

**Well Heeled Lifestyles: The Shoes of David Evins
and the Women Who Wore Them, 1947-1991**

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FORWARD

My love of shoes began when most do, as a young girl playing in my mother's heels or stomping around the house in my father's shoes after he came home from work. My memory is full of the sights and smells of my parent's closet where my mother kept every pair of shoes she purchased marked in their specific box. It is too bad that between my lack of closet space and perpetual habit of moving, my mother's nice, neat system has never become my own. My shoes spill out of the closet, lurk under the bed, and have even taken up individual residence on top of the television cabinet.

Despite my love of shoes, I never set out to study them. All of this changed when Howard Kurtz, the curator of textiles at Hillwood Estate, Museum and Gardens handed me a pair of Evins shoes from a storage shelf. I doubt either of us realized the journey that my life was about to take.

The shoes Howard handed me were a deep, polished red leather pair of Mary Janes. The shoes had a sturdy two and a half inch heel with a rounded toe. A narrow strap crossed each of the vamps and closed with a tiny brass buckle. Below the strap, the opening of the vamp took the shape of a wide stretched "W" accented with miniscule dots punched into the red leather. The result was a very different pair of ruby slippers, but no less mesmerizing. In addition, the shoes bore more than one name. In the right shoe, the name Evins appeared, but the left shoe had a different mark. "Mrs. Merriweather Post" appeared in block letters embossed into the inner sole [Illustration 1]. The shoes once belonged to Mrs. Marjorie Merriweather Post, the Post Cereal heiress.

I imagined the thrill it must have been to wear a pair of custom Evins. What a secret to carry, the knowledge that not only were these shoes made just for you, but actually belonged to only you. After all, it was not as if anyone else could lay claim to your shoes, your name was inside. Even years later, there was no doubt to whom the shoes belonged.

As I started to research Evins, I was struck by not just the lack of information, but the amount of misinformation. Dates and locations were wrong, shoes mislabeled, and facts obscured by memory and storytelling. For as popular as Evins was in his time, he was elusive, and by the twenty-first century lay largely forgotten in the shadow of other shoe designers.

I now possess my own pair of Evins. They do not have my name inside, as I am two decades removed from Evins and four decades beyond when he stopped making custom shoes, but they are still mine. They are from the 1960s, black suede with a thin and delicate curving heel. An oval toe marks the front of the shoe with a slight lift at the nose and an exaggerated tongue at the vamp. The tongue of the shoe peels up and away from the foot in a fan like formation. Bright colorful jewels encrust the tongue section of the shoe. Smaller round stones outlined and filled in areas around larger gems in princess, round, square, and marquee cuts in bright blues, yellows, pinks, and reds [Illustration 2].

I took them with me on one of my trips to New York to visit the Evins family. After pulling them out of their box and examining them with Mathew Evins, he asked me if the shoes fit.

“Yes,” I said, “They’re quite comfortable, too.”

“Then you should wear them,” he said.

I raised an eyebrow.

“My dad made shoes to be worn, not to gather dust on a shelf.” Mathew said.

“Wear them.”

Oh, I intend to.

CHAPTER 1: EVINS, THE FASHION INDUSTRY, AND THE HISTORY OF SHOES

Ava Gardner played “The Barefoot Contessa” in them, while Elizabeth Taylor was “Cleopatra.” Grace Kelly married Prince Rainier in them. First Ladies from Mamie Eisenhower to Hillary Clinton wore them. Many stars and chorus members on Broadway strutted their stuff shod in them and women across the country fell in love with them. From Taylor’s pearl and sequin encrusted mules to the everywoman’s sleek and classic pumps, these are the shoes of David Evins.

In the twenty-first century, the names of shoe designers from Jimmy Choo to Manolo Blahnik easily crop up in conversations, but shoe designers did not always enjoy such notoriety, nor did shoes always hold as much prevalence in a woman’s wardrobe. Evins (1907-1991) was the first American shoe designer to receive name recognition and managed to carve a niche in the upper-end of the market. Clients who traditionally traveled to Europe for fashionable footwear found Evins’ unique, custom made shoes right in New York. Evins, known for his quiet, elegant demeanor and discretion, found himself professionally and socially welcomed by the upper-class elite.

The Evins client encompassed more than just socialites, movie stars, and First Ladies. His larger target audience was women shopping at high-end department stores. When Evins started out in the footwear industry, department stores held the largest style influence over American women. Stores like I. Miller, Bergdorf Goodman, I. Magnin, and Saks Fifth Avenue dictated the success of designers and held sway over the American public. Evins commercial line sold from these stores to the wealthy women of the late 1940s and 1950s.

Evins designed shoes for the modern woman before she emerged as the modern woman. While expensive, (Evins' first pair sold in 1946 for \$100, approximately \$861.05¹ in 2008) middle class and working women saved to purchase from his commercial line. While the middle-class, White American woman changed from shuttered housewife to independent working woman, Evins shoes retained their popularity. For them his shoes were high quality, comfortable, stylish, and the "must have" item for their wardrobes. The working woman gained social standing and became the leading client for Evins.

Evins' story is the story of the American dream. His is the story of a poor, Jewish boy who arrived in the United States with very little and rose to become one of the leading fashion footwear designers of the twentieth century influencing what millions of women wore. In 1907, David Evins was born David Levin in Yanislik, Lithuania.² The Levin family moved to London shortly afterward and his father took a job as a furrier, selling supplies to diamond miners in South Africa. At the time, South Africa served as a colony of the United Kingdom and Leopold Levin spent nine months out of the year traveling from England to South Africa to support his family.³

At the age of thirteen, Evins' father lost his job and his family immigrated to the United States. The family of five, Leopold, Sarah, David, Leo, and Francis,⁴ arrived at Ellis Island on July 12, 1920 after departing from Southampton, England on the *S. S. Imperator*.⁵ They settled in Brooklyn. Leopold found work as a salesman, Sarah continued to work as a housewife, and the children attended public school. The family officially became U.S. citizens in 1923 [Illustration 3].

After finishing public school, Evins began attending New York University. Although unhappy at New York University,⁶ he graduated in 1934 with a Bachelors of Science from the University College of Arts and Pure Science.⁷ After NYU, he continued his education and interest in art at the Art Students League, an art school in New York. While there, he received a scholarship to attend Pratt Institute.

Founded in 1887 by Charles Pratt, Pratt Institute served to train people in “trades through the skillful use of their hands.”⁸ The school first opened teaching art classes and expanded a year later in liberal arts and sciences. It was at Pratt that Evins began to focus his skills as a fashion illustrator “because I’ve always had an aptitude for sketching, designing – I didn’t know what I was going to design . . . and illustrating.”⁹

After Pratt, Evins decided to pursue a career as a commercial illustrator. He started by freelancing for various designers and publications. Freelancers illustrated a whole range of items, from accessories to clothing. He sketched for magazines, ranging from *Harper’s Bazaar* under Diana Vreeland to *Vogue* under Carmel Snow. He also worked for manufacturers; illustrating ads and copying the latest styles.¹⁰

While working for one of the fashion magazines, Evins first came across the idea of making shoes. After sketching a series of shoe advertisements for the publication, he began to make alterations to the shoes, adding straps and bows where he pleased. His “improvements” caught the attention of the company who placed the advertisement and Evins was fired with the suggestion that if he wanted to design shoes, he should get a job designing shoes [Illustration 4].¹¹ The changes to the designs cost him his job, but pushed him in the direction of designing footwear.

Shortly after the incident, a shoe publication called and hired him for a three year job. He “would walk around the stores, looked at the windows, sketched the shoes, and then . . . had a deadline to meet.”¹² He soon tired of the repetitive process with no real artistic outlet. When the job ended, Evins felt ready to take the next step in his career.

It was then that Evins arrived at McGee Patterns, Inc., a shoe pattern house owned and operated by Max McGee. McGee had a lasting impression on Evins.¹³ The company, located at 148 W. Twenty-third Street in New York, specialized in making shoe pattern and lasts [Illustration 5]. Lasts are a foot form made out of wood or, after the 1950s, plastic which shoes are formed around. The patterns made at McGee were brass bound patterns. The patterns were made out of cardboard with brass around the edges.

At McGee’s, Evins began to find his niche in the fashion industry. He later said, “That’s where I really learned the fundamentals of shoe making, because of the sketching of the shoes, and the making of the patterns . . .”¹⁴ Evins ventured out into factories and learned how to construct shoes. He also made contacts at fashion magazines and department stores.

When Evins began his career in the shoe industry, there were no official degrees or higher education programs in shoe design. Most shoe designers arrived at their craft through apprenticeships, or as Evins did, through on the job training. The idea of a shoe designer was a new concept with most in the industry still being referred to as shoe makers or cobblers.

Evins was not the first shoe designer to come to his line of work though pattern making. Other emerging shoes designers arrived at the profession in the same manner. Roger Vivier also began as a pattern maker. The Frenchman was born in 1907 and quickly developed an interest in the fashion industry. He started as a pattern maker after not deciding to pursue a career in apparel design in favor for the shoe industry, and opened his own shoe shop shortly there after. He became known for his extreme heel designs [Illustration 6].¹⁵

Evins arrived in the American shoe industry at an interesting point in time. American had a long history of making shoes, as the shoe industry was one of the country's first big industries. The first shoe manufacturers in the United States were based in Lynn, Massachusetts in the late eighteenth century and the area successfully laid the foundation for the industry which eventually spread along the east coast and out towards St. Louis, Missouri.¹⁶

The government helped the early American shoe industry by establishing a series of tariffs in the nineteenth century to help the country's sales. Despite the tariffs, imports continued pouring into the United States.¹⁷ French slippers were a particular fancy of upper-class American women. French fashions were so en vogue that by the mid-nineteenth century American manufacturers and retailer created labels to infer their shoes came from France. Shoe labels advertised "J. B. Miller & Co Ladies' French Shoe Store, 387 Canal St., NY," and "Henry Tuttle & Co. French and American Shoe Store, 259 & 261 Washington St, Boston, Warranted."¹⁸

The French pedigree of fashion was already well cemented within clients' minds; it did not even occur to the American shopper that American manufacturers

and retailers were capable of producing work equal to that of France. Besides French fashions being the top standard, many of the shoes made in America in the early nineteenth century were of poor quality with the manufacturers using cheap materials and being unfamiliar with the product. Due to the economic depression in the late 1830s, the shoe industry was forced to use higher quality products to compete with foreign manufacturers. With jobs in demand, companies were able to hire better skilled workers and the quality of shoes made in America improved.

The American shoe industry received a boost with the industrial revolution. Machines handling every step of the shoe making process became available. Around 1855, the small cottage style work environment began to disappear and factories were set up in larger cities. All of the machines aided “to the American market’s ability to inexpensively mass produce and export a variety of quality sewn footwear.”¹⁹ The sewing machine, leather rollers, pegging machines, last stretchers, and heel machine all offered time saving devices that eased the labor intensive shoe making industry.

The advances of machinery led to more shoes being produced in the United States and, as a result, fewer shoes were imported and the exportation of shoes began. At the end of the nineteenth century, the United States was exporting shoes totaling \$4.25 million. The United States took the lead on the shoe export business, ahead of France, Germany, and Switzerland. Imported shoes continued to come into to the United States but, “those that do turn up are comparable to dresses from Worth and Pingat, brought back as special purchases from Paris . . .”²⁰

At the start of the twentieth century, America held the lead in the ready-made middle and lower class shoe industry. The majority of machines used to produce

shoes were created in the United States giving the country the advantage. Foreign manufacturers interested in competing in the industry, like Germany and England, “had to purchase or rent the machines and technology from the patent holders”²¹ who were mostly American.

