles like

hand-painted velvet. At her workshop, Lanvin sustained a department of machine embroidery maintained by her own brother. Lanvin was famous for her fantasy dresses with fine stitching, quilting, embroideries, complex trims, detailed beading and thoughtful use of sequins. Her design house also created bewitching wedding gowns, women's lingerie, furs, and sports clothes (Price; Spivack). The Jolibois, translated to the pretty woods, was one of Jeanne Lanvin's most distinguishable gowns and had flowers embroidered in soft, fuzzy chenille (French for caterpillar) yarn (Fashion: The Definitive History of Costume and Style). Though she flourished in the beginning of the 1920s, her inability to change with the times caused her business to collapse (Kitch).

Daywear/Evening Wear

Outerwear

Flexible and comfortable sportswear became a necessity in the 20s. Uncomplicated, casual designs were created for women who participated in physical activity. Couture Houses established specialized branches. Because golf was one of the classic sports like fishing or horseback riding, golf clothing was created with old-fashioned fabrics. Tweed and plaid were used in the conservative designs of golfing skirts and oxford shoes were the authorized style for the golf course (Herald; Lehman). Upturned pleats were a contingent part of the design as they kept the skirt from swinging around the body throwing off the balance of the wearer. The new sport of skiing was designed the exact opposite of golf, using gaudy metallic details in stark snow white or primary colors. Buckles and zippers were employed as detachable components of the garment. The idea was that the parts could be reorganized for a completely new purpose. The skiing costume for women had trousers, cuffed at the ankle, and a wool waist-length

button front coat (Lehman). Ski mittens and gloves were waterproof created of chromed horsehide leather with a metallic coating (Herald). The coat and mittens were garnished with white rabbit fur, correlating with a fur hat; this component added a ladylike accent (Lehman). The horseback riding clothing for women mimicked men's riding attire, as women were no longer forced to ride sidesaddle. Like the men, they wore a coat, white button-down, stock tie, knee length boots, hat, and gloves. Women also wore riding pants called jodhpurs. Jodhpurs had a flared hip and were strict from knee to ankle. Women's tennis wears resembled daywear. The white, fitted tennis dress was tubular in shape without sleeves or had short or capped sleeve. It hung straight from the shoulder to hip and could have a round, square or v-shaped neckline with a buttoned hip band. Fullness was added to the dress with pleated or flared shape. Around the neck and armholes of the dress was a decorated contrast band, as well as horizontal stripes on the top. The dresses were made of white cotton to allow ease in activity (Lehman).

Coco Chanel and Jean Patou were at the forefront of the sportswear industry. Coco Chanel transformed sportswear by making slim lined casual suits and golfing ensembles in jersey. Jean Patou started a couturier specializing in sportswear (Herald). Patou designed sports clothing for famous sports professionals. He created garments for golf, skiing, swimming, and tennis. Patou combined mainstream style with ergonomic functionality. Patou's clientele included French tennis champion Suzanne Lenglen. He designed clothes for Lenglen on and off the tennis court; Lenglen was the first sports icon to sponsor a fashion label. In 1922, Lenglen created a commotion by playing the Wimbledon lawn tennis championship in one of Patou's designs made up of a broad, bright orange bandeau on her head and a pleated shift dress that came to just-below-the-

knee (Mendes; Herald; Fashion; The Definitive History of Costume and Style). The neckline of the dress was low-cut and displayed a lapel that buttoned all the way to the neck. Patou designed a monogrammed sleeveless cardigan to accompany the tennis dress (Herald). Lenglen was compelled to wear hosiery to conserve her modesty and as she ran throughout the match the tops of her hose, rolled to just over the knee, were exposed (Herald).

