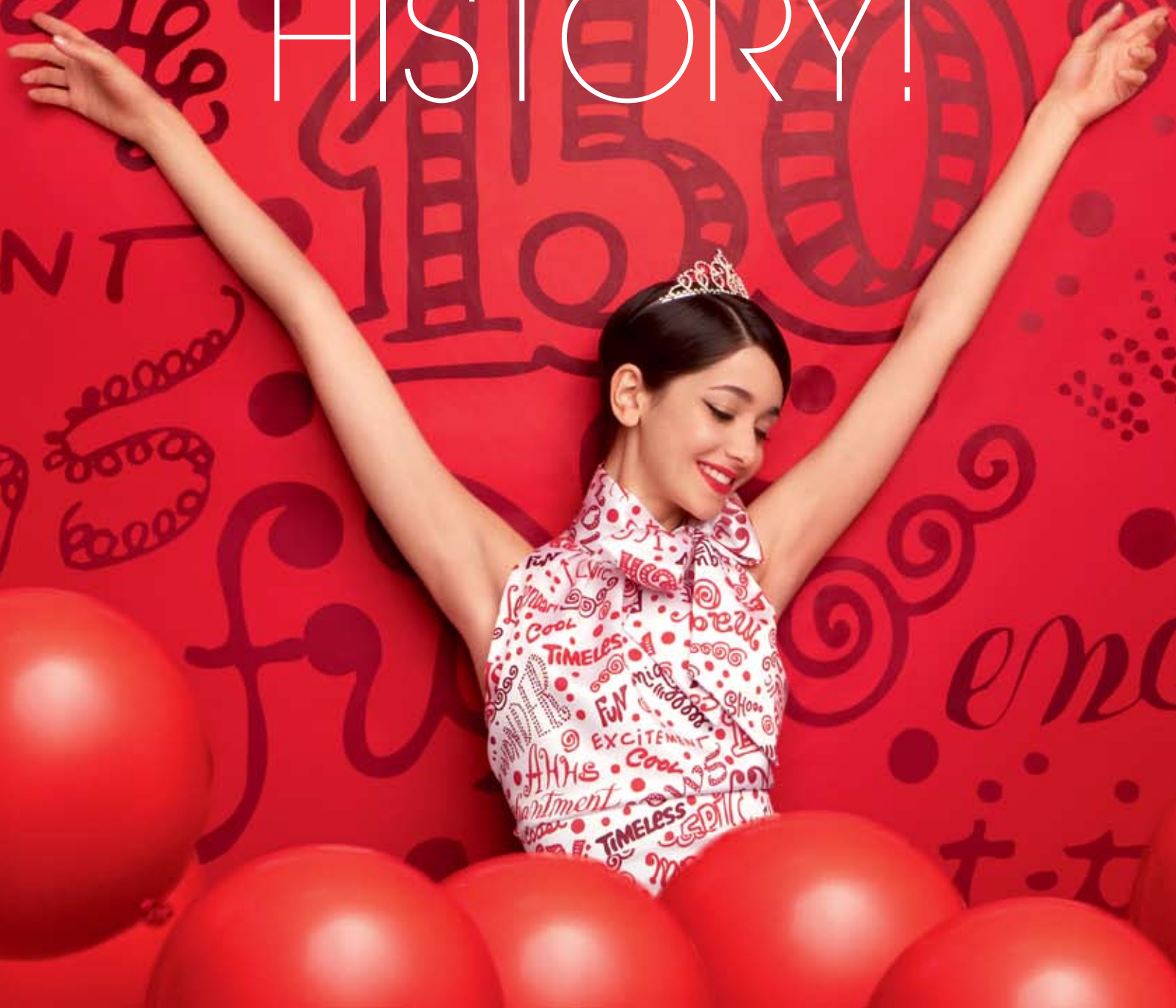


INSPIRING OOHS, AHHS AND WOWS FOR

150 YEARS

Macy's Makes
**FASHION
HISTORY!**



CONTENTS

Feathered and Tethered: Thanksgiving on Parade.....	4
From Betty Boop to Audrey Hepburn: The Little Black Dress	6
Life-Sized Barbie® Dolls.....	7
From Bonnets to Bed Head	8
Jeans: A Quest for Individuality	10
The Enduring Style of Cufflinks.....	11
The Intriguing Ups and Downs of Skirts and the Economy	12

INSPIRING OOHS, AHHS & WOWS FOR

150
YEARS

Feathered and Tethered: Thanksgiving on Parade

Thanksgiving inevitably brings to mind distinct images, words and phrases. Pilgrims. Native Americans. Family. Turkey and stuffing. Gratitude. Macy's Thanksgiving Day Parade.

This national holiday is a decidedly American tradition, with a history nearly as long and illustrious as the United States itself. In 1789, George Washington created the first Thanksgiving Day officially decreed by the U.S. government, with the celebration slated for November 26th. Abraham Lincoln moved the date in 1863 to the last Thursday in November. And in 1939 Franklin Roosevelt switched Thanksgiving to the fourth Thursday in November – whether it's the last one or not – where the holiday remains on the modern calendar.

But almost a full generation before FDR cemented the national day of thanks, another beloved Thanksgiving tradition began. In 1924, Macy's department store hosted its first Thanksgiving Day Parade.