Women’s shoe styles remained static until the twentieth century. The boot and the slipper had long reigned as the only acceptable footwear for women. The footwear throughout the 1910s remained neutral in color and mostly hidden beneath the still lengthy hem of dresses. However, with the outbreak of World War I in 1914, hem lines rose. Boots became the footwear of choice, effectively hiding ankles from view. After the end of the war, the hem line continued its ascent, but boots were no longer long enough to hide the leg. Boots lost favor and shoe became the “in” item in footwear.²²

The American shoe industry until the 1920s focused on ready-made, functional shoes with only a few manufacturers producing dress shoes for special occasions. With the shoe now physically being seen, it became more of a fashionable item. Manufacturers began to produce novelty shoes which came in a variety of colors and styles.

Manufacturers soon discovered there were advantages and disadvantages to the novelty shoe market. Manufacturers lost a dependable market with the novelty shoe. There was significantly less loss when the product was a staple and did not change from year to year. They also lost the ability to produce massive amounts of items with the knowledge that those shoes would sell. What manufacturers gained

were frequent fashion changes. Novelty shoes quickly changed style, which encouraged women to purchase more shoes, more often.²³

The rapid change caused manufacturers to become increasingly protective and secretive about their new designs, refusing to release the designs six months before the shoe appeared on the market. Once the new styles became publicized they were often “hocked about and copied in the cheap lines.”²⁴ The rapid changes in styles created “seasons” in which different shoes were introduced. While seasons previously existed for fashion apparel, it was new for the footwear industry. The first seasons were summer and winter. However, the turnover increased and within ten years the seasons were expanded to include spring and fall. Only three years later, in 1923 the industry trade magazines reported an increase of the number of seasons to six.

With no discernable seasons, a high volume of production, and a quickly, ever-changing palette, it became very difficult to forecast shoe sales. The women’s shoe industry, already unstable throughout the 1920s, was hit hard by the 1929 stock market crash. Manufacturers involved in novelty shoes began to close.

As the Great Depression started and lasted through the end of 1930s, women’s shoe manufacturers that survived the initial impact slowly suffocated and never recovered. New York was the hardest hit as it “was the centre of American high-fashion footwear production”²⁵ and people needed basic, sturdy shoes, not novelty footwear. For manufacturers producing work shoes in the industry during the Depression, shoe sales remained slightly profitable and some manufacturers actually expanded in the market.²⁶

When Evins joined McGee's company, it was towards the end of the Depression. McGee Patterns had managed to survive the massive closings and by the time Evins came to work for the company, there were only two pattern makers in New York City. It was a very lucrative business. Evins worked his way up and eventually purchased half the business from McGee.²⁷

Evins quickly discovered the problem with the pattern business. He sketched designs for shoes and made them into patterns or lasts at McGee's. When manufacturers purchased the lasts and patterns, they also received the matching sketches. Once the lasts or patterns were sold, Evins no longer received any credit for the work. Evins as a designer was no longer entitled to any connection to the design or resulting shoe.²⁸

About the same time that Evins started working at McGee's, he met his first wife, Maida Heatter. Heatter also attended Pratt, but the two did not know each other through the school, rather they met in Miami, Florida. Heatter was walking along the boardwalk when a car pulled up beside her. The two gentlemen inside offered her a ride and she accepted. Evins was one of the men.²⁹

At Pratt, Heatter studied fashion illustration and was interested in creating a line of jewelry [Illustration 7]. Heatter was the daughter of Gabriel Heatter, a prominent radio personality known for his uplifting World War II commentary. The family split their time between New York and Miami.

Evins and Heatter eloped in May of 1940. The two married in Manassas, Virginia before informing their families. If there were any reservations to their marriage, it was not seen in the press. The *New York Times* announced that Heatter's

father was “completely but pleasantly surprised . . . but he’s a fine fellow and it’s all right with us.”³⁰

Heatter spent most of her time after the wedding in Miami while Evins remained in New York. The marriage lasted long enough to produce one daughter, Toni, before the couple divorced after the war. Heatter remarried in 1949 and went on to produce a series of successful dessert cookbooks.³¹

Between his marriage to Heatter in 1940 and his enlistment to the army in 1943, Evins changed his name. Levin was a very eastern European, Jewish name. Feeling that Levin was too ethnic, he dropped the “L” and added an “S,” turning “Levin” into “Evins.” He wanted to be more accessible to the public and felt that anglicizing his name would put him more in line with mainstream America.

Evins’ desire to anglicize his name came from the prejudice of the day. Starting in the 1870s, immigration to the United States changed. Instead of the steady incoming Irish Catholics, Eastern Europeans began to arrive. The new group consisted of Polish, “Slovaks, Czechs, Hungarians, Ukrainians, Russians, Croats, Lithuanians, Serbs, Slovenes, Bulgarians, Macedonians, Dalmatians, Armenians, Romanians, and Jews.”³² Most arrived in the United States very poor and took jobs working in mines and factories for low pay. They settled in pockets of neighborhoods, usually living in the poorest areas.

What concerned the already “established Americans” was the sheer number of new arrivals. In the United States the population increased “from 62.9 million in 1890 to 105.7 million in 1920.”³³ Eight million arrived from Eastern Europe and five million immigrated from Greece and Italy.

The prejudice previously aimed at Irish immigrants shifted to Eastern Europeans. The new arrivals were judged as the people even their own countries did not want. In 1902, Woodrow Wilson, ten years before becoming president, wrote, it was “as if the countries of the south of Europe were disburdening themselves of the more sordid and hapless elements of their population.”³⁴ Even within the American Jewish community reservations were voiced as the established population wanted no associations with what they considered odd looking immigrants with strange customs. Jewish publications also “expressed apprehension ‘lest America become Russianized if Russian Jews were permitted to come to America.’”³⁵

Increases in poor areas, labor issues, and extreme political views became associated with the immigrants and the United States government sought a way to curtail their increasing influence. In 1924, Congress passed the National Origins Quota System.³⁶ The act limited the number of immigrants allowed into the United States from eastern and southern Europe. The new policy overturned years of established immigrations to the United States and lead people to question exactly who was welcome in the country as “the upraised arm of the Statue of Liberty now seemed to warn, ‘Stay back – unless you’re British!’”³⁷ The law remained in effect until 1965.

To be Jewish and from Eastern Europe was to be the lowest of the low in America at the time Evins family immigrated in 1920. Evins disassociated himself with the other Eastern European Jewish immigrants by changing his name and telling people he was British. While Evins spent most of his early childhood in England, he was actually born in Lithuania – a fact he never revealed to the press and hardly

mentioned to his family. In interviews done as late as 1982 Evins names London as the origin of his birth.³⁸

Levin, now renamed Evins, enlisted in the army for World War II in 1943. He was thirty-six years old, above the age of the draft, but Evins felt it was his duty to serve his adopted home. His enlistment records list him as working in the railroad industry as a metal worker. He worked as a radio operator in the Army Signal Corps. Always fascinated with radios and how they worked, he saw his time in the army as an opportunity to explore that area of interest.³⁹

Not only did his time in the army give him a chance to explore his interest in radios, but it also gave him time to think about his work in the shoe pattern industry. He realized he “was really a ghost designer.”⁴⁰ He decided he wanted to go into making shoes. However, he needed to support his family. His father had passed away leaving him responsible for his mother and sister as well as his wife and daughter. The patternmaking business was steady and lucrative; to leave and venture out into shoe design was risky.⁴¹

World War II had also changed the landscape of the American fashion industry. In truth, the development of the industry started much earlier, but it was World War II that finally hoisted the system to its feet. France led the fashion world while the United States and Britain followed.

The French and American fashion industries approached the creation and recognition of fashion in two different manners. The French put an emphasis on couture and made the designer the star, while Americans allowed department stores

and manufacturers to be the tastemakers. In France, couture designers were hailed as celebrities and the wealthy elite flocked to them for the latest creations.⁴²

The United States had designers, Claire McCardell, Adrian, and Jean-Louis, to name a few, but they worked in the shadows. Department stores and manufacturers preferred to follow Paris than trust the design instincts of its native designers. The Great Depression and the film industry inadvertently prepped the American fashion industry for World War II.

With the Stock Market Crash in 1929, the wealth of the nation dried up. Money was tight and the majority of people could no longer afford basic necessities, let alone trips to Europe to buy the latest Parisian fashions. In addition, the United States government, attempting to bolster sales, placed import restrictions on fashions arriving from Paris. The disappearing French market forced American designers to begin to emerge from their obscurity.⁴³

The film industry in California also offered America some leverage in the fashion market. Movies offered an escape from the dismal reality of the Depression. Actors and actresses on screen were glamorous, as were the luxurious settings in which the films took place. Films introduced “new ideals of beauty that were closely connected to the lithe, sporting look.”⁴⁴ The idea combined with the active California lifestyle evolved into the basis of sportswear and became the signature American look in design. Movies became a mode of promoting the look and with wide attendance, took hold in the American public. Between the impact of the Great Depression and the film industry, the Paris strangle hold on the fashion industry was starting to slip.⁴⁵

When Germany invaded Poland in September of 1939, the world began to divide itself and began to prepare itself for another war. France, England, and the USSR quickly declared war on Germany and Italy. Industries shifted modes of production towards war time efforts and restrictions on materials began. By June of 1940, Germany had invaded France and taken control of Paris. With Germany occupying Paris, the international set no longer came to France to purchase expensive clothing. The designers were limited to selling to the black market and its occupiers, specifically the women associated with the Nazis.⁴⁶

With Paris cut off, the British and American fashion industries stood to gain the lead. Both England and the United States traditionally looked to Paris for fashion and either country had potential to replace Paris. England, however, was too close to the conflict and embedded in the war. Tight rationing and constant bombing left England simply trying to keep up with the war effort.

Not involved as early in the war, nor located as close to the continent as England, the United States was better off. The United States had two key locations capable of leading the fashion industry, California and New York. With the Hollywood connection, it would seem logical that California would be the heir apparent. California at the start of 1940 held a better position to promote the industry with the film and sportswear industries already established.

However, in the end it would prove to be New York, not California that would rule the American fashion industry. Located physically closer to Paris, New York served as the jumping off point for members of the fashion industry to travel abroad. New York contained more manufacturers than anywhere else in the country along

with multiple fashion publications including *Harper's Bazaar* and *Vogue*. Just before the start of World War II, California had the advantage, but New York managed to organize itself faster to take the lead in the industry.

New York owed much of its success to the New York City Mayor, Fiorello H. LaGuardia. Although Mayor LaGuardia lacked an interest in fashion, he understood the importance of the industry to the financial stability of the city. The Mayor was heavily involved in world politics and anticipated the war cutting off access to the latest fashions from Paris. He began to contact groups associated with the fashion industry to try to get a handle on the situation [Illustration 8].⁴⁷

Thanks to World War II, the European fashion industry by 1945 lay in ruins. The establishments that remained open during the war years faced a variety of challenges. Not only were clients scarce, but luxury goods were hard to acquire. Those that remained open also faced the choice of supplying their wares to opposing forces, potentially sullyng their post-war reputations.⁴⁸

European designers faced a number of challenges after the war ended. Supplies were still limited, the couture workforce remained depleted, and, in some cases, designers' images were tarnished. Ferragamo recalled the no-win situation of working in the industry during and after the war. When the Germans invaded Italy, he was questioned multiple times and was often accused of spying for the Americans. They pointed out Ferragamo lived in the United States for a few years, sold his wares to British and American clients, and once carried a US passport. Ferragamo's defense against the Germans was that he no longer carried a US passport, was in Italy to stay as it was his home, and he also sold shoes to Germans, Italians, and Russians.