Swimwear went through a striking overhaul during the postwar year, with bathing costumes exposing more and more skin to the public and the sun (Mendes). Sunbathing and swimming became the preferred recreational activity. Wealthy individuals spent their sunny days travelling on their yachts and romping about on seaside resorts (Herald). Less well-off individuals still spent their leisure-time in the sun at the beach. The new bathing costumes were designed for lounging on the beach and actual swimming having the option of either one piece or two-piece. The two-piece suit was made of a tunic top and trunk bottoms. The neckline of the tunic could be round, bateau, v-shaped, or a style that went across the bust with skinny straps over the shoulders. The tunic was essentially a sleeveless tank that extended down to the hips; the shape exhibited the straight-line figure. The swim trunks came in many lengths ranging from the upper-thigh to slightly raised above the knee (Lehman). Many women opted for the one-piece designs by the mid 1920s as the tunic and trunk combination had become bulky and inconvenient (Mendes). Despite the new designs, beaches urged a dangerous amount of clothing, resulting in the deaths of many young women each year (Bliven). The bathing clothing was constructed of knitted wool, which got quite heavy when wet. Black with stripes was one of the popular styles. Paris design houses were largely responsible for the

creations of stylish swimwear. By the middle of 1920 bathing caps began to be worn regularly (Lehman). Made of rubber, the bathing caps finished the polished look (Mendes). In part to society's standards, a practical cover for bathing suits was essential. The Venetian Lido Island lent its name to stylish beachwear. Lido wear aka beachwear consisted of pajamas and rompers. The beach pajamas had a wrap top and broad legs with a deep hem band. The pajamas were often made with tassel cords and colorful printed silks and rayon. The romper was less popular than the beach pajamas but foreshadowed later fashions (Fashion: The Definitive History of Costume and Style).

Like hosiery, shoes in the 1920s were more than just a utility; they became a fashion statement (*Bespoke Evening Shoes)*. During the 20s, it was freshly fashionable for an entire ensemble to match in color and material, including shoes and bags (Herald). This trend increased the number of bags and shoes that were found in women's closets (Lehman). The modern woman wore low quartered footwear with varying styles. The most common shoe styles were the Cuban-heeled court shoe and shoes with straps (Mendes). In 1922, the Cuban heels were favored because of the popularity of outdoor sports; they were more practical (Fashion: The Definitive History of Costume and Style). Cuban and Louis style heels were principally worn with skin tone or colored hose in silk or rayon (Tyrrell). Louis heels were ornate footwear made of layers of leather coated with pearl-colored lacquer (*Bespoke Evening Shoes*). Laced shoes were also still worn in the 20s. Women's laced shoes were imitative of men's shoe styles like the Derby, Gibson and Oxford. Laced shoes had a more shortened and straightened heel than the other styles of the period. The Oxford shoes laces were interchangeable with ribbons and tied

over the instep through metal eyelets. The toe could be pointed or rounded (Fashion: The Definitive History of Costume and Style).

Strapped shoes came in every which way; some had single or multiple straps around the ankle that fastened with buttons or buckles at the side or front (Lehman). There were also cross-strapped shoes, T-bars or the split t-strap. The split t-strap was an inverted 'V' created from vamp to strap (Mendes; *High-Heeled Shoes*). Many shoes were closed over the instep but the pump heel had no closure. The pumps were worn in the evening and the day. Pumps with and without straps were fashionable, which included the Cromwell, a shoe with a high tongue evocative of 17th century footwear (Fashion: The Definitive History of Costume and Style). Heeled footwear comprised of a spool, stack, and block and was 2 to 3 inches in height (Lehman).

In the 1920s, as sports for women were growing in popularity new comfortable footwear was a necessity. Sports footwear was 1-½ inches with a short block or stack heel and was often made with a rubber rather than leather sole. The shoe called the Spectator was two-toned with ivory buckskin and a dark tone of calf in brown or black and was fastened with laces or straps (Lehman.) Sports footwear was often worn with woolen hosiery of bright colors and patterns ("Flappers Flaunt Fads in Footwear"). One of the sources of the term "Flapper" came from women wearing unbuckled galoshes that would flap about their legs. "It is merely that we girls are following the style set by D'Artagnan (of the Three Musketeers). Your feel so sort of swashbuckly when you walk"("Flappers Flaunt Fads in Footwear"). The winter sports shoe was adopted for daywear, the Flapper wearing the overshoe unfastened without even considering the weather. The shoe was grayish green in color and made of horsehide and leather.