Many of Macy's employees in the 1920s were first-generation immigrants. They wanted to celebrate their new heritage on the American holiday of Thanksgiving with a festival similar to those their parents and grandparents enjoyed in Europe.

The early versions of Macy's Thanksgiving Day Parade showcased floats, live animals and military bands, following a route of nearly six miles (as opposed to the current two-mile route) starting at Convent Avenue and 145th Street. Early floats reflected themes of fairy tales, nursery rhymes and folklore, some of which dated back to the Old Country. Themes

included such familiar subjects as Little Red Riding Hood, the Old Woman Who Lived in a Shoe and Little Miss Muffet.

Santa Claus, the parade's most prominent dignitary, has been honored since the beginning. In the first Macy's Thanksgiving Day Parade, Santa was crowned "King of the Kiddies" on a gold throne perched on the marquee above the entrance to Macy's new addition on Seventh Avenue at the flagship Herald Square store. Santa himself capped off his coronation by sounding a trumpet, which signaled the unveiling of the new addition's decorated store window.



Those incredible balloons

In 1927, balloon animals started to replace live animals in the parade. Felix the Cat, a popular cartoon character, was the first balloon to debut in the festivities. Goodyear Tire & Rubber Company made the giant creation, as well as other animal-shaped balloons, which were filled with air. In 1928, a switch was made to helium for filling the expanding line-up of balloon creatures. Because of the balloons' new helium-fueled power to float, they were released into the sky after the 1928 parade, where they burst unexpectedly due to atmospheric pressure changes.

So safety valves were added in 1929, allowing the balloons to float for several days after their release. Address labels were sewn in, offering a \$50 reward from Macy's to whoever found and

returned a balloon to the store. But that practice was discontinued in 1932 after an airplane pilot nearly crashed while trying to retrieve the balloons in mid-air.

Over the decades, dozens of new balloons have premiered at the Macy's Thanksgiving Day Parade. Characters have reflected themes of pop culture (such as Mickey Mouse in 1934, Underdog in 1965, and Shrek in 2007), history (Astronaut Snoopy in 1969, saluting Apollo 11) and diversity (Little Bill in 2002, the parade's first African-American balloon character, and Dora the Explorer in 2005, the parade's first balloon character of Latino descent).

Balloons are constructed in a special parade studio, a converted former Tootsie Roll factory, near the parade route. The night before Thanksgiving, spectators can watch the balloons get inflated with helium – an attraction almost as popular as the parade itself. Each balloon is tethered to two 800-pound utility vehicles and depending on its size requires 50 to 70 volunteer handlers, who must be at least 120 pounds and in good health to qualify for the job.

Who's watching?

Each year, 2 to 3.5 million spectators line the two-mile route from 77th Street and Central Park West to Columbus Circle to Herald Square at Broadway and 34th Street.

Millions more make watching the Macy's Thanksgiving Day Parade on TV part of their holiday morning tradition. NBC began broadcasting the event nationally in 1948 and became the official broadcaster in 1955.



Continued on next page.

For many years, the parade broadcast has been hosted mainly by cast members of NBC's The Today Show. Typically, more than 44 million people tune in to see the festivities.

A mirror of America

From its origins in the 1920s, the Macy's Thanksgiving Day Parade has reflected or reacted to the mood, the pulse and the soul of the nation. The pride of New York immigrants, in both their respective family heritage and their new country, played a major role in shaping the inaugural event. In addition, the United States was enjoying a strong economy and the parade's festivities mirrored the nation's celebratory atmosphere.

After the stock market crash at the end of the decade and subsequent Great Depression, the parade helped lift the morale of people struggling to make ends meet. As the economy began to recover, the ties to Macy's also helped provide a catalyst to re-engage consumer spending and confidence.

As the United States joined its allies in fighting World War II, the parade was suspended from 1942 through 1944. A major incentive for the hiatus is that the nation needed rubber and helium for its war efforts. The parade returned to the streets of New York in 1945. Following the war, a trend of military bands in the parade started to be replaced by marching bands from high schools and colleges.

When the 1963 assassination of John F. Kennedy plunged the nation into grief less than a week before Thanksgiving, Macy's strongly considered cancelling the parade that year. But the final decision allowed the parade to continue, helping lift spirits and restore a semblance of normalcy.

In 2001, the parade was again a vehicle for national healing, sporting many patriotic themes following the attacks of September 11th in the event's own home town.

From feathered floats of Tom Turkey to tethers of gigantic cartoon balloons to the very heartstrings of America, Macy's Thanksgiving Day Parade has become engrained in the nation's holiday traditions, jump-starting the day when America pauses to reflect on its blessings, gather with family and welcome the year's first visit from Santa.