He also pointed out he owned a store in Germany. At the war's end, like so many of his fashion industry contemporaries, he had the reverse situation, explaining why he collaborated with the Germans.⁴⁹

By the time the war ended the American fashion industry was officially on its feet. American designers' names now appeared in fashion magazines and were recognized in American homes. In the post-war atmosphere, France regained its lead at the forefront of fashion, but American fashion now had a firm foothold.

CHAPTER 2: EVINS, INC.: COMBINING CUSTOM WITH COMMERCIAL

Like the whole of the American fashion industry, Evins also felt like he was on firmer ground after World War II. He had made up his mind that after the war he wanted to pursue a career as a shoe designer. As his first order of business after leaving the army, he contacted Mr. George Miller, president of I. Miller, a high-end department store. The store held a reputation for producing and selling fine quality footwear [Illustration 9 and 10]. Evins knew Miller through his work at McGee Patterns. With I. Miller's considerable outreach, Evins felt he had a chance of succeeding in designing shoes on his own.

At the meeting, Miller offered him a job, but Evins had other ideas. He said to Miller, "George, I want to go into business. I want you to help me."⁵⁰ Miller readily agreed. They became equal business partners from the start with Evins putting up \$50,000 and Miller putting up \$50,000. Evins soon discovered running a shoe manufacturing business required more than \$100,000. To help raise funds, Evins sold off his side of McGee Patterns and applied for a GI loan made possible from his service during World War II. Miller matched Evins' contributions.

The final cost for starting the business came to around \$300,000. The massive expense came from purchasing the necessary machinery and the organizational needs of the new company. Evins wanted "a representative plant" in New York City and not "a cubbyhole"⁵¹ like so many other businesses occupied. He wanted a space to work and produce shoes on location. Miller agreed and a large, spacious workplace was acquired at 151 West Twenty-Sixth Street in the heart of the fashion district in New York City [Illustration 11]. Miller supplied more funds to Evins, under the

condition I. Miller hold the exclusive rights to sell the shoes.⁵² Evins would become the first shoe designer to have his name shown in conjunction with an American department store.⁵³

The company was officially founded in 1947 with all of the funding in place, the location settled, and family members coming on board to run different aspects of the business. It was a family business, built by the family and maintained by the family.⁵⁴ Lee, Evins' younger brother, left an oil venture to handle the business side of the company. Lee was known for being jovial and social. Francis, Evins' younger sister, joined the team working as the floor manager.⁵⁵ Francis was known as the rock and kept the family together.

Evins' family life at home began to grow. Evins met his second wife, Marilyn, by chance at his factory. Marilyn was friends with Evins' secretary for years without ever meeting him. She would regularly go and pick out shoes. One day she went into the factory office and ran into a handsome man. He asked her what she needed and then introduced himself as David Evins. After picking up her shoes, Marilyn then invited Evins to a party she was attending. Evins married Marilyn in 1954 and the couple welcomed a son, Mathew, in 1957.⁵⁶ Marilyn always influenced Evins and his work behind the scenes, entertaining guests and occasionally modeling shoes, she officially joined the Evins Shoes, Inc. team in 1975 [Illustration 12]. She continued to run her own public relations company started in the late 1960s prior to joining her husband's workforce.⁵⁷

The Evins business expanded as well, three traveling salesmen joined to help keep up with sales working under Lee.⁵⁸ By 1961, the factory staff reached around

thirty people. Evins employed one of the greatest collections of shoe craftsmen in the country. Most employees hailed from Italy and Sicily.⁵⁹ Women and African Americans also found equal employment opportunities at Evins Shoes, Inc. Despite the prejudice of the period, he had many ethnicities and both sexes working for him in the factory. “If you could make a shoe, he used you,” Mathew Evins, Evins’ son, said, “He looked at everybody as people.”⁶⁰

At the Twenty-Sixth Street factory, everyone knew each other. The factory had little turnover and many employees worked there for life. Kate Kent, Evins’ secretary kept Evins’ life organized and on track. Roz Gordan, the office manager, was the company taskmaster with a heart who gave a sense of family to the company. “Bea” answered the phones. The two longest standing employees were Pete Stradigaious, a Greek pattern maker, and Johnny Timpanelli, an Italian last maker; they were with the company from the beginning until the Evins factory in New York closed.

With little turn over, it became very difficult to get a job at Evins Shoes, Inc. There was an apprentice program in place with the last and the pattern makers, although there was nothing available in the design department. To break into the business at Evins you had to be very good.

Evins’ employees referred to him as “Mr. Dave.” There was a mutual respect for talent. He respected his workers and his workers respected him. He considered himself one of them and that’s how he liked it. At the Twenty-Sixth Street factory, his office had two doors, one into the factory and the other into the showroom. His

door was always open to his workers and there was a constant flow of artisans in and out of the office. Customers had to make an appointment.

The factory and showroom had a lively atmosphere. Once a month the workers held an informal dinner at the factory [Illustration 13]. Mixing work and food was a Continental tradition observed by workers in various industries. All of the workers and a few invited guests joined in the festivities. John Timpanelli, Oreste Cianci, and Tommy Terra, Evins workers, were all known for their ability to make shoes and their prowess in the kitchen [Illustration 14]. Al Smaldone, the packing room foreman, provided homemade wine his family made since the days of Prohibition [Illustration 15]. Cocktails and antipastos were served, while store buyers from I. Miller and Saks Fifth Avenue milled about discussing shoes and the shoemakers finished cooking the main course.⁶¹

Eventually, the workers dinners moved from the factory to homes and restaurants. The Evins, Inc. family regularly met at Ratnars', a restaurant near the Brooklyn Bridge. The dinners became an important work ritual, where only employees were allowed. Spouses, children, and those in the profession outside of Evins Shoes, Inc. were no longer permitted to attend. The functions stopped when the factory moved from Twenty-Sixth Street to Hudson Street [Illustration 16]. The larger Hudson Street factory increased factory output, but was far more unionized and lost some of the family atmosphere.

The move to Hudson Street changed more than just the social practices of the company. Previously, Evins expanded his shoe manufacturing by adding additional factories. The main factory located at Twenty-Sixth Street made most of the shoes,

but smaller New York satellite factories helped production and a venture in France handled specialty leathers and other materials. When the company moved to Hudson Street, it reorganized and converged under one location, closing the other factories.

Unlike the last and pattern makers, Evins never employed any design apprentices or even other designers. His process was a solitary one. The shoes produced at Evins Shoes, Inc. were ninety-nine percent designed by Evins himself. The closest person to collaborate with Evins at the factory was his sister, Francis. Being of the creative mind, Evins' workspace was cluttered and messy. His office had a big desk littered with swatch books and buckles. Francis knew where everything was and had a sense of where he was going with a design. She facilitated the design process.⁶²

Evins' design process started with seeing or thinking of something inspirational, "a swatch of fabric or a piece of wallpaper, any number of things."⁶³ Inspiration could and did strike anywhere. Roz Jacobs ran into Evins once in Macy's when she was picking up a snakeskin dress. He liked the material so much, he took it from her to make shoes.⁶⁴

After he found his inspiration, the sketching began. Evins drew on any piece of paper nearby, including sketch books, pages out of magazines, napkins, and notepads [Illustration 17, 18, and 19]. He drew all the details from the vamp (the upper front of the shoe) to the heel [Illustration 20]. All of the ornamentation was included as well as the closures so he could get the size relative to the material.

After sketching, Evins selected different swatches for the actual creation of the shoe. In his office, he chose a leather swatch off his desk, paired it with the

ornament, and selected the type of heel he desired [Illustration 21]. He stapled all of the swatch ideas to the sketch and chose the form, called a last, for the shoe. Then the sketch went to one of the patternmakers working for the company [Illustration 22].

Then, the tedious process of turning the sketch into a sample shoe began. At the start of the sample process only the right shoe was made. After the creation of the first sample, Evins examined it looking at how it draped and fit around the foot. Corrections were made and a new sample was created.

Helping to ensure the comfort and fit of the shoes was a fit model. The fit model worked full time in the factory. She wore the shoes around the floor, testing how they felt on her feet. Evins liked to see what the shoes looked like when the model walked. Only if the shoe passed the fit model did it continue to the next phase.

The fit process repeated ten to twenty times before Evins declared the shoe perfect. Then a final sample was created. Evins then viewed all of the completed sample shoes together to create the new season's collection. When selecting shoes for the new season's collection, Evins considered how many different styles he wanted and how they fit together visually. Shoes in a season worked around a theme, pulling inspiration from previous fashion styles like the 1920s or 1930s or materials. For example, Evins' 1962 Fall collection centered around fur [Illustration 23]. In the end, there were anywhere from thirty to forty shoes in a collection [Illustration 24].⁶⁵

The factory consisted of two main areas, the actual factory and the showroom. The factory section was noisy with machines and workmen creating new footwear. It looked like "a football field of shoes."⁶⁶ The showroom remained quieter, with various patrons and buyers from the department stores going in and out.⁶⁷

Evins built his business in two different areas. The first was his commercial line, made in the American tradition of ready-to-wear. The second part of the business consisted of custom shoes that reflected more of the French couture tradition, custom made shoes exclusively tailored for one person. He went into the shoe business with the intent to make a shoe as custom as it could be with the most reasonable price possible.

The commercial line shoes were mass produced footwear which were sold in up-scale specialty department stores across the United States. Clients of Nieman-Marcus, Saks Fifth Avenue, Bonwit Teller, I. Magnin, and I. Miller found Evins shoes readily available in the shoe salon departments within the stores. Much like today, women walked in, selected a shoe on display, and a clerk headed to the back of the storage area to find the right size and width. As Evins' shoes gained popularity, stores created their own David Evins' Salons for customers [Illustration 25].

Evins also produced a series of commercial line shoes associated with apparel designers. Evins was heavily involved with the fashion industry. He participated in various industry groups and events and chatted with designers all the time.⁶⁸ Evins was among the first to supply fashion designers with shoes for fashion shows and other events. He helped to shape the trend of fashion designers working with shoe designers, starting in the late 1950s. The trend did not fully take off until the late 1960s.⁶⁹ Evins described working with designers as “a labor of love,” because “some of them didn't have the money”⁷⁰ needed to purchase the shoes. Their inability to pay him did not bother Evins, if he enjoyed their work, he made the shoes.⁷¹ At the end of his career, Evins made shoes for practically everyone on Seventh Avenue.

Evins was not the first shoe designer to incorporate his work with apparel designers. Roger Vivier and Andre Perugia worked with apparel designers. Vivier was the first shoe designer to work directly with a clothing designer. His name appears on his shoes designed for Dior in 1955 [Illustration 26].

