

A flat-chested, boyish figure was the desired silhouette of the bright young things of the 1920s. As skirts became knee-length, hair became shorter and curves were pushed aside by the straight line. This British advertisement echoes the common aspiration for a slender look.

by Steph Richardson

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# Fashion taking a turn

Fashion took a sharp turn after World War One. With introductions to new technologies, like the hairdryer and the vacuum cleaner, everyday life was becoming more practical and the fashion and culture of post-war civilization began blossoming into the 1920s. New ideas were engulfing the Western world, with artists of the era swimming in the aftershock of nonsensical movements like Dadaism, and moving into Art Deco and Surrealism. The freshly blurred barriers partitioning art and life were reverberated in the fashion of the decade, with women becoming freer in their bodies, following the introduction of bras and the dwindling use of corsets, and the simple, yet elegant, dress designs beginning to show more leg than ever before. The seemingly unrestricted, boyish development of female fashion of the 1920s is demonstrated, below, in the published articles in the Ladies' Home Journal, a popular magazine.



McCall's Pattern design 1927

by Steph Richardson

## LADIES' HOME JOURNAL

### September 1925

From Paris we hear that the flare is supreme. Its newest position, many experts say, is at the back of the skirt; others regard the back treatment as being on trial, with the decided advantage given to front and side flares. Certainly skirts are fuller. Gathers and godets, plaits and released tucks all help in giving us this nice freedom. Even the coats are apt to have a deftly maneuvered flounce, which increases the hem line without seriously interfering with the slim appearance. Varied indeed are the belted effects at the hips, as witness these pages. We observe, too, that the vestee offers a wide selection of contrast both in material and color, and so popular is this feature that it appears even in V-necked dinner gowns. In hats there is a tendency toward slightly higher crowns, many of them rounded. Small brims that roll at the sides, in the back or at the front are all much liked, and Paris designers continue to stress the tiny close-fitting hat, cut close in the back. Velours are seen everywhere, plain or combined with grosgrain or velvet, and felts, too, have much to say for themselves.

### February 1927

Our Paris Office Cables:

- that the general silhouette for spring remains straight

and simple, with more tiers, boleros and plaited effects than ever.

- that the sports mode still rules the world of daytime clothes and the smartest of the general wear coats are sports type.
- that skirts are as short as ever; waist-lines at top of hips; sleeves long, except in tennis frocks; necks V, square or bateau.
- that the close-fitting belt around top of hips is almost universal for both day and evening, whether bodice blouses or not.
- that wool or silk-and-wool makes some of the newest daytime frocks, with the kasha, crepe and reps family prominent. Georgette and chiffon, often in small, old-fashioned calico prints, checks, plaids or flowers, are new for evening.
- that the compose idea is prominent, in both frocks and suits, and the cardigan jacket, in cloth, jersey or velveteen, is very smart for sports.
- that Shetland, Angora or wool jersey frequently makes the blouse, and crepella, crepe de chine or heavy wool cloth the skirt, of a chic jumper dress.
- that blue leads the spring color range—light blue for the young girl and all shades—especially the ocean blues with a greenish cast—for the grown-up.