An expanding number of popular characters have appeared as featured balloons in Macy's Thanksgiving Day Parade. Take a stroll through the years of their premiers to see who Americans looked to as their favorite heroes, entertainers and sources of inspiration:

- 2007: Shrek, Hello Kitty, Abby Cadabby
- 2006: Pikachu with Poké Ball (2nd version, first balloon with built-in electric power to light up cheeks), Flying Ace Snoopy, 80th Anniversary Hot Air Balloon Replica
- 2005: Dora the Explorer (first character of Latino descent to appear in parade), Scooby-Doo, Healthy Mr. Potato Head, JoJo
- 2004: SpongeBob SquarePants, Disney's Chicken Little, M&Ms
- 2003: Barney (2nd version), Super Grover, Garfield (2nd version)
- 2002: Kermit the Frog (2nd version), Little Bill (First African-American character in parade history), Mr. Monopoly, Rich Uncle Pennybags, Charlie Brown
- 2001: Curious George, Big Bird (2nd version), Jimmy Neutron, Pikachu, Cheesaurus Rex
- 2000: Band Leader Mickey, Ronald McDonald, Dragon Tales Cassie, Jeeves
- 1999: Millennium Snoopy (5th version), Honey Nut Cheerios Bee, Blue's Clues
- 1998: Babe the Pig, Wild Thing, Dexter
- 1997: Arthur, Rugrats, Bumpé
- 1996: Rocky and Bullwinkle (2nd version), Peter Rabbit
- 1995: Dudley the Dragon, SkyDancer, Eben Bear; Izzy (1996 Summer Olympics mascot)
- 1994: Barney the Dinosaur (1st version), The Cat in the Hat
- 1993: Beethoven (dog), Sonic the Hedgehog (first video game character in parade history)
- 1992: Goofy
- 1990: Clifford the Big Red Dog, Bart Simpson
- 1989: Bugs Bunny
- 1988: Nestlé Nesquik Bunny, Big Bird, Pink Panther, Snoopy (4th version) with Woodstock.
- 1987: Spider-Man, Ronald McDonald, Snuggle Bear, Skating Snoopy
- 1986: Baby Shamu, Humpty Dumpty
- 1985: Betty Boop
- 1984: Garfield, Raggedy Ann
- 1983: Yogi Bear
- 1982: Olive Oyl, Woody Woodpecker
- 1977: Kermit the Frog
- 1975: Weeble
- 1972: Smile (Happy Face), Mickey Mouse (2nd version; this balloon was to have debuted in 1971, but high winds cancelled the balloon's participation)
- 1968: Aviator Snoopy (1st version; was redesigned the following year as "Astronaut Snoopy" in tribute to Apollo 11 thus becoming second version)
- 1966: Smokey Bear, Superman (2nd version; largest balloon ever used in the parade)
- 1965: Underdog
- 1964: Linus the Lionhearted
- 1963: Dino the Dinosaur, Elsie the Cow
- 1951: Lucky Pup
- 1934: Mickey Mouse
- 1927: Felix the Cat (First balloon used in parade)

From Betty Boop to Audrey Hepburn

It hangs quietly in the closet waiting for the perfect occasion or night when nothing else will do. It jumps off the hanger in the retail shop saying, "Buy me, buy me." It sits alongside other timeless classics like Monopoly®, a Chevy Corvette and Lynyrd Skynyrd's Sweet Home Alabama. It's a woman's best friend and safest bet. It's the little black dress – also known as the "LBD."

Since its inception in 1926, thanks to French designer Gabrielle "Coco" Chanel, the little black dress has been much more of a statement than an article of clothing. It has stood the test of time, evolving with each passing decade, always remaining in the fashion spotlight.

Prior to the 1920s, black was reserved for mourning and many times was considered indecent when worn out of the home. Social norms dictated that a widowed woman was expected to wear mourning attire – all black – for at least two years.

Due, in large part, to the number of deaths in World War I in addition to the fatalities during the Spanish Flu epidemic, it became more and more commonplace for women to be seen in public wearing black.

Growing out of the desire for comfort and sophistication in a woman's wardrobe, Chanel's concept for the little black dress took the world by storm. Originally known as the "Ford" dress, it got its name from Henry Ford's automobiles that were an instant craze, widely available and, like the Model T, only came in black.

With the rise of the Prohibition Era in the 1930s, when clothing was becoming less modest and a little more risky, it was more socially acceptable for women to bare slightly more skin. Even cartoons were airing a sign of the more provocative times when Betty Boop appeared on screen wearing a little black dress so short that her garter was visible – a scene

so scandalous that she later fell victim to censorship laws!

The arrival of World War II in the 1940s brought a shortage of wool and silk, forcing designers to rely on other fabrics like velvet and satin for their dresses. Remaining simple and frugal throughout the war, the sleeveless or short sleeved little black dress remained a fashion staple.

Partially responsible for the modernization of the little black dress, Christian Dior introduced a new chic and extravagant line of LBDs in the 1950s which marked the end of the war and scarce fabrics. The emergence of the "cocktail hour" and its necessary attire required the not-too-formal, not-too-casual style of the little black dress.

Undoubtedly made most famous by Audrey Hepburn in 1961, the little black dress she wore in "Breakfast at Tiffany's" became the most iconic LBD of all time.

With a chunky pearl necklace and oversized sunglasses, every woman wanted to be her and have her style.

Despite the iconic status of the little black dress produced by Hepburn in the early sixties, the remainder of the decade as well as almost all of 1970s brought a downward spiral for the little black dress. Times were rapidly changing along with politics, societal norms and fashion trends. The focus shifted from elegance, grace and sophistication to youthful looks, bright colors, bell-bottoms and flower dresses.