Andre Perugia, too, worked closely with apparel designers. Born in Italy, but primarily raised in France, Perugia's shoes drew the attention of designer Paul Poiret. After World War I, Poiret set Perugia up in a small shop in Paris and introduced him to his wealthy and famous clientele. Perugia also collaborated with Elsa Schiaparelli from 1930 to 1950. In 1937, he branched out designing not only under his own name, but also for Rayne, located in England, and I. Miller.⁷² Although Perugia worked with designers before Vivier, Vivier was the first to receive collaboration credits. Perugia worked along side Schiaparelli and Poiret, but his name did not appear in conjunction with their work [Illustration 27].⁷³

Evins worked with a variety of apparel designers. Most of the designers were American. Bill Blass, Geoffrey Beene, Jean Louis, Oscar de la Renta, and Mollie Parnis, to name a few, used Evins' shoes with their collections. Although, he worked with a few foreign designers like Dior, Evins' style of shoe fit better with the American look.

Evins' work with apparel designers is mostly associated with James Galanos [Illustration 28]. Galanos produced his first line for I. Magnin in 1952.⁷⁴ He designed clothes "for wealthy women over 30 who are blessed with good enough figures for high fashion."⁷⁵ His clients included Nancy Reagan, Marilyn Evins, Lyn Revson, and Betsy Bloomingdale, all of whom were or became ardent Evins fans.

Evins admitted that Galanos was his favorite apparel designer, largely because, “I started just about the same time he did.”⁷⁶ Evins began to work with Galanos after Galanos contacted him by phone. Evins was hesitant at first, but Marilyn loved Galanos’ work and encouraged him to look at the collection. Evins liked what he saw and returned Galanos’ call. As excited as Galanos was, he was also concerned. He wanted the shoes, but could not afford them. Evins told him, “You don’t have to pay me, someday you will.”⁷⁷ The conversation kicked off a working relationship that would last over thirty-five years [Illustration 29].

The Evins/Galanos collaboration existed largely over the telephone. Evins worked out of New York City, while Galanos designed in California. Often, Galanos called Evins and described the pieces under construction. Evins imagined what it looked like and the context of the garment before setting down to sketch possible shoes. Occasionally, Galanos sent a sketch of the garment or even a basic idea for the shoe to Evins’ factory. Galanos’s styling was easy and the shoes Evins made for Galanos “were simple and mostly pumps.”⁷⁸

James Galanos and Evins first partnered up for Galanos’ July 14, 1965 fashion show held in New York at the Sheraton-East. Marilyn Bender, a fashion writer for the *New York Times*, wrote Evins worked with Galanos to provide “shoes with low to medium heels and high-rising fronts and sides,” for Galanos’ day and evening-wear.⁷⁹ The partnership was a success and the two continued to work together. Just two years later, Evins created some of his most celebrated shoes for Galanos. The shoes incorporated metal details that appeared in Galanos’ fall collection. Shoes

adorned in brass buckles and metal rings echoed dresses, shirts, and skirts [Illustration 30].⁸⁰

Evins also worked with the other reigning top American designers. Norman Norell used Evins to make shoes for his collections [Illustration 31]. Norell, like Evins, took classes at Pratt Institute. He was firmly established as “Magnin’s leading domestic designer,”⁸¹ for which he created exclusive designs and was commonly referred to as the “dean of Seventh Avenue”⁸² by the 1960s.

Norell did not always use Evins’ shoes. Norell’s career started well before Evins’ began. In Norell’s early career, Bob, Inc. provided shoes for his fashions. Madame Bob was known for a modern baby doll style shoe and had “been turning out the same last to order for fifty years,”⁸³ since the original baby doll shoes in the 1920s. Norell switched over to Evins for footwear in the 1960s [Illustration 32].

The house of Norell continued to use Evins shoes after Norell’s death in 1972. Gustave Tassell who took over designing the House of Norell had a previous working relationship with Evins. Tassell, who until 1972 worked under his own label, used Evins shoes for his fashion shows and lines.

Both Galanos and Norell-Tassell apparel occupied the very upper edge of the market. The average Norell-Tassell dress sold for \$5,000 in the early 1970s. Due to the expense of his clothes, his audience remained small, around 500 women, but they were intensely “loyal and, in some cases, downright rabid.”⁸⁴ Galanos’ clients encompassed a slightly larger circle for around the same price.⁸⁵

Evins also developed a unique relationship with Hermès. Known for producing luxury leather goods ranging from luggage and handbags to saddles, the

Paris based company requested Evins to create a collection of men's shoes for their label.⁸⁶ Hermès traditionally never entered into licensing agreements. By the 1960s, they were producing shoes on their own, but were unhappy with the product. Jean Guerrand made a handshake agreement with Evins. Evins started making the shoes for them.⁸⁷

The collection was introduced at Bonwit Teller in the Hermès Boutique in September of 1967. An opening in Paris followed the New York presentation. The shoes were produced in five styles with heels, ranging from one to one and a half inches. Prices also varied according to materials, basic leather calf cost \$45 and higher quality alligator ran up to \$280 [Illustration 33].⁸⁸

The Hermès shoes were fully made in New York, with the exception of the sock lining. The shoes were sent to Hermès in Paris and they put in the sock lining which said "Made in Paris." All of the shoes went to Paris to receive their Paris sock lining, even those being sold in New York. The shoes intended to be sold in New York had a round trip, made in New York, sent to Paris and then sent back to New York.

Of all Evins' partnerships, Evins considered his relationships with Hermès one of the most meaningful. Evins worked with Hermès for over twenty years. The companies had shared values and passions. Hermès was, and remains, a family business. The whole project and partnership was kept very quiet with little fanfare. Only one article appeared announcing Evins making shoes for Hermès. Marilyn Bender wrote a small article for the *New York Times* when the first shoes were produced.⁸⁹ The partnership continued, but was not publicized. Evins became "part

of the Hermès – Guerrand family” and Guerrand later said that Evins “was one of my inspirations.”⁹⁰ Evins rarely spoke about Hermès, and when he did, he talked about the people, not the shoes.

Another one of Evins’ unusual relationships was with Daniel Green. Daniel Green was one of the finest slipper manufacturers in New York. The company made, and continues to make, boudoir and house slippers [Illustration 34]. The small manufacturer, located in the small, upstate town of Dolgeville, worked with Evins for more than thirty years and had a relationship much like that of Hermès. Evins designed shoes for the company up until his death in 1991.

Once a month, Evins had a driver take him up to work in the factory. There, Evins designed boudoir slippers ranging in style and ornament. They cost a customer around \$35-\$85, unless they were ornate and then the cost increased. Often the slippers he made there ended up in Broadway shows for which he was hired to make shoes. Designing slippers was a different outlet and he could make them as outrageous as he liked. Although he received a small royalty check in the mail, he did the work out of passion.⁹¹

While the shoes Evins designed for Galanos, Norell, Oscar de la Renta, Hermès, and Daniel Green were created especially for these designers, they were commercially created and intended for a wider audience than his custom shoes. Evins created his custom shoes for specific people. The shoe’s physical attributes not only fit the wearer’s needs, but the fit of the shoe itself was formed around a last of that person. The pair of shoes was intended for one specific person to wear.⁹²

There were three different types of custom shoes Evins made for his clients. Occasionally clients arrived with a very specific shoe in mind, a shoe to match a dress for an event and the client already knew what kind of heel, vamp, and ornament they wanted. Then there was the custom request, which Evins enjoyed a bit more because there was more artistic freedom involved. For custom requests, the client had a specific event or dress in mind, but was willing to let Evins create around what he thought was best. Last, there was custom artistic. Evins enjoyed making these the most, as they sprouted fully from his imagination with no limitations involved.

The combination of the custom shoes and the commercial line of shoes helped sustain the business. It was through the combination that Evins was able to attract and maintain a firm clientele. The commercial shoes made up eighty percent of the business and provided the financial support to run the company. The company spent only twenty percent of their time on special orders. The company never made money off the special orders, but the high powered clientele offered publicity.⁹³

CHAPTER 3: THE ORIGINAL CLIENT: EVINS COMMERCIAL SHOES AND PATRONS OF HIGH-END DEPARTMENT STORES

With Evins' agreement with I. Miller firmly in place, he set about creating women's footwear. The first pair of shoes Evins' created caused much more of a challenge than ones he would later produce. After the war, restrictions were still in place and Evins found it difficult to obtain lasts or certain leathers to make shoes. In addition, the equipment ordered from Boston had yet to arrive. It would, in fact, take almost a full year before it was delivered.⁹⁴

Creative designers in the footwear industry looked at the limitations as a challenge. Salvatore Ferragamo, located in Italy during the war, adopted a cork "wedgie" heel to deal with the absence of available steel in 1936. He was also inspired by translucent paper used to wrap chocolates to compensate for the lack of leather. He discovered that by twisting the material it was strong enough to withstand the stress caused by feet.⁹⁵

Evins, too, was forced to look for alternative materials for making shoes due to wartime restrictions. Evins located someone who could make cork clogs, bypassing the need for lasts and excess leather. Clogs are defined as shoes made out of a wooden base, the term was expanded in the 1970s to incorporate shoes with plastic soles provided they were ridged.⁹⁶ Then he found a supply of South American Alligator that the merchant was willing to part with at a deeply discounted price. South American Alligator as a material is often too stiff for shoes, but Evins found a way to work with the material. Evins discovered by using the alligator to cover the cork clogs, he could effectively disguise the cork and enhance the alligator.

In the end, I. Miller received around 100 pairs of the alligator clogs. The shoes sold for \$100 a pair, which was “very expensive for those days.”⁹⁷ Despite the steep price, the shoes sold out in no time. Evins realized they were “a smash hit.”⁹⁸ Women loved them.

Even with factories destroyed, material restrictions still in place, and sullied reputations; it did not take long for the French and Italian fashion industries to recover. The “New Look” introduced in 1947 by Christian Dior called for a new kind of shoe [Illustration 35]. Dior’s clothes, with their tight waist and full skirts ending at mid-calf, “drew attention to the feet and ankles.”⁹⁹ Before long, Italian shoe designers stepped in and created a high-heeled, strappy sandal to complete the look. However, the Italians were not the only ones with their fingers on the pulse of footwear fashion.

Just a year after opening shop, Evins created another type of shoe that complemented the New Look and used a new innovative technique. The “Shell” shoe was introduced as part of Evins’ 1948 collection. The pump featured a high heel which forced the foot up, before plunging it down into a low exposed vamp. The low vamp barely concealed the toes and exposed more of the foot along the sides. The heel, while lofty, offered firm support anchoring the wearer’s foot to the ground through a substantial base. The sides of the black suede shoe ease the eye downwards and then wrap low around the front of the foot in a “V” formation [Illustration 36]. The “Shell” pump was “low cut without pinching your toes.”¹⁰⁰ The shoes gained Evins a great deal of attention. By 1949, the “Shell” shoes earned him a spot on the

fashion map, appearing in *Vogue* and *Harper's Bazaar* and winning two coveted fashion awards.