Bizarrely the winter sport shoe was designed initially for male golfers. Society was not thrilled with the adaptation of the galoshes, though Flappers considered them hypocrites, “Why don’t you wear sensible shoes, shoes that give the blood in your feet some chance to circulate and room for your feet to hold their natural position. Now when we are doing that very thing, wearing these sport shoes that are the most comfortable thing we ever have worn, the most sensible, you switch around and tell us we have destroyed our ‘dainty feet’” ("Flappers Flaunt Fads in Footwear").

The thirst for embellishment continued into footwear. An array of leathers were used in shoes including kid, calf, lizard, and alligator (Lehman; Fashion The Definitive History of Costume and Style). Other textiles like velvet, silk, linen, satin and lame were also used. The fabrics used were heavily embroidered with any and every embellishment, beads, spangles, rhinestones, jewels, rosettes, tassels, appliques, studs, stitching, buckles, and bows (Lehman). The 20s were compelled to create ‘walking jewelry’ based on exotic influences making shoes of pearl-embroidered silks with Egyptian themes and carved heels. Separate heels were created by designers, decorated with rhinestones in geometric patterns fixed into celluloid base mimicking mother-of-pearl. These separate heels could be mixed and matched with different pairs of shoes (Fashion: The Definitive History of Costume and Style).

Salvatore Ferragamo was one of the most affluent shoe designers in the 1920s, designing for high-scale fashion houses and stars of the silver screen. In 1923, Ferragamo was making avant-garde sandals. Ferragamo ingeniously originated the insertion of a flat strip of steel into the sole to support the arch, making it possible to make a fine and tasteful shoe that wasn’t as bulky (Fashion: The Definitive History of Costume and

Style). Ferragamo was also innovative with the structure of his workshop; instead of one individual cutting the vamp, piercing and sewing together the individual parts each task was assign to separate craftspeople (Herald).

The Flapper fashions required very particular accessories. These accessories were considered crucial to completing an ensemble (Lehman). Within the accessory trade, many talented craftspeople were required to put meticulous detail into the accessories of the period. Anything and everything could be embellished within the 20's by artisans like Ugo Lo Monaco of Paris, who embroidered silk flowers and hand-painted feathers and Carlo Piatti of Como, Italy, who embroidered shawls of silk. In 1920's Paris, accessories were frequently displayed on painted dolls. One of the more recognizable of these dolls was one that resembled the famous cabaret singer Mistinguette (Herald). Accessories of the 1920's included a variety of differing purses, jewelry, gloves, headbands, stoles and fans.

A new priority on bags was surmounted as the thin dresses the women wore lacked pockets (Lussier). Designed to carry as much as possible without appearing weighty, the bags of the era had to accommodate many new accessories such as elegant cigarette holders and cosmetic compacts while still appearing fashionable (Mendes; Lussier). The bags allowed these new active and cultured women who travelled and worked to bring along their cigarettes and lipstick throughout the day and the evening. The long cigarette holders were built from ostentatious materials such as silver, onyx, enamel, tortoiseshell and even bone (Lehman). Purses and bags began to be coordinated with dresses and shoes, for instance, evening pochettes and pouches were made of rich fabrics that matched the dresses. Constructed from fabric or leather, clutches, purses and

bags were excessively adorned with appliques, stitching and embroidery and emulated the Art Deco styles. Flat day pochettes and clutches were carried in hand or under the arm (Lussier; Lehman). Day purses were mounted on metal frames with a small handle made of fabric that mimics the fabric of the bag. Evening purses were constructed similarly in that they were mounted on a gold or silver frame but the handle was made of chain (Lehman).