The Preppy Handbook, published in 1980, dictated that no one should ever wear black with the exception of evening clothes and little black dresses. The LBD came busting back on the scene with the emergence of punk rock. A societal divide was created when socialites were wearing Oscar de la Renta and Yves St. Laurent, while rockers sported their own ripped and torn take on the LBD often decked out with handcuffs and safety pins and made from leather, Lycra and even garbage bags.

The influence of the punk rock movement on the little black dress blended well into the fashion of the nineties when skin – a lot of it – was in and the "little" part of the LBD outweighed the importance of the "black dress" part of the equation. Some say, the little black dress ruled the '90s.

Coming into the first part of the new millennium was a challenge for the little black dress, often seen as "safe" as opposed to fashionable. Some mainstream designers were tired of using black and considered it boring. The LBD was starting to lose the cutting-edge appeal it once had.

Although it seems as the little black dress may be moving into the background for a short while, one truth remains the same – the little black dress is brilliant. It comes in 42 different shades. It's offered in a variety of shapes and designs. It never looks out of place. It can cost you \$20 or \$2,000. It looks good at any age. It can be elegant, chic, sexy, formal, relaxed or reserved.

Own it, and you'll never go out of style.



Life-Sized Barbie® Dolls

One of the truest reflections of current fashion trends in any given time period can almost always be seen through a retail window front. Fashion and mannequins have long been linked with each other, shedding a certain light on the “ideal beauty” of the time it was designed.

“Fashion dolls” ranging from 12 inches to life size date back to the 1300s and were often collected and traded among royalty. But the full-figured life-size mannequins didn’t hit mainstream America until the Industrial Revolution in the early 1800s.

Other innovations of the age – manufacturing of plate-glass windows, the invention of the sewing machine, and the electrification of cities – also created the ideal showcase for fashion mannequins: the store window display. (From “Mannequins: Fantasy Figures of High Fashion,” *Smithsonian Magazine*.)

Coming in at 300 pounds, equipped with full bosoms and costing a hefty sum of \$15 a piece, the first wax mannequins were born. Left foot forward, right foot forward or both feet together were the options for “variety” that could be seen in mannequins at this time.

Awkward in their early years, these mannequins were clumsy, hard to maintain and move around. And even worse, they would melt under heat of the sun or light. Nonetheless, the store window front was a world of make-believe and fantasy for women everywhere and so started a craze known today as “window shopping.”

When women were left to fill the traditional man’s role at home during World War I, Coco Chanel began reflecting these changes in her “liberated” clothing lines. As children of fashion, mannequins reflected this change of the contemporary woman and were made tall and skinny with a lively and somewhat frisky attitude.

Before the rise of the 1920s, mannequins had blank, “wooden” expressions and had a never-ending look of boredom on their faces. The need to make them more realistic looking stemmed from the fact that humans like to see

things in their own image. Using paper-mache, mannequin makers shed 100 pounds off of the former wax model and made it heat resistant.

The Depression of the 1930s brought back the woman’s more “rounded” Rubenesque shape. It was during this time that manufacturers developed their identity under the hallmark of realism, creating more detailed and sculpted mannequins.

With the United States entering World War II, mannequins morphed into somber and concerned women waiting for the return of their husbands from the war. In order to ration, mannequins were shorter and the clothes they wore did not have a lot of trimmings. Display windows during this period were a reflection of the times and not the beauty ideal.

The macho-man mannequin appeared in the 1950s, sporting his bare chest, scruffy look, dark tan and broad shoulders. With rock ‘n’ roll, bikinis and technology moving their way into culture, there seemed to be a disconnect between the realism of mannequins and the true signs of the fashion times.

The 1960s gave birth to the Twiggy mannequin, which appeared mirroring her small dose of awkwardness and teenage shyness. Females were starting to find their own individual identities – some choosing a somewhat free, braless look and others choosing a “ditz” female look (with overly sprayed hair), waiting for Mr. Right to come along and marry her. Mannequins followed suit, with collections that seemed to accommodate a variety of the different fashions that were emerging.

Mannequins began to tell a story in the 1970s. They were seen “communicating” and touching and engaging in everyday activities. Mannequins started to show emotion in their faces and through body

expression. Pain, worry, happiness and stress were depicted in their body attitudes.

Olivia Newton John’s “Let’s Get Physical” was the overarching theme for mannequin creation in the 1980s. Sports mannequins were seen in running poses and were even painted in bright, bold colors.

It seems an odd transition, but the physical fitness craze of the ‘80s led to the ‘90s where plus-size, juniors and maternity mannequins were starting to emerge. Although the ideal beauty of the time was still considered an unlikely size 4, other body types and sizes were starting to gain attention in the mannequin world.

Just when it seemed that they had thought of everything, manufacturers in the new millennium featured an even broader range of choices –

including headless mannequins, ones with different ethnic backgrounds and even mannequin twins! Equipped with real hair, makeup, dimples, moles and anatomical correct parts, mannequins are now becoming more real than ever.

Claudia Kidwell, head of the costume division at the Smithsonian’s National Museum of American History said, “The idea of having idealized three-dimensional forms of the human body from different time periods is fascinating.”

Much more than a display for clothes, mannequins have depicted the political and socio-economic situation of the times. Looking through the glass of a store window is more than seeing clothes perfectly draped on a still life-like figure – it is a small, but quiet, reflection of humanity.