The Coty Award, established in 1943, helped propel the American industry during World War II. Founded by François Spoturno, Coty, a cosmetic and perfume company that arrived in the United States from Paris after World War I. Service men returning home purchased expensive perfume and make-up for wives and girlfriends. Coty saw the untapped potential in the United States market and in 1922 established Coty, Inc. in New York. The company was hit hard by the Great Depression and World War II.¹⁰¹

In an effort to remain present in the public's mind, Grover Whalen, the chairman of the board, created the Coty Award. The award was established "to encourage American fashion designers during the war," and rose to become "arguably the world's most prestigious."¹⁰² The award began as part of LaGuardia's plan to assist with creating and crediting American designers. The Coty Award was only given to designers in the fashion industry currently working within the United States and was handed out annually until 1985.¹⁰³

The jury of the Coty Award consisted of newspaper and magazine editors who selected the award recipients.¹⁰⁴ The awards were given out once a year in three different categories. The women's wear award, called the Winnie, began at the award's inception. Men's wear remained unrecognized until 1968, when it finally received its own category. The Special Award started in 1949 encompassed shoe, fur, lingerie, sportswear, leather, and jewelry designers.¹⁰⁵

Evins received the first Special Award ever presented. No other shoe designer had yet to be recognized by Coty. Tony Owen also won a Special Award the same year, not for shoes, but for the design of separates, a new area in the fashion industry. Evins and Owen both received a silver plaque, while Trigere won the main award of the night in the form of a bronze statue. The evening was held at the Metropolitan Club and ended with a fashion show displaying the recipients' award winning looks.¹⁰⁶

The same year, Evins was among four designers to receive the twelfth annual Neiman-Marcus Award. The awards were started in 1938 by Stanley Marcus, executive vice president of Neiman-Marcus, an upscale department store. The award was created to give to "those who have rendered 'distinguished service in the field of fashion.'"¹⁰⁷ Award winners span the entirety of the fashion world from designers to grand couturiers, fashionistas to movie stars.

Evins received the prize as his "original thinking has greatly influenced the shoe fashion of this century."¹⁰⁸ Evins later said that he received the award more for achievement in technology than design.¹⁰⁹ The technology in the design is illustrated in one of the first patents awarded to Evins in 1948 [Illustration 37]. The design allowed for more of the toes of the foot to be shown than ever before.

The other designers were Jacques Fath, Alice Cadolle of France, and Merry Hull. The award was presented by Marcus. Unlike the Coty Award, Evins was not the first shoe designer to win the Neiman-Marcus Award. Ferragamo preceded Evins by eleven years winning the award in 1938. However, Evins was the first American shoe designer to collect the honor.¹¹⁰

With the honors of the two most noted fashion awards Evins won the attention of fashion publications. Evins' shell shoes first appeared in the February 1949 issue of *Vogue* with little fanfare. The first substantial mention of Evins and his shoes appears a year later in the February 1, 1950 *Vogue* article, "1950 Designs by 22 Winners of the American Fashion Critics Awards 1943-1949."

While it may seem strange for department stores to be handing out prestigious awards and going into business with shoe designers, America had a deep history with the stores. In America, department stores and manufacturers rose to power in the late nineteenth century. They developed into "powerful interpreters of what it meant to be fashionable"¹¹¹ and dictated to the country the latest trends and styles.

In the United States, the trend toward mass produced clothing started integrating itself with the middle class by the twentieth century. The upper class continued to purchase custom made garments, separating their status from the middle class. The rich elected to wear couture from France. Affluent Americans who regularly traveled to Europe made sure to stop in Paris to acquire the latest couture fashions.¹¹²

Manufacturers quickly set up a process for copying European fashions. The process was so efficient that Paul Poiret, an early twentieth-century fashion designer, lamented when he saw "how quickly his styles were copied by American manufacturers without payment of royalties."¹¹³ With the wealthy clothed directly from Paris, designers copying the latest designs from Paris into ready-to-wear creations were initially clothing the middle class.

Department stores focused in on diverse clientele. Originally the department store, full of its mass produced ready-to-wear clothing, caught the attention of the middle-class. As stores developed, they began to specialize in different areas and extend their reach. Wealthy women discovered they could acquire the latest modes from Paris designed to their specifications within the United States. Luxury and specialty stores tapped into the upper end of the market. Henri Bendel, Neiman-Marcus, Bergdorf Goodman, I. Magnin & Company, Altman's, I. Miller, Saks Fifth Avenue, and Halls, just to name a few, rose to become "the department stores of the rich."¹¹⁴ The specialty stores offered "elegant quarters, elegant merchandise, elegant prices" to "customers aspiring to elegance."¹¹⁵ Inside these stores it was common to "see a Saudi princess pick out \$30,000 worth of dresses in a few hours, a Texas oilman purchase three mink coats, – one for his wife, one for his daughter, and one for his mistress – or a shabbily dressed woman peel a hundred bill of a large roll of 100s to buy a Picasso etching."¹¹⁶ As a common rule, the customer who had to ask the price should not be shopping there. High-end, specialty stores exist for those who want, not for those who need.

American designers in the early twentieth century were nameless. American designers copied forms from Paris and the fashion mode were being dictated by department stores.¹¹⁷ Department stores' names appeared on the label of a garment, not the designer's. Bergdorf Goodman, for example, kept designers on staff to create custom garments for rich clients. These designers never received any credit for their work, rather the label sewn into all the garments held the stores name, never the designer who created the outfit. Instead, the designer was given a number. The

number revealed where the designer stood with the department store. The head designer was distinguished by the number one, with the other designers falling into line behind them.¹¹⁸

To keep their captive audience, department stores encouraged the Paris mystique. Department store buyers were responsible for purchasing the latest goods for the store. The buyer sent to Paris by department stores was considered “the ‘queen’ among the ‘queens of retailing.’”¹¹⁹ To be a buyer was to be celebrated by the press, one’s peers, and the population at large. The mystique surrounding the buyer was so immense that Anna Robertson’s 1915 trip to Paris was captured on film. It was the twenty-sixth trip for the Namm’s department store millinery buyer. The film crew followed her around as she purchased items at stores and worked at the international office.¹²⁰

Department stores quickly placed advertisements in newspapers and fashion magazines when new fashions from Paris arrived and offered spectacular fashion shows displaying the new clothing. The fashion show was another Paris import. Paris introduced the method of using live models to display clothing and department stores quickly adopted the practice to lure customers in to see the latest arrivals. The trend was introduced around the turn of the century, and became a fixed marketing plan by 1910.

The fashion shows centered around themes. Themes created a spectacle to help draw curious patrons into the stores. The initial French themes helped tie the American public’s association with the fashions to Paris. One of Gimbel’s earliest fashion shows presented a Monte Carlo theme, complete with a casino and gardens.

Wanamaker's countered with a Napoleon and Josephine theme, which ended with a full scale coronation reenactment.

Edna Woolman Chase, editor in chief of *Vogue* from 1914-1952, organized one of the first American fashion shows shortly after World War I broke out and she noticed American manufacturers "were quite a bit fearful of relying on their own talent. In those days even if a house did do some designing on its own, it often used to pretend that it was an imported model, so great was the cachet of a French label."¹²¹ The fashion show still reflected the American manufacturer's mind set, as the collections presented were identified only with department stores. "Bergdorf Goodman, Bendel, Tappe, Stein and Blaine, Jaeckel, Gunther"¹²² and others received the credit for the creations, effectively locking American design further with department stores.

To win the hearts, and feet of the elite public, Evins needed to expand his reach. Under the original contract with I. Miller, Evins found himself unable to branch out to other department stores on the east coast. He started to look to the west coast to expand the business. He decided to focus on Neiman-Marcus and I. Magnin & Company.

Neiman-Marcus, the Texas based department store was, and remains to this day, known for selling luxury items and infamous for its outrageous Christmas catalogue. The Christmas catalogue captured the ultimate in exclusive, luxury items. Previous Christmas items included "his and her genuine Greek volcanic craters exported legally from Greece, \$5,000; a silverplated 'mouse ranch' with pet mice,

\$3,500; a silver 'gravy train' designed to chug around the dinner table delivering gravy, salt, and pepper, condiments, sugar, and lemon.”¹²³

Nieman-Marcus established a firm reputation for their ability to please customers. The company believed that “if we can please the 5% of our customers who are the most discriminating, we will never have any difficulty in satisfying the other 95% who are less critical.”¹²⁴ The store was known to go to great lengths to please customers. After discovering that the Railway Express refused to transport livestock, the store chauffeured a pair of ducks to a customer who had ordered them.

Nieman-Marcus managed to sell to more than just the upper end of the market. The store experienced a sharp increase in sales to “the less well-to-do, family-budgeted group”¹²⁵ in the post-war climate. The store began attracting the new buyer through advertisements in newspapers. The advertisements announced not just the \$50,000 sable coats available for purchase, but also \$50 dresses. The idea behind the marketing strategy being, some women “deliberately choose to buy their \$50 dresses from the store that sells \$50,000 sable coats. A little bit of the luster of the sable rubs off on the label of every \$50 dress.”¹²⁶ Stanley Marcus added, “Obviously there is a thin market for \$50,000 furs . . .”¹²⁷

Evins approached Stanley Marcus with his shoes [Illustration 38]. The two hit it off and Evins referred to Marcus as his first friend within the footwear industry. When Evins first presented his shoes to him, Marcus thought they looked marvelous. Evins told Marcus of his concerns, he knew he had a great product but was unsure how to proceed. He asked Marcus, “But how do you merchandise it?” Marcus replied, ‘I’ll tell you what to do. We’ll buy some shoes, but we want you to make a

personal appearance, so that the public will know that there's a living person behind the product. It's not a corporate name."¹²⁸

Evins' image became synonymous with his shoes. He wore cravats and clothing from Saville Row [Illustration 39]. He smoked cigarettes with a cigarette holder, an image so associated with him, it became part of the Evins emblem on press packets and stationery [Illustration 40].¹²⁹ He was a "designer who was sensitive, articulate, and attractive"¹³⁰ and his personal appearances tied his persona to his shoes.

For all the pomp and circumstance surrounding Evins, he was quite shy. Always much more at home when dealing with the business side of shoes or working with people individually. He was not fond of big social events and avoided them when possible. He preferred working behind the scenes.

Even though he enjoyed the people he met at his special appearances for the department stores and learning what they had to say, he did not look forward to the experience. The best example of Evins' reserved personality can be seen from an incident at a personal appearance at Nieman-Marcus. Once at the Dallas store, with women lined up around the block to see the shoe designer, the staff alerted Stanley Marcus that Evins was nowhere to be found. Marcus, knowing Evins, went to the stockroom and found him going over the latest shoe shipment. When Marcus told Evins to greet his public, Evins balked. Facing an increasingly restless audience and a hesitant shoe designer, Marcus marched to another section of the store, picked up an elephant gun, marched back, and told Evins either he would go out and greet his

public or Marcus would shoot him. Evidently Evins believed him, as he went out and made his appearance.¹³¹

It was Marilyn Evins who enjoyed the social scene. From the start of their marriage, she was regularly featured in the style and society columns. She frequently made the Best Dressed List from 1965 through 1980, adding to her husband's professional image [Illustration 41]

After starting work with Neiman-Marcus, Evins branched out to I. Magnin & Company. I. Magnin & Company was a California based department store started by Isaac and Mary Magnin. I. Magnin led fashion on the west coast and had an incredibly small, but loyal following. Jack Miles, the owner of the company in the 1970s, reported that the number of store patrons exceeded 500 people.¹³² The store focused in high-end goods whose customer base was the sophisticated woman who was "able to buy what she wanted" and "didn't want to look like everyone else."¹³³

I. Magnin, located in Southern California, boasted a high number of Hollywood clientele. Hollywood starlets regularly strode through the department store's salons. The stars felt comfortable in purchasing their wardrobe at Magnin's. They felt confident that they would be seen wearing an original dress that no one else had for an event.¹³⁴

Mary Ann Magnin, one of the store's founders, not only wanted to carry only the best products, but to be the only one able to provide certain items. Part of the appeal with I. Magnin was the exclusivity of the designers. Designers either signed long-term exclusive contracts with I. Magnin, giving the store the advantage of being the only department store to showcase designs from Bill Blass, Lilly Cache, Yves St.