Pearls were said to complete most looks in the 1920s. Some jewelry of the 20s was set with precious stones like pearls, emeralds, diamonds or rubies used individually or in a mixture. Frequently worn in copious strands, necklaces hung all the way down to the hip with bracelets, rings, brooches and drop earrings. Jewelry and jeweled pieces were fashioned in the style of Art Deco (Lehman). Jewelry wasn't the only thing that glittered; rhinestones and real diamonds were used for bandeaus, detachable heels and tiaras (Fashion: The Definitive History of Costume and Style). Wealthy women more commonly wore the jewelry made of precious jewels but both women of less means and wealthy women wore costume jewelry (Lehman). The objective of fake precious jewels was traditionally to deceive people into thinking they were the real deal but the 1920s Flappers ostentatiously wore the artificial gems. Popularized by Coco Chanel, she began designing costume jewelry in 1924 when she opened her own jewelry workshop. Chanel's belief was that jewelry should be used to adorn and not to brandish wealth. Her designs were flourished with artificial pearls and paste stones in a wide range of colors and sizes that would never be found in nature (Mendez). The color palette Chanel emphasized was tones of muted black, beige, gray, white and navy (Fashion: The Definitive History of Costume and Style). Chanel bypassed jewelry altogether for

evening and subverted the norm designating jewelry for daywear that would be distinctively for eveningwear (Mendes). Long ropes of artificial pearls, often tied into a knot harmonized with Chanel's straight and clean garments (Lussier). Often her stone colored necklaces and pearls were bewitchingly draped around the neck to draw attention to the Flappers newly bare sun kissed skin (Mendes; Herald). Chanel also designed beautiful brooches influenced by Renaissance and Byzantine jewels, gilt buttons and gilt-chained bags (Mendes; Fashion: The Definitive History of Costume and Style). Chanel made costume jewelry desirable, bringing it into the fashionable elite (Lehman; Kitch).

In the 1920s scarves were donned throughout all the seasons whether they were tied close to the neck, around the neck hanging down loose or wrapped securely around the neck with the edges in tassels or anchored with a brooch (Lehman). Scarves, "as stiff as propellers" tied into "airplane bows" were highlighted in the pages of Vogue in 1924 (Herald). The scarves worn appeared to soften the harsh, straight lines of the garment (Fashion: The Definitive History of Costume and Style). Another accessory that hung around the neck and shoulders or sprawled over their arms was fur animal stoles. With tails, legs and heads with glass eyes, Flappers women wore minks or foxes. The animal stoles were worn along with day dresses, coats and suits during all seasons, not for comfort but for adornment. The stoles were comprised of one large animal or several tinier animals side-by-side or end-to-end (Lehman).

Gloves were also popular accessories worn summer through winter. In the summer, cloth gloves were continually worn and in the autumn and winter, leather gloves were worn (Lehman). Various types of leather were used; kid leather was quite popular

(*Gloves*). The gloves were just as highly decorated as everything else in the era with embroidery, buttons, shaped edges, punched holes and stitching. Gloves' length varied anywhere from two inches above the wrist to just below the wrist (Lehman). Popular in decades past, the 1920s quite possibly saw the last use of the fan as a stylish evening accessory. Enormous fans built from ostrich feathers were fashionable. The ostrich feather could be used in their natural colors or their plume could be dyed. The dyed fans contrasted the wearer's ensemble or matched. Fans were also used for advertising, cabarets and restaurants printed their ads on paper fans and perfumers doused fans in their scent. Parasols of Oriental descent were popular particularly along the seaside resorts. The parasols were printed with exotic designs and created from varnished paper (Fashion: The Definitive History of Costume and Style).