From Bonnets to Bed Head: How 150 Years of Hats and Hair Have Gone to Our Heads

Throughout history, how we dress our heads has signaled everything from social position and propriety to hobbies and personal style. While hats and hairstyles have played this part in fashion for decades – even centuries, their job is never quite as simple as topping off a great outfit. Even in the past 150 years, the reasons and methods for head adornment have steadily evolved.

During the Victorian Era, which started in the late 1830s with the coronation of Queen Victoria, fashion underwent serious changes. Whereas men's style had often taken the forefront in previous eras, this powerful female monarch left an indelible impression on female fashion and truly began the next century-and-a-half of imitating contemporary fashion icons.

Early in Victoria's 60-plus-year reign the clothing, including hairstyles and embellishments, was fairly simple. Through the 1860s, hair was often pulled back into smooth arrangements at the back of the head, and ringlets were a fashionable way to frame the face. To adorn the low chignons and curls, women wore all types of bonnets, and as parasols became a *haute couture* accessory, bonnets shrunk in size. By the mid 1860s, "fanchon bonnets" – little more than a triangle of fabric or straw tied with ribbons to frame the wearer's face – were common.

As the century progressed and mass production blossomed, styles became more elaborate. Hair arrangements moved further up on the head, leaving little room for a hat, thus fueling the popularity of smaller hats, feathers, jewels, flowers and more that perched upon high-piled hair.

At the turn of the century, artist C. D. Gibson popularized an image of a modern, liberated woman. The "Gibson Girl," as she was called, influenced style with her soft romantic pompadour, which provided the perfect base for the large bows and wide hats adorned with flowers, wildlife, feathers and more that were paired with early Edwardian and Belle

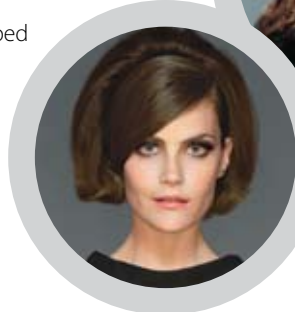


Epouque dress. A prevalent style called "curtain hair" fit with the Aesthetic Dress movement and featured center-parted hair that fell across a headband worn just behind the ears. Also popular were jeweled hairpins adorning elaborate updos for dressier occasions.

It was during this time that women began entering the workplace in earnest, and by

the onset of The Great War, a trend toward saving materials for the war effort forced fashion economies. As hemlines inched up, so did hair length. Shorter styles gained momentum as the age of the flapper took root.

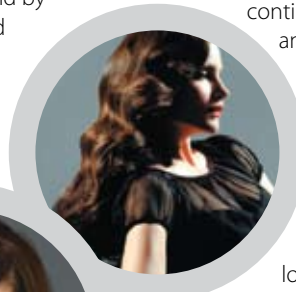
Modern Millies bobbed their hair into Eton crops and "shingles" to fit the boyish, youthful fads of the 1920s. Whether set into "Marcel" waves or kept straight, the haircuts stayed close to the head to accommodate the popular hats of the day – from beaded headbands to



bell-shaped cloches. To signal their relationship status, young women created a code with the band on their hats. An arrow-like ribbon indicated a girl was single but taken, a firm knot signaled marriage and a flamboyant bow announced the wearer was single and interested in mingling.

Hair and hemlines reached their apex in about 1926 and began falling as fast as the stock market at the end of the decade. Yet as average individuals and families struggled to stay afloat, Hollywood glamour was on the rise, and the flapper fad gave way to more womanly styles. Soon women were emulating their favorite screen stars by showing more skin and setting their hair into finger curls. While working many women contained their waves with practical snoods worn at the back of the head; and when going out, accented them with small, jaunty hats often of an Austrian or Cossack style.

Romantic styles and silver screen idolization continued to influence hair and headwear into the 1940s, even as women were forced to get their hands dirty for wartime efforts. To keep their curl, women started setting their hair with plastic rollers and styling lotions. While women working in factories often chose sensible styles – like rolling their hair neatly against the napes of their necks and tucking it under a headscarf – there was also a desire to look alluring. Thus, women started wearing their hair in long, luxurious waves a la Bette Davis, Vivien Leigh and Veronica Lake.



Continued on next page

After the war, women continued to wear more practical styles as they adjusted to post-war life. Whether seeking domestic goddess status or staying in the workforce, women chose easy yet feminine hairstyles. Movie stars still guided fashion, but other figures like the stately Jackie Kennedy and glorious hat styles she popularized became the norm. One *au courant* hat style was rounded – almost ball-shaped – and covered with flower petals. Another that gained favor was the pillbox, a small hat with a flat crown and straight, upright sides.

As more and more women began working outside the home, simpler daytime hairdos were adopted. Short, backcombed hair and soft girly fringe became all the rage. It wasn't until the '60s that hats began to fall from favor; before this time, it was often seen as socially improper to be seen in public without a hat. This preference to go hatless grew as the youth of the time adopted what is now known as the "hippie look."

By the '70s, hats were out, and hair grew longer again. From the free-flowing Bohemian looks to the feathered, full Charlie's Angels style, long manes and feminine individuality were *en vogue*. By the time the decade wrapped up and the age of excess of the 1980s began, women had fully embraced the freedom of choice. While feathering and frosting were still very trendy, diversity of cuts and styles expanded.