Laurent, Edith Head, and Helen Rose, to name a few, or they agreed to give I. Magnin “first ‘crack’ at any new merchandise. All other establishments could view the merchandise only after the Magnin buyers had been through . . .”¹³⁵ With sixty-one stores, I. Magnin allowed Evins to reach a larger portion of an exclusive audience.

I. Magnin’s set up made use of their upper-class reputation to attract middle-class and up-coming, potential customers. The store kept lines ranging from Rabiner to Kimberly to Don Sophisticates which were designed for children and young female adults. These fashion lines cost less and place the name I. Magnin in the buyer’s mind, the idea being just because a young woman could not afford a \$5,000 dress today, did not mean she would not be able to afford one five or ten years later. The lower end lines provided I. Magnin twenty-five percent of their business.

Like Nieman-Marcus, I. Magnin adopted the personal appearance technique for selling Evins shoes. Evins made regular pilgrimages to Southern California to present his latest collections to shoppers. I. Magnin advertisements announced the shoe man’s visits to the public [Illustration 42 and 43].

The personal appearance became the cornerstone of promoting Evins’ shoes. People eagerly lined up to see the designer. The system worked out well for Evins beyond just promoting his shoes. While doing the personal appearances he had the chance to meet “all types of people” and learned “more about their requirements and the need of customers as far as shoes are concerned.”¹³⁶

Part of the appeal of the personal appearances, beyond meeting Evins, was the ordering of “custom” shoes. “Special Order Shows” were held at the department

stores in the same manner as his “Seasonal Shows.” Clients speaking with Evins could request shoes in different materials, styles, and colors. An I. Miller advertisement announced, “you turn to Mr. Evins and say ‘Don’t you think it’s more me in peau de soie or baby lizard’ and if he thinks it is . . . well you can have it. Custom made for you.”¹³⁷ Women unable to attend the actual event sent in order forms with their requested specifications [Illustration 44 and 45].

After the initial arrangement, the department stores sent their buyers to Evins factory to select shoes for the stores. The buyer would go down to the factory showroom where they would spend a whole day looking at shoes. David Evins and Lee Evins attended and spread the samples out for selection. Buyers would purchase by category and heel height. They would discuss details, colors, leathers; it was a very personalized period. Evins was willing to work with the buyer if the buyer had a contribution. Buyers needed to make a profit on the shoes or they would not buy any, but it “wasn’t just about the numbers.”¹³⁸ Shoes did not look alike from department store to department store, the details on the shoes were different. Joseph Moore, a buyer for Nieman-Marcus when he first met Evins, recalled the process as “personalized, creative, and fun.”¹³⁹ Evins shoes all had a slightly different look and women who patronized different stores for different esthetics could find Evins shoes that better reflected their personal style.

Evins continued working with Nieman-Marcus, I. Miller, and I. Magnin as an independent entity until 1968, when Evins had an opportunity to expand his reach. In 1968, Genesco offered to buy Evins Shoes, Inc. and Evins sold it with conditions.¹⁴⁰ He retained artistic approval on all shoes produced under the Evins name and his

family remained involved in the business. Lee continued running the business end of the company while Francis stayed on managing the floor.¹⁴¹

Genesco was founded by James Jarman in 1924. Originally the company operated as the Jarman Shoe Company. The company went public in 1939 and Jarman's son, now the president of the company, changed the name to General Shoe. The company began acquiring other shoe manufacturers at a rapid pace. The government began to crack down on monopolies in the 1950s which led to a hold on General Shoe's purchasing more companies for five years. Instead of waiting for another five years to expand the business, General Shoe reorganized itself and looked to other areas of the fashion industry, including apparel. In 1959 the company became Genesco.¹⁴²

Genesco changed previous limitations set by arrangements with department stores for Evins Shoes, Inc. When Genesco came into the picture Evins could make shoes for whomever they chose. He was no longer limited to I. Miller on the east and Nieman-Marcus and I. Magnin on the west. Under the new arrangement, Evins expanded his reach to Bonwit Teller and Saks Fifth Avenue.¹⁴³

While both stores communicated the image of high priced luxury items, the addition of sales at Saks was a considerable move forward. With the addition of Saks to Evins' roster, he now sold his shoes at the three big promoters of women's shoes: I. Magnin, Nieman-Marcus, and Saks. The shoe styles differed between the three, with Saks known as the most conservative compared to Nieman-Marcus. Evins became the number one or two resource in shoes for all three companies.¹⁴⁴

As per the arrangement with I. Miller, Evins' name appeared in one side of his shoes. As he expanded to other department stores, he kept the idea. Evins' name appeared in the left shoe and I. Magnin, Saks, Nieman-Marcus, I. Miller, or Bonwit Teller appeared in the right side [Illustration 46 and 47]. Thus, Evins gave himself credit for his work and allowed the department store to align their name with his product.

The department store continued its trend of influencing the public. Although after the war, the stranglehold on consumers lessened as designers gained more individual notoriety. A woman's role in American society also shifted. After two decades of needing to work, middle and upper-class American women welcomed the troops home and willingly locked themselves away from the world. The ideal post-war, White, middle-class woman was married, had children, and would never dream of working. She was immobile, often left in the suburbs while her husband worked in the city.

Even her clothing served to render her immobile. Dior's "New Look" with padded hips, cinched in waists, and full skirts forced buoyant with layers and layers of crinoline became the rage. Advances in technology from the war loaned themselves to the creation of stilettos. The use of a steel pin to support the heel of the foot allowed for shoes to topple to new heights.

The return to the cloistered woman in the late 1940s and 1950s was the idyllic model and far from reality. Not all families could afford the new American dream: the college educated, working man, the stay at home wife, and two kids complete with picket fence. However, the post-war woman who shopped at the upper-class

specialized department store was one of the few able to afford the idealized lifestyle American women envisioned.

The upper class women shopping at the specialized department stores had a selection of shoes available to them. The only true American competitor against Evins was Levine. The Levine's were a husband and wife team. Both Evins and Levine were the only American shoe designers to work notably under their names. While both produced high quality, fashionable shoes and targeted the same upper class customer, there were noticeable differences between the two companies. Levine wanted to create a shoe so fashion forward women would look over the price tag and jump from customer to connoisseur of design. Evins created shoes with a more classical approach. His shoes were still fashionable, but with the ability to move. Beth Levine shoes were far more fashion forward than Evins [Illustration 48].¹⁴⁵

Foreign competitors included Ferragamo and Delman. The two imports held the same target audience as Evins and Levine. However, neither shoe company made shoes as fashion forward as the two American firms. Although Ferragamo's clients were firmly established by the time Evins entered the picture, Evins' shoes were considered more fashionable. Ferragamo's shoes kept the reputation for comfort [Illustration 49].

Delman's shoes were also more traditional in style [Illustration 50]. Delman became associated with Evins. The two manufacturers held a mutual respect and Evins' external factory outside New York City produced a number of shoes for Delman. Evins even designed shoes on occasion for Delman which lead to him making shoes for Queen Elizabeth II of England.¹⁴⁶

Evins managed to balance design with quality and comfort. The line is very tricky to accomplish and harder still to maintain. Evins work was “not cutting edge. The mantra was quality and taste, not high fashion per se.”¹⁴⁷ Evins created collections six times a year for nearly fifty years. His biggest asset was his consistency in classic design and fit.

Evins’ wanted to make the best shoes possible for the most reasonable price. His shoes were “not cheap, not outlandish in price. You could buy them on a working girl’s salary.”¹⁴⁸ His first shoes might have cost \$100 a pair, but after the machinery arrived and a production line was established, the shoes became available for around \$30 a pair. They were still expensive, but more reasonable in price. On sale a pair of Evins shoes went for even less, \$15 a pair or even \$5 on clearance [Illustration 51 and 52].

With Evins commercial line firmly established in high-end, specialty department stores; upper-class women had easy access to his product. His shoes appeared on the east and west coast, at I. Miller, I. Magnin, Bonwit Teller, and other stores. The commercial line provided Evins with a steady income and became the base of his business.

However, Evins’ shoes were not the only high-quality shoes made in the United States and sold in the high-end, specialty department stores. To stand out from competitors and garner attention, Evins employed a more traditional technique. In the Paris tradition of couture, Evins set his product apart by creating custom footwear for First Ladies, film stars, and the high-powered jet-set.

**CHAPTER 4:
THE BEAUTIFUL PEOPLE: CUSTOM EVINS FOR FILM STARS, FIRST
LADIES, AND THE JET-SET**

On a clear January evening, Nancy Reagan stepped out of a limousine assisted by her husband Ronald Reagan, the newly sworn in President of the United States of America, and walked into one of the inaugural balls held in their honor. Nancy Reagan wore a dress by James Galanos and shoes by David Evins.

Nancy Reagan's 1981 Inaugural shoes were custom designed by Evins to match her dress. Covered in white satin, the shoe squares across the front of the vamp, low enough to show the top of the foot, but high enough to conceal the toes. While the heels are high in a manner reminiscent of the 1960's, the heels lack the hourglass shape of the period and run straight in form. The toe of the shoe ends in a soft point. The shoes are decorated in a selection of crystals. The crystals form a fan on the vamp of the shoe. Evins' signature scrawls across the interior gold lining [Illustration 53 and 54].

Reagan was the quintessential custom client for Evins. She was a high-society maven who worked as a Hollywood actress before moving with her husband into politics. Film stars, First Ladies, and high-society created the three different social areas of with which Evins' custom shoes became associated.

Nancy Reagan became a customer of Evins through James Galanos. She was introduced to Galanos' work when she was an actress out in Hollywood. A popular, upscale store run by Amelia Gray carried his work.¹⁴⁹ Reagan was an instant fan of Galanos' work although "at five feet four inches" she was not "Galanos's physical ideal."¹⁵⁰ Reagan became Galanos' most important client.

Mrs. Reagan began the trend of wearing Galanos clothing to important functions early in her husband's career. In 1966, her husband was elected governor of California. For the California Inaugural Ball on January 5, Reagan wore a dress covered in rhinestone daises with one shoulder strap by Galanos [Illustration 55].

From the late 1940s through 1974, Evins made custom shoes for "the beautiful people." The phrase "the beautiful people", coined by *Women's Wear Daily*, consisted of the ultimate fashionable elite: wealthy socialites, political wives, and starlets. They often served as tastemakers, influencing the masses on what to wear, how to wear it, where to be seen and with whom to be seen. *Women's Wear Daily* and other publications regularly reported "the beautiful people's" activities.

Evins' custom shoes were different than the commercial line. He had the collection of shoes which the public saw, and then there were additional shoes for special orders. The special order shoes consisted of special clients' requests and his artistic shoes, the shoes that he liked, but did not fit into the collection. While Evins' reigned himself in for his commercial line, he allowed himself full artistic expression when working on couture shoes.

Clients who could afford to had true couturier shoes made. Evins liked the special orders because he liked working with different people on a personal level. There were no visits to the factory, and subsequently no special orders, unless he either knew the client or they came highly recommended. The average person could not walk in off the street and order custom shoes, even if they did have money.