Hats were an imperative aspect of a Flapper's ensembles. None were more popular than the cloche. Nary was there an occasion when the cloche hat wasn't worn, women wore the hat on the street, at tea dances and even luncheon affairs at their dwellings (Herald; Lehman). Fitted tightly to the head, the cloche hat fueled the want and need of short hairstyles (Kitch). The head-hugging cloche hat was bell-shaped flared around the face with assorted brim treatments. The brim treatments most commonly used were the upturned, gathered, asymmetrical or the diminishing brim that arced down toward the face; all these styles could be worn pulled over the brow, though some were specially shaped to cover one eye. The cloche was made of straw, featherweight felt or alternative fabrics like velvet and faille. The structure of the hat was achieved by shaping the material into tucks, folds and pleats and was sustained with grosgrain ribbon on the inside or outside. The cloche was embellished with embroidery, beading, feathers,

artificial flowers, appliques, ribbons, jewels, and fur (Lehman). The details added to the cloche hats were sometimes used to flirt or indicate a relationship status, "These cloche hats carry coded love symbols. For the initiated, tying the ribbon in an arrow-like way indicated a single girl who had already given her promise of love, while the firm knot meant she was married—and a flirtatious bow signaled the independent, fancy-free girl" (Herald).

Aside from the cloche were both smaller and wider hats. Wide brimmed hats still evoked effeminate appearance despite the new trend of crowns being deep or square. Fanciful, dreamy capelines were donned with breezy summer dresses or at a seaside resort. The capelines were fashioned from straw and adorned with ribbons and silk flowers. Tricorn and bicorn hats of the previous decade were advancing with the times, transforming into asymmetrical headpieces that resembled the Egyptian pharaohs headdress so much they were named 'Egyptian' hats. The hats were worn like cloches, pulled down over the forehead just above the brows. Milliners created the Egyptian hats of smooth draped fabrics that exhibited the lengthened and crooked points. The hat was decorated with rich embroideries, tulle and languid feathers. In 1925, another hat came into fashion, the 'casque.' Inspired by the racing helmet, the casque formed close to the head and was made of felt for daywear generally and lame or beaded netting for eveningwear. The casque perpetuated the garconne look many Flappers strived for (Fashion: The Definitive History of Costume and Style).

Milliners influenced by exotic headdress created the smaller hats and headdresses worn within the 1920s. The Oriental turban, the Chinese toques and Turkish, Egyptian, and Russian headpieces all became integrated into popular fashion trends. The turban

was integrated into evening and daywear (Lehman; Fashion: The Definitive History of Costume and Style). The most distinguished headdress lent to popular culture was the kokoshnik. Imported by Russian émigrés, the crown-like traditional headpiece was introduced by French designers into daywear. The theatrical structure of the piece as well as the placement, covering the forehead, really drew focus to women's shadowed eyes. The kokoshnik shape influenced the tiara of the 20s that was worn for formal occasions like balls, weddings, and state and evening affairs. Milliners like Madeleine Panizon, Caroline Reboux and Madame Agnes overlapped the kokoshnik over other hats like turbans, toques or cloches. The tam and beret were popular day hats; traditionally a children's hat at the beginning of the 1920s, the Basque beret came into vogue for women during the mid-1920s introduced by holiday-goers in Biarritz. The beret originally hung onto one side of the head with an opulent brooch, named the 'flechette' (Fashion: The Definitive History of Costume and Style).

As the hemlines of Flapper's skirts shortened so did their haircuts (Bliven). Hairstyles followed the fashionable trend to be androgynous and youthful. Progressive women had begun cutting their hair short in 1917 and in the 1920s others ensued (Mendes). Long hair was a characteristic of an honorable woman before the 1920s but the Flappers didn't have the time for intricate hairdressing. Their tresses were trimmed or bobbed right below the ears. Occasionally, they curled it into small spit curls with bobby pins and others made small waves with "marcels," electric curling irons, named after the inventor, Marcel Grateau, a French 'coiffeur' ("Flappers - Fashion, Costume, and Culture"). The bob was cut abbreviated at the back, cut into a V at the nape of the neck with the sides and top longer (Tyrrell). The hairstyles of the previous decade with

all their piles of hair pinned at the top of the head would not stay during the Flappers' energetic dancing (Hannel).