Women's hectic social and work calendars required precise control, and their hair followed suit. Big aspirations equaled big shoulder pads, and big shoulder pads were balanced with big hair. Additionally, glam rock, pop and hair bands influenced the youth with their wild styles. As a result, a wide range of heavily moussed, sprayed and otherwise fixated hair came into fashion.

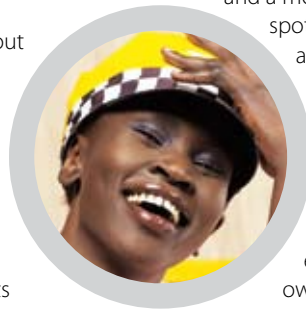
Women also flirted with headgear inspired by everything from workout wear, like sweatbands, to more masculine staples, like fedoras.

The '80s ended, but the desire for choice did not. As it became increasingly easy for women to change their hair color and texture, they did. And nothing was hotter than extreme highlights or going blonde. And as the prevalence of new media grew, so did the obsession with copying the next hot look. Women

craved easy, stylish looks and took inspiration from actresses like Meg Ryan's cropped bed head or Jennifer Aniston's layered "Rachel" look. The '90s were also a decade of revivals – goth, punk, hippie and more – and with each style revival came a follicle flashback.

As the millennium turned, hair slimmed and a more natural look stepped into the spotlight. Instead of fighting nature, a tendency to amp up native hair qualities was born. The straight became straighter, the wavy was defined and scrunched, the curly was de-frizzed and embraced. Hair became not a tool to try to look like someone else, but an extension of one's own personality and individuality.

Like with all fashion fads and foibles, our head dressings came full circle. Celebrities still influence trends, but the focus has moved to giving any look your own personal twist. Simpler styles and showing one's personality rule, and headgear and accessories are no exception. Today, what's atop your head is your individual style's finishing touch – the icing on the cake, as it were.



Jeans: A Quest for Individuality

In the ever-changing world of fashion one thing remains constant – the desire to express one's individuality. Through the years, one wardrobe item has exhibited the verve and versatility to achieve this goal more than any other garment: Jeans.

Born out of necessity, jeans had a humble beginning. Denim's existence is recorded as far back as the 1600s in England. Worn strictly for outdoor labor, denim with indigo dye was the material of choice for its durability and dirt-hiding properties.

It wasn't until the California Gold Rush in the 1850s, however, that jeans started to gain high demand. The official birthday of the "blue jean" is May 20, 1873, when Levi Strauss and Jacob Davis received the U.S. Patent and Trademark for placing rivets on the jean pockets to keep them from tearing. The act of placing the rivet on the pocket corners created what we now call "jeans."

Since their inception, jeans have had a tumultuous ride.

For many years, jeans remained an article of clothing for hard labor. But then in the 1930s, Western movies ruled the box office, and the preferred clothing of cowboys happened to be jeans. A novelty item was created! Vacationing Easterners went out west to experience the life of cowboys on dude ranches and would often bring home a pair of their very own denim "waist overalls."

During the 1940s, fewer jeans were made due to the war and the shortage of materials. However, American soldiers wore jeans when they were off duty, and thus introduced these rugged pants to the world. After the war, demand increased; Wrangler and Lee began to compete with Levi Strauss for share in the international market.

The fashions of the 1950s were proper and clean cut. So when James Dean wore jeans in "Rebel Without a Cause," he made a statement

and created a new icon of cool. Teenagers who wanted to rebel took a step behind this symbol of radical behavior and began to wear jeans as well. The cuffs were often turned up, matching a rolled up T-shirt sleeve that carried a pack of smokes. Some schools in the United States went as far as banning blue jeans.

In the mid 1950s, the industry was revolutionized by the stone-washing technique. The new look of jeans appealed to a wide and diverse audience. By the time the 1960s rolled around, jeans were more socially acceptable in the United States. So as not to look like everyone else, people started customizing their blue jeans as a way of making individual statements by drawing, painting, cutting and embroidering their favorite pair.

In the 1970s, with the help of Sonny and Cher and the rock 'n' roll culture, a wide range of bell bottoms became all the rage. "Elephant bells" stated that bigger was better – with flairs so large that bigger bells could be found only in church towers. Different variations of bell bottoms gained popularity as well, such as loon pants (very hip to wear with a Led Zeppelin t-shirt and Jesus sandals) and hip huggers. Wearing jeans became in vogue and sexy.

Yet during the same decade, other cultural influencers found ways to assert individuality by taking jeans in the opposite direction. Garage bands such as The Ramones made black jeans that looked like they'd been slept in part of their trademark look. Punk rockers including the Sex Pistols wore jeans that were ripped, slashed or sported holes in the knees.

As the 1980s progressed, jeans became a high fashion item. They went from the convex curves of bell bottoms to being tight-fitted and

tapered. The use of zippers at the bottom of pants became popular in order to fit the legs through the extremely tight bottoms. It was not uncommon to bring out your individuality by bejeweling your favorite pair! Toward the end of the 1980s, the younger generation started tight-rolling their pant cuffs to differentiate their style from their older counterparts.