For a custom pair of Evins' shoes, guests arrived at the factory and were greeted by Evins and his sister, Francis. Sometimes Lee Evins and an assistant

patternmaker were also present. The whole affair was intensely personal. He pulled various shoes off of shelves and placed them in front of the clients. It was “like shopping for frames”¹⁵¹ when one needs a new pair of glasses. Occasionally clients brought swatches of what color they were looking for or a dress they were planning on wearing. Evins always asked what the shoes were for, what event was the client attending? Was dancing involved? Mostly standing or sitting? An evening affair or a working day? Through the questions, Evins was able to anticipate the design and style of the shoes for the client. He rarely refused to design a specific pair of shoes, although he flatly refused to match a pair of shoes to a dress exactly.

A pair of custom Evins shoes was all about the personal touch from the design to the details. As a final personal touch, Evins included the client’s name in the left shoe. Instead of Evins repeating his own name or placing a department store name on the shoe’s insert, he chose to identify his product directly with his client. In embossed gold, square lettering spelling out the customer’s name, the shoes did not just belong to anyone; they belonged to only one specific person [Illustration 56].¹⁵²

Of all of Evins’ shoes, custom and commercial, he is most remembered for his Hollywood celebrity footwear. Audrey Hepburn, Judy Garland, Eva Gardner, Grace Kelly, and Marilyn Monroe all wore Evins’ shoes. They were seen wearing Evins on stage, on film, to a premiere, or just walking down the street.

From the very beginning of the film industry, studios used stars and fashion houses as publicity stunts. They wanted their actors and actresses to have “an international aura”¹⁵³ and to accomplish the task the studios sent stars to Paris. In Paris, the stars were encouraged to go on shopping trips to noted fashion houses. It

just so happened that photographers accompanied the stars wherever they happened to be, effectively capturing the image of the international, well dressed, high society star. It was all about “building a reputation.”¹⁵⁴ Pola Negri, Mary Picford, Louise Brooks, and Gloria Swanson regularly visited the capitol of the fashion industry and elite designers created garments especially for them. These trips came with a heavy price tag. Swanson managed to spend a quarter of a million dollars at Patou in 1925. The large, excessive bills did not bother the actresses and, in reality, did not bother the producers who footed the bill. The producers simply placed the bill under the advertising accounts, expecting the publicity to pay off, which it did in turn.¹⁵⁵

The number of people attending movies shows the wide influence movies had on the public. Before 1930, with the film industry just emerging from its cradle, “between 90 and 110 million people in the United States out of a total population of 117 million went to the movies every week.”¹⁵⁶ Although attendance numbers dropped to 60 million people seeing movies every week during the Depression, the number remains impressive. As people were faced with a constant dreary life, films offered a means of escape.

And escape they did, Hollywood films of the 1930s offered a spectacular array of glitter and romance. Movies provided an idealized life, a dream like fantasy where beautiful people wore beautiful clothing and lived in beautiful surroundings. The silver screen projected the image of luxury and wealth in a world that existed only on celluloid and for the rich elite. Unrealistic environments suddenly seemed tangible and the lower and middle classes flocked to attempt to capture the lifestyle.

Americans were not the only people going to the movies and liking what they saw. As soon as films played abroad, the demand for goods seen in movies became apparent. As early as 1912, foreign manufacturers saw the connection and began to import American goods they saw as connected to the film industry.

The connection between goods and movies was cemented by the creation of movie magazines. *Photoplay* and *Stardom* (which later evolved into *Seventeen*) promoted the young, lithe stars, showing them on and off set, wearing the latest fashions. Encouraged by movie magazines, the public had the ability to take a bit of the movies home, study them, and turn themselves into their favorite stars.¹⁵⁷

Evins was not the first shoe designer to work with Hollywood celebrities. Salvatore Ferragamo arrived in the United States in 1914 in New York and became the first shoe designer to the stars. After a brief and unpleasant work experience in shoe factories on the East Coast, he headed west to California. The teenaged Ferragamo settled in Santa Barbara and began making shoes with the help of his siblings. The motion picture industry was only beginning to emerge from its cradle and at the time was geographically split between Hollywood and Santa Barbara. Ferragamo began to attract stars as part of his clientele and they quickly incorporated him into the film industry, insisting studios hire him to make their shoes for on screen [Illustration 57]. When the industry officially moved to Hollywood, he followed. In 1927 he left and went back to Italy to expand his shoe factory.¹⁵⁸

When Evins arrived on the scene in California, no shoe designer had yet to replace Ferragamo. In fact many of Ferragamo's clients were so loyal they made routine trips to Italy for new shoes. Stars wore shoes made on the studio lots, on trips

to Europe, or purchased from the local swanky department stores like I. Magnin and Bullocks Wilshire. It was through the expensive, specialty department stores that Evins reached the Hollywood clientele. Evins' introduction to the film industry was through his personal appearances on the west coast for I. Magnin.¹⁵⁹

Stars had a different approach to shoes than the average American woman. A movie star's "taste level was completely different. And they didn't buy one pair. It would always be 15-20 pairs of shoes."¹⁶⁰ Ferragamo noted once that Greta Garbo arrived at his store in Italy and left with seventy pairs of shoes.¹⁶¹ For Evins' Hollywood clientele, he allowed himself free creative reign for his shoes more so than in any other area.

Evins' full creative force easily expresses itself through his shoes for Ava Gardner. Gardner was Evins' favorite actress client. He loved her passionate personality and fit her with shoes matching her persona. Most notable were the 1955 "Stop and Go" shoes Gardner was seen wearing around Hollywood. Inspired by Evins' wife Marilyn, the high heeled slides featured two colors, one shoe covered in vivid green satin and the other in bright red satin. A large, circular disc covered the vamp of each shoe. Rhinestones circle around a large center satin covered button on a larger disk of satin. A half bow peeks out of one side of the circle adding an extra sense of flair. The shoe's form offers an escape from the pointed heel and toe prevalent to the period. The sandal's toe squares off, balancing perfectly against the square of the back of the shoe. Even the heel defies the accepted form of the day. Not lofty in height, but more in a medium range, the heel takes on a rectangle shape sitting closer to the arch of the foot than directly underneath the heel of the foot

[Illustration 58]. The insole lining flashed its metallic coloring when the wearer walked. They fit Gardner's personality perfectly and the shoes became synonymous with the starlet.¹⁶²

Stars often started purchasing Evins' shoes for themselves, but the movie industry quickly integrated him into making shoes for films. Usually for films, shoes were purchased in bulk from manufacturers or were made in the costume shops of the movie studios. Western Costume, one of the oldest established costume rental facilities in Hollywood, kept shoemakers and cobblers on staff [Illustration 59]. Lasts of stars were kept on hand to create footwear whenever needed.¹⁶³

Film work was a double edged sword. Evins did not like the movie work as it was exceptionally difficult and time consuming. It was more than creating a single pair of shoes, it was making multiples and handling the repairs. At the same time, the difficulties made the work appealing. He liked creating for characters. He never read a script to design for a character, but he would speak with the actor or actress to get a sense for who he needed to design. He loved the creative challenge to give a sense of character from shoes.¹⁶⁴

Evins' shoes became incorporated into the essential film images that emerged in the twentieth century. After acquiring Evins to do her shoes off screen, Gardner brought him onboard to design her shoes on screen. In Gardner's 1954 movie *The Barefoot Contessa*, Evins made Gardner's shoes [Illustration 60]. In the famous scene when Gardner as Maria Vargas kicks off her shoes, the shoes are Evins'. Likewise in *The Seven Year Itch* (1955) starring Marilyn Monroe, the famous scene

where she stands over the grate with her skirt flying up, the shoes are also Evins' [Illustration 61].¹⁶⁵

Gardner was not the only star to have Evins make her shoes on screen and off, Judy Garland was another Evins' client. He designed shoes for most of Judy Garland's career from the 1950s onwards. He made all of the shoes for her TV show and quite a few for her movies. Garland appealed to Evins as "she knew how to sing and dress."¹⁶⁶ He loved talent, so he loved making her shoes. He loved to hear her sing. He had a great deal of respect and admiration for her.¹⁶⁷

For Evins, talent and smarts out trumped the prejudice of the day. As he ignored segregation inside his factory, he equally ignored it with his clients. Lena Horne, a jazz singer and actress of African-American, Native American, and Caucasian descent, became a well known client of Evins. While the average woman with Horne's heritage found herself turned away at the door to upscale department stores, Evins welcomed Horne into his factory and made custom shoes for her. He created a pair of coral colored sandals for her with paisleys outlined in sequins and pearls [Illustration 62].

More than Hollywood starlets and everyday shoppers greeted Evins at personal appearances. Once at an I. Miller special appearance, Mrs. Evins came in to see her husband. She noticed a gentleman sitting off to the side, but continued to walk through the hallway. He called out after her and said he had been waiting for two hours to see David Evins. The man was Cecil B. DeMille and he wanted Evins to do shoes for one of his period films.¹⁶⁸

Cecil B. DeMille started directing films in the early days of Hollywood. His directorial début was with *The Squaw Man* in 1913. His sweeping epics and casts of thousands drew attention to his work. Throughout the course of his career he created such masterpieces as *The Virginian* (1914), *Cleopatra* (1936), *Samson and Delilah* (1949), and two versions of *The Ten Commandments* (1923 and 1956) [Illustration 63]. When Evins arrived at the Hollywood scene, DeMille's career was nearing its end, but he was firmly established as one of the top directors.¹⁶⁹

Evins discovered he loved designing for period pieces. He was well versed in the history of shoes and loved to incorporate it into the work. It provided an additional challenge of making the shoes not only fit the characters, but also historically in line with the film. The shoes he made for period pieces may not have been constructed in the same manner of the time period, but they looked as though they came from the period. The shoes were always "spot on," but Evins always put a slight design twist in to make them his.¹⁷⁰

For Elizabeth Taylor's shoes in Joseph L. Mankiewicz's 1963 film *Cleopatra*, Evins created two different forms.¹⁷¹ The first pair was a pair of gold clogs. He created the gold satin clogs truly fit for not just any queen, but the Queen of the Nile. The shoe sits on a thick straight heel and a base of a narrow platform. The toe of the shoe rises slightly in an Arabian style. The vamp of the shoe is high, reaching the top of the foot. Beading and sequins cover the vamp of the shoe in a "V" formation. Silver sequins in a reverse pyramid gather around the top of the vamp. A series of interlocking loops in clear beads extend below the sequins. Gold brocade fabric covers the shoe with an imprint of scattered daisies [Illustration 64].

However for the second pair of shoes, Evins opted for a different style. Instead of another pair of clogs, he favored a pair of platform sandals. In this style a large wooden base forms to the base of the foot. The heel swoops strongly inward, pushing the bottom of the heel towards the arch of the foot while the back of heel's base hangs over negative space. The base's platform elevates the foot two inches off the ground and narrows slightly upwards at the toe. To hold the foot in place, a round tube of fabric painted gold lassos around the back of the heel, pinches together at the top of the foot, and splits off to the sides of the shoes. The tube secures itself to the side of the shoe with a small, gold, daisy tack pushed into the shoe. Black sparkling gem stones decorate the otherwise simple tan background. The stones, in two different sizes, scatter at random intervals [Illustration 65].