These new shorter hairstyles came in several variations. There was the bob, which was particularly well received in the early part of the 20s (Tyrrell). Some bobs differed from others, some were cut more angular and square, some were parted on the side or the middle and they were often slicked back with gel (Fashion: The Definitive History of Costume and Style). Brilliantine was the preferred hair product to keep bobbed and shingled haircuts slicked (Mendes). With these hairstyles, the hair was cut close to the head disclosing the natural shape of the head and making cloche hats fit more snugly (Lehman; Fashion: The Definitive History of Costume and Style). The short, shingle haircut was bested at the exhibition in Paris in 1925 by the illustrious 'coiffeur' Antoine, whose clientele included Josephine Baker and Greta Garbo. Based on children's haircuts, the 'Dutch boy' style was canonized by starlet Louise Brooks and mimicked by many women. Her style epitomized the art deco look with her hair chopped in sharp angles and straight lines (Fashion: The Definitive History of Costume and Style). The audacious women embraced the schoolboy hairstyle called the Eton crop. The few women who kept their hair longer wore it up. At the nape of the neck, long hair was combed back into a bun and pulled forward towards the face to resemble a bob. Women who had longer hair embellished their hair with hair ornaments like Spanish combs with high, baroque mounts and curving teeth (Mendes). With the heightened demand for shampoos, haircuts, curls and waves made beauty parlors, salons and shops expeditiously expand. "Permanent" waves and curls were produced with brand-new machines and

chemicals and dyeing hair was more prevalent using dyes like henna. They dyed their hair to get that coveted dark auburn hair color (Lehman).

"She is frankly, heavily made up, not to imitate nature, but for an altogether artificial effect- pallor mortis, poisonously scarlet lips, richly ringed eyes- the latter looking not so much debauched (which is the intention) as diabetic" (Bliven). This is how the Flappers, who donned layers of makeup, were portrayed in the media; this view of cosmetics was perpetuated by many (Bliven). Before the 1920s, cosmetics were only really used by actresses, women of promiscuity and prostitutes; 'nice' girls would never be caught wearing makeup. Makeup was also rather difficult to put on before the 1920s; it was very messy ("The History of the Flapper, Part 2: Makeup Makes a Bold Entrance"). The Flappers rapidly changed that perception as they thought it was captivating and flashy to wear makeup, and wanted to draw as much attention to themselves as possible. Flappers made themselves up with blood red lipsticks, heaps of rouge and heavy black lines around their eyes, often created with the burned end of a match ("Flappers - Fashion, Costume, and Culture"). With the expanded accessibility of makeup and the increased celebrity of films, women were now able to mirror the look of Hollywood stars ("The History of the Flapper, Part 2: Makeup Makes a Bold Entrance"). At the same time, the stars of theatre and film were used to advertise beauty products in fashion magazines (Mendes; Fashion: The Definitive History of Costume and Style). More than just drawing attention to themselves, makeup symbolized emancipation for the Flappers (Herald).

The new advancements in cosmetics made it much easier for women to apply makeup in general as well as experiment and try new styles ("The History of the

Flapper, Part 2: Makeup Makes a Bold Entrance"). New cosmetics manufacturers like Maybelline and Coty started to produce devices that assisted in make-up application. ("Flappers - Fashion, Costume, and Culture"). The invention of the compact case made rouge culturally approved, simple to apply and mobile ("The History of the Flapper, Part 2: Makeup Makes a Bold Entrance"). Rouge was available in liquid, cream or powder (Lehman). Rose, raspberry or sometimes even orange in color, the rouge was applied in a circle shape on the apple of the checks (Lehman; "The History of the Flapper, Part 2: Makeup Makes a Bold Entrance").