In the 1990s, jeans were a staple for many occasions. One could find jeans on country-western dance floors to alternative rock concerts to hip hop shows. Variations existed that were unique to each group. Many of the younger generation wore torn, baggy jeans or new cuts such as flared, bootcut, carpenter and wide legged in order to not look like their parents. Other groups, especially young girls, discovered a new way to roll their jeans – unbuttoned and flipped down an inch or so at the waist.

The new millennium brought new heights to the favored pair of pants. Jeans, still being worn for comfort and self expression, have now also become a status symbol. Styles by brand-name designers sell for thousands of dollars a pair.

Different cuts continue to phase in and out of popularity. During the current decade, low-rise jeans made a splash in helping showcase thong tops, tattoos and piercings. "Skinny jeans," a.k.a. "pencil pants" and "slimjims" among other names, have helped define cool among indie rock bands like the Strokes and Babyshambles.

Who knows what the future holds for fashion and world culture? Whatever tomorrow brings, people will undoubtedly still seek ways to express their individuality. And jeans – already in our hearts and in our closets – will surely help us dress for the quest.



The Enduring Style of Cufflinks

Silver screen icon and cufflink wearer Marlene Dietrich once said, "I dress for the image. Not for myself, not for the public, not for fashion, not for men." And that attitude – and attitude in general – is the driving factor in the popularity of cufflinks in this new millennium.

In fact, these small, utilitarian trinkets do such a good job of showcasing style, personality and even sense of humor that they've become one of the fastest-growing collectibles in the world today. They are so collectible that both a Cuff Link Museum and a National Cufflink Society have been founded. But how did cufflinks get to where they are today? How did a button-like accessory go from a decorative necessity to a cult classic of jewelry?

While jewelry for men had been fashionable for years, the notion of a cufflink did not emerge until the 1700s. Until then, the wrists of shirts were often tied with string or ribbon. It wasn't until the end of the century that stylish men began following in the footsteps of King Louis XIV and fastening their sleeves with pairs of buttons joined by a little chain. The modern cufflink was born.

Like most newfangled, functional accessories, cufflinks took some time to gain momentum, but with the prim and proper dress popularized by the Victorian Era, they really took hold. Starched collars and shirts became the fashion for men in the mid to late 1800s, and those stiff cuffs made securing a traditional button difficult. Fastening them with cufflinks proved much easier.

At first, cufflinks were a luxury and were rarely worn outside of formal occasions or by anyone other than the affluent. The onset of the Industrial Revolution helped deliver them to the masses, though. The invention of the steam-driven stamping machine, electrometallurgy and an enamel-producing machine called the

Tour a'Guilloche allowed low-cost cufflinks to be made, and soon cufflinks became a staple of gentlemen's attire. Then, during the 1880s, the American George Krementz invented a machine that could mass-produce affordable cufflinks from stainless steel. To meet the growing demand, shirt makers and tailors expanded their selections of French-cuff shirts. The double cuffs of these garments were worn

"kissing" with the insides of the cuff placed together, or "barrel-style" with one side of the cuff overlapping the other.



As the century progressed, men and women alike showed off their

style by wearing cufflinks and matching shirt studs, and cufflinks evolved to keep up with the trends. From fancy engravings and precious stones to enamels and silk knots – known as turk's heads or monkey fists – it became common practice to show off one's personal style with these wrist embellishments. They became so popular that businesses began giving them as gifts and often even advertised on them. Adorned cuffs were a ubiquitous part of men's fashion, and the popularity just kept growing.

Trends in cufflinks changed with the art movements of the day, and the elaborate Victorian style gave way to Art Deco and Jazz Age dandyism. Innovations not only to materials but also to fasteners came in the 1920s and '30s. The '20s brought the advent of T-post and flip-hinge fasteners, and the '30s brought snap-together cufflinks, all of which made putting on cufflinks much simpler. When it came to style, the most popular of the period were enameled links, which is attributed in part to the emigration of Russian Faberge artisans to Europe and America, where they passed their

artistry on to others. While handmade enamel links were – and still are – coveted, the cheaper alternative of plastic began to edge them out. In addition, the casual attire that became popular forced cufflinks out of daywear and back into more formal and evening dress.

Though cufflink wear declined around World War II, it continued to be a subtle and stylish way for a man to show his personal tastes and sometimes ingenuity. 1930s designer Paul Flato, in readying himself for a dinner party, realized he did not have any cufflinks, so he used two nuts and bolts to fasten his sleeves. Upon seeing them, Ed Duchin, the bandleader, asked for an identical pair in gold.

Cufflinks continued to be sported throughout the next few decades, with production peaking in the mid-1960s when the manufacturer Swank, Inc. reported making 12 million pairs a year. But as button-cuffed shirts grew in prevalence, cufflinks fell from favor. By the mid-'70s, cufflinks had all but vanished from shirtsleeves.

Like all great styles, though, cufflinks didn't stay gone for long. Retro styling was a huge trend in the 1990s, and with it came the return of the cufflink. And as young professionals began to rebel against the business casual uniform of khakis and polo shirts, their popularity grew even more. Today, it's estimated that over 200,000 pairs are produced per year.