Women who didn't use matchsticks to achieve darker eyes lined their eyes with dark, smudged kohl. Women also applied Vaseline to their eyelids to reflect the light (Fashion: The Definitive History of Costume and Style). To achieve the vamp look the Flappers desired they added black mascara; mascara was still in early development coming in a liquid, wax or cake. Maybelline's brand of cake mascara carried applicator and directions to achieve the actress Mildred Davis' eyes, photo included. In 1923, women began employing the Kurlash eyelash curler created by William Beldue for a bright effect ("The History of the Flapper, Part 2: Makeup Makes a Bold Entrance"). Eyebrows were plucked into either thin arches and filled in with dark black or brown (Mendes) The eyebrows generally were slanted down toward the temple at a more "rakish angle" (Lehman).

With the advent of the metal, retractable lipstick tube, lipstick application became much simpler ("The History of the Flapper, Part 2: Makeup Makes a Bold Entrance"). Women could now take their tubes of lipstick with them to reapply anywhere (Lehman). The most desired style of lipstick was the heart-shaped "cupid's bow"

displayed on starlet, Clara Bow. The lipstick was applied just above the lip line to contour a cupid's bow, color was liberally added to the lower lip for dramatic effect, essentially the lips were lengthened vertically and the width shortened. Stencils and metal lip tracers were created for women to follow and achieve the perfect ratio of upper lip to lower lip (Length; "The History of the Flapper, Part 2: Makeup Makes a Bold Entrance"). Red was the most popular color but lipsticks came in a variety of colors from pastel to accentuate a vibrant suntan or a dark maroon (Fashion: The Definitive History of Costume and Style).

With the popularity of sports and fitness, beauty product manufacturers monopolized by creating products that produced clear and healthy skin. Makeup companies like Elizabeth Arden, Harriet Hubbard Ayer, and Helena Rubinstein promised improved skin with their cleansing creams, milks, astringents, tonics and tanning lotions (Fashion: The Definitive History of Costume and Style). Suntanned skin formerly for working-class individuals became popular thanks to Coco Chanel ("The History of the Flapper, Part 2: Makeup Makes a Bold Entrance"). Women, who used to take great measures to avoid the effects of the sun, were now exposing themselves to achieve the perfect tanned appearance. On cloudy days women used anything and everything from sunlamps, suntan powder and suntan stockings to get the coveted complexion (Fashion: The Definitive History of Costume and Style). While the suntan was popular for white women, black women were attempting to lighten their skin with skin-whitening potions. Madame C.J. Walker was the leading entrepreneur in the skin-lightening business. Like a foundation, a thin cream was added to accomplish a certain face color. While the layer of cream was still moist, an ivory powder was puffed onto the

face resulting into a pasty finish. (Herald.) With the new exposure of skin, women started to shave their legs and armpits (Fashion: The Definitive History of Costume and Style.)

Fingernails began to be painted with nail lacquer in the 1920s. Influenced by the enamel paint used to coat cars, French makeup artist Michelle Ménard teamed up with the cosmetic manufacturer Charles Revson, Revlon as it later would be named. Other brands like Max Factor and Cutex followed their lead producing their own polishes ("The History of the Flapper, Part 2: Makeup Makes a Bold Entrance"). The most popular nail lacquer color was cherry red (Lehman.) Longer nails were in vogue and painted into a half-moon manicure, painted only in the center of each nail, with the crescent top unpolished ("The History of the Flapper, Part 2: Makeup Makes a Bold Entrance").

Flappers left a lasting impression on society, as did their impeccable sense of style. Flapper's blasé attitude toward the previous generation's thoughts on proper dress is enviable. The tubular silhouette, the attention to grandiose embellishment and the importance of accessories have been recycled throughout fashion history many times over. Flappers paved the way for the straight silhouette of the 90's, the miniskirts of the 80's and the 60's mod look, quite evocative of the Art Deco art movement. Flappers influenced unhappy women to dress as they pleased and stained fashion with a youthful spirit that has persevered to this day.

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