A quick search online produces thousands of sites selling every kind of cufflink imaginable. The range of materials, fasteners, shapes and colors is immeasurable; in fact, a cufflink representation of almost any hobby, profession or interest can be found. Additionally, vintage cufflinks have become popular for both daily wear and collecting. The reason: cufflinks add elegance and personality to the wardrobes of men and women alike. Cufflinks have proven themselves as a timeless classic, and for those who wear them, offer the perfect image to present to the world.

The Intriguing Ups and Downs of Skirts and the Economy

For nearly a century, a theory has persisted that the rise and fall of skirt lengths have mirrored the fluctuations of the stock market. But is this so-called "hemline index" true?

Certain husbands and boyfriends may find its validity to be especially convenient. "I was not staring at that woman's legs, honey," they could say. "I was checking the status of my investments."

So is such an alibi accurate? Let's take a look.

The hemline index was first theorized by U.S. economist George Taylor in 1926. The timing of his observation now seems clairvoyant. As flappers in the 1920s sported skirts shorter than ever, stock prices hit new heights. And following the crash of 1929, hemlines dropped back to the floor.

In reviewing the subsequent decades, general trends suggest that a parallel does indeed exist between stock market conditions and skirt lengths. But other economic conditions beyond the Dow Jones, as well as a variety of social and cultural factors, may have been just as influential.

During the 1930s, for example, the stock market had nowhere to go but up. Skirts followed suit by rising to knee length. Another explanation, however, is that the outbreak of war in 1939 created a shortage of material and made skirts of shorter length a practical necessity.

In the 1940s, the end of World War II brought a new sense of national optimism and an economic resurgence. While the most popular

dresses stayed just below the knee, Christian Dior's New Look popularized the use of more – and more extravagant – material.

Fueled by the cultural force named Marilyn Monroe, skirts rose again in the 1950s – even without the aid of being blown upward by a street exhaust grate. The rise of hemlines was accompanied by a steady climb in the stock market.

Who can forget the cultural revolution of the 1960s? The decade famous for introducing mini-skirts, and then micro-minis, also was host to a booming economy.

The 1970s, however, brought the national mood and skirt lengths back down to earth.

A rampant recession and a stubborn oil shortage created long gas lines and low hemlines. The maxi skirt was popularized along with its less dour sister, the midi.

Then, ah, the 1980s! While the economy surged, mini skirts and the little black dress became

popular again. High hemlines were required to show off those leg warmers, right?

The 1990s witnessed both highs and lows. A mini-recession in the early '90s ushered in the grunge era, when jeans or pants outrivaled skirts as preferred attire. But as the Dow Jones began to rise in 1993, and then skyrocketed through the rest of the decade thanks to the

dot-com boom (or dot-com bubble, as it's now seen in the rearview mirror), midi and then mini skirts returned as all the rage.

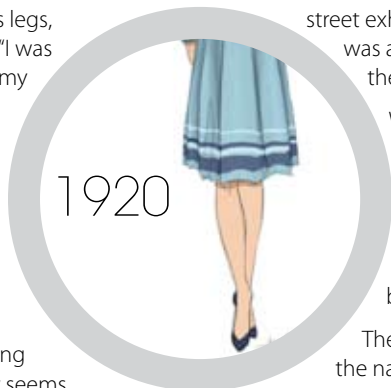
So far, the new millennium has been rather unpredictable for both the stock market and fashion trends. The 21st Century started with the dot-com bubble bursting, sending stocks into a slump. The market

recovered and thrived for a few years. And recently, soaring fuel costs and the subprime mortgage fiasco have knocked the stock market into a tizzy.

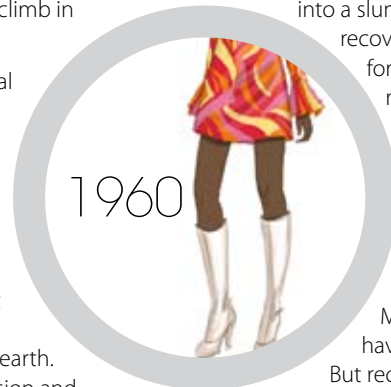
Meanwhile, hemlines have also fluctuated.

But recent evidence suggests that today's designers may actually predict stock market changes rather than reflect them. Consider that collections for Summer 2008 – when the stock market was bullish – were introduced in October 2007. Cutting edge designers such as Stella McCartney and Christopher Kane rolled out ankle-length skirts and dresses. Then the market took another plunge just a few months later.

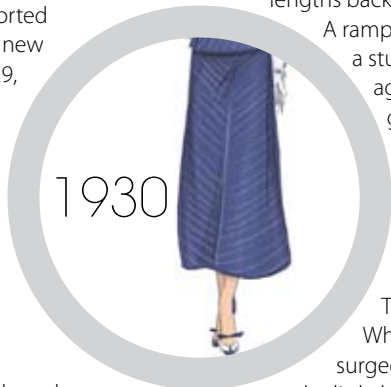
Perhaps the hemline index phenomenon is best explained by Harold Koda, fashion historian and curator of the Costume Institute at the Metropolitan Museum in New York. "The rule does not always apply," he says, "but what you can say is that any great designer has his or her finger on the pulse of society. And when you are psychologically battered and feel a sense of encroaching pessimism, there is a tendency to cover up."



1920



1960



1930