Taylor was not the only client to receive a pair of "Cleopatra" shoes. Evins created another pair of "Cleopatra" shoes for another client, Claudette Colbert also around 1963. Colbert was another one of Evins' regular customers and she played the Queen of the Nile in Cecil B DeMille's 1934 *Cleopatra*. The shoes are a theme Evins designed around Colbert, they are not the shoes worn in the actual film.¹⁷² Colbert's "Cleopatra" shoes were a subtle nod from Evins to one of his clients. As Evins worked on Taylor's "Cleopatra" shoes he saw an opportunity to acknowledge Colbert's achievements as the previous reigning Queen of the Nile.

Taking the same form of Taylor's platform sandals, Colbert's shoes differ in the decorations and over all effect. While the top half of the shoe is quite plain, the side of the shoe carries the majority of decoration. Multi-colored, round gems fill the tan background. Garnet, emerald, gold, white, amber, pink, amethyst, and sapphire

small plastic gems almost touch as they work their way around the exterior of the shoe. Towards the heel of the shoe, a section of gems forms a “C” shape pattern on both sides of the shoe. The “C” shape section consists of the same painted gold gems, the only section of the shoe not multi-colored [Illustration 66].¹⁷³

Colbert was not the only client whom Evins created a pair of shoes in honor of a film. In 1953, Audrey Hepburn signed on with Paramount to work on *Sabrina*, a film about a chauffeur’s daughter who journeys to Paris and comes back a new woman. Although the film’s costumes were to be designed by Edith Head, the head designer at Paramount, Hepburn persuaded the studio to allow her to pick out real Paris clothing. Originally it was understood that only a few dresses for specific scenes would be provided by a Paris couture designer. Hepburn had other plans and in the final cut of the film, all of the clothing worn by Hepburn, with the exception of the opening dress, was from Paris.¹⁷⁴ While the majority of the clothes arrived from Paris, the shoes came from Evins in New York.

Audrey Hepburn’s “Sabrina” shoes are another example of Evins referencing not only his own work, but that of his clients. While Evins made Hepburn’s shoes for the 1954 film, the “Sabrina” shoes Evins made for Hepburn were created later. The “Sabrina” shoes were made in 1964. The low heeled pump with a pointed toe follows in Evins’ tradition of understated, elegant shoes with a twist. The classic design of the black shoe offers a canvas to a gold brocade ribbon pattern. A wide ruffle of black satin set along the top edge of the shoe gives the otherwise straight forward pump an added air of elegance [Illustration 67].

It was not unusual for Evins to go one step further with a shoe associated with a star. After a few years of creating a shoe for a star, he created a new model with the same name. Years after creating the “Sabrina” shoe for Hepburn, he made a commercial line shoe under the same name. If anyone asked if the “Sabrina” shoe was the shoe worn by Audrey Hepburn in the movie, he’d say “close.” The shoe might be similar, but he’d tweak the design for the public. He trusted clients to connect the name of a shoe to a movie.

Evins did not always name a shoe directly for a famous client. Sometimes he created a shoe for a celebrity and later he created a similar shoe for the public with no associated name attached. Cher wore a pair of bejeweled mules created by Evins in 1963. The shoe sits on a simple, low, black wooden heel before sloping down into a rounded toe. The whole front of the foot is covered and the vamp extends to just below the ankle. The shoe exposes the heel of the foot and a narrow length of ribbon stabilizes the shoe by tying around the ankle. Beads fashioned in a square formation in black, white, red, green, and gold cover the fabric of the shoe [Illustration 68].

In 1966, Evins created two more mules with James Galanos in the same form. The shoes are just as decorated as Cher’s mules, but the coloring and materials differ. The 1966 mules take a lighter approach. Using sequins, beads and the occasional rhinestone, the shoes maintain their sparkle with an orange/silver combination on one pair and the other pair closer to the Cher color combination of black, white, red, and green [Illustration 69 and 70].

The “Stop and Go” shoe style had a similar fate. Although never named after their initial wearer, they were always associated with Gardner. Introduced early in

Evins' career as a shoe designer, the legacy attached to them and the elegance of the design kept the shoes in production until the end of his career.¹⁷⁵

All of Evins movie star clients gave him publicity, but none as much as Grace Kelly. The Philadelphia born actress began her film career in *Mogambo* in 1952. Her talents drew the attention of Alfred Hitchcock who cast her in three of his films. After filming *Dial M for Murder* (1954), the first film, he trusted his young lead's taste in clothing. She later admitted, "I had his confidence as far as wardrobe was concerned. He gave me a great deal of liberty in what I would wear in the next two pictures."¹⁷⁶ And what Kelly liked to wear included Evins shoes.

Kelly became well acquainted with Evins during her time as a film star in Hollywood in the early 1950s. Like other stars, she began to use his footwear on and off screen. Evins created Kelly's twisted pearl sandals for Alfred Hitchcock's *To Catch a Thief* (1955). Kelly's sandals sit on a high tapered heel. Luminescent pearl colored snakeskin covers the thin base of the shoe and heel. Strands of small, white pearls kept the shoe on the foot. A double strand of pearls wraps around the heel, knotting on the exterior side of the foot. Four strands cover the toes also gathered in a knot on the left side of the toes [Illustration 71].

The shoes help convey to the viewer of the film a piece of the heroine's personality. By using pearls, traditionally a symbol of wealth and class, Evins elevated Kelly to a place of refinement. However, by twisting and knotting the strands off to the side, he not only adds a literal twist to the design of the shoe, but also to her character. He shows the audience the straight forward woman on screen

has additional twists to her personality. There is more to her than their initial perception.

Kelly became known as “the ultimate symbol of the independent, successful woman.”¹⁷⁷ Her success in films thrust her into the spotlight and she appeared in magazines and newspapers. Although Kelly was not known for spending outrageous sums of money on clothes, she was always careful to appear stylish, but not trendy. Women wanted to imitate Kelly’s style and sophistication.¹⁷⁸

Kelly’s image and life shifted when she announced her engagement to Prince Rainer of Monaco. She revealed her intentions to leave the film industry and move to her husband’s country. As news spread across the country of the actress’s fairytale wedding, the speculation about Kelly’s wedding ensemble began.¹⁷⁹

Kelly’s trousseau was well documented in publications [Illustration 72]. *The Philadelphia Inquirer* made a complete report of her new wardrobe as her ship sailed to Monaco. Her trousseau collection ranged from Galanos evening gowns to Claire McCardell bathing suits. For shoes, Kelly placed an order of no less than thirty pairs with Evins.¹⁸⁰

Unlike Kelly’s trousseau, the wedding details were kept under lock and key. For Kelly’s wedding, she selected Helen Rose, the head costume designer at Metro-Goldwyn-Mayer, the film studio, to design the dress and Evins to create the shoes [Illustration 73]. The wedding ensemble was coordinated in Hollywood under strict secrecy. Rose created the dress from antique lace and sent a small section of material to Evins for the shoes. Unfortunately, the material ripped while being stretched over

the last and Mrs. Evins made an emergency trip to the fashion district in New York to find a suitable, but costly replacement.¹⁸¹

The wedding shoes consist of a white background covered in antique lace in an outlined flower motif. A beaded rosette provides the only decoration on the simple lace pump. The rosette, situated on the front of the vamp consists of a cluster of white seed pearls followed by an extension of clear glass beads. A series of starburst rows of white seed pearls complete the rosette. The heels tops out at two and a half inches, the standard heel size of the day.¹⁸² The heel width remains supportive in a refined manner, taking neither a chunky or stiletto form. The vamp of the shoe covers the entire front of the foot [Illustration 74]. The interior of the left shoe hides a penny, placed there by Evins at the request of the bride for good luck [Illustration 75]. The shoes made appearances in both the civil ceremony and the cathedral wedding [Illustration 76 and 77].

Kelly's wedding shoes retain the graceful, classical design, but the shoes are far more reserved than the twisted pearl sandals Evins previously created for her. Evins' shoes partially show the transformation of Kelly as an independent actress to a Princess. The more reserved shoes display the new life Kelly entered.

Evins' wedding shoes for Kelly made headlines. The shoes were the first piece of Kelly's wedding day wardrobe announced to the press. The *Bulletin*, a newspaper in Philadelphia, released the news that Kelly selected Evins to design her shoes and details about the shoes. Pictures of Evins personally delivering the shoes to Kelly in New York as she made last minute preparations ran in papers across the United States [Illustration 78].¹⁸³

Not all of the shoes Evins created were for women. Men's shoes appear in Evins' custom repertoire for actors and a handful of prestigious men. While he never officially produced a commercial men's line under his name, he made a select number custom shoes for men. Fred Astaire, Gene Kelly, Cary Grant, and Sammy Davis, Jr. all wore custom Evins.

Cary Grant spent hours talking to Evins about style and fashion. He was very particular about his footwear and the footwear of his wives and girlfriends. Grant favored Evins' classic styling.¹⁸⁴ He saw that each of his love interests, from girlfriends to wives, was properly shod in "low-heeled models with grosgrain bows,"¹⁸⁵ Grant's personal style favorite.

Men who danced particularly liked Evins shoes. Fred Astaire never danced in dance shoes, preferring street shoes as they offered more support with flexibility. Astaire favored Evins custom shoes. Gene Kelly also danced in Evins shoes. When Kelly tap danced, he tapped in regular street shoes with out the metal taps attached. His foot was so strong he did not need the metal clip to make the tapping noise.¹⁸⁶

With dancing movie stars shod in Evins, Broadway put the shoe designer to work in New York. Evins repertoire expanded to include musicals and plays. Mary Martin danced and sang on stage in his shoes and all of the Roger and Hammerstein footwear were created by Evins.¹⁸⁷ Dancers went through shoes constantly, and the Evins factory always held racks of shoes waiting to be repaired or replaced. While the shows' stars expected custom shoes, the chorus members were more likely to receive shoes from the mass produced line. For Broadway's "No, No, Nanette" Evins took shoes directly from his 1971 spring collection [Illustration 80]. "The two-tone

ghillies, strap pumps and T-straps”¹⁸⁸ fit perfectly with the “Roaring Twenties” era of the musical.

Evins’ influence in New York extended off the stage. High society women were also drawn to Evins’ shoes. The custom shoes Evins created for the high society women were more conservative than the shoes he made for famous film stars and Broadway dancers. Too flashy translated into too trashy for their images, so the shoes Evins created were more reserved to appeal to their needs.

Not that the shoes did not have a twist of interest in the design. The pair of heels designed for the Duchess of Windsor show Evins’ ability to twist classic with modern to create a striking and appropriate pair of shoes for a high society woman. The shoe’s basic form remains stunningly classic. The heel, while tall, provides a sturdy support with an inch base at the bottom of the reverse wedge shape. The vamp rises to a modest point on the foot and the oval toe offers a traditional figure for the front. The materials used to decorate the shoes provide the character for the footwear. Black patent leather covers the heel and toe area of the shoe. The shoe’s wow factor comes in with Evins’ use of leopard print horsehair. The print covers the back of the heel, the sides of the shoe, before wrapping itself in the narrowest strip above the oval toe [Illustration 81].

A version of the shoe became available to the public in Evins’ 1970 collection. The shoe was even more conservative, lacking the leopard print horsehair [Illustration 82]. Although Evins’ never advertised the connection between the 1970 shoe and the shoes for the Duchess of Windsor, women interested in following the Duchess’ style only needed to see a photograph of the woman and a stroll through the

salons to make the connection. In Eugenia Sheppard's article "Soft Shoe Act" the names of Lyn Revson, of Revlon Cosmetics, and Lily Auchincloss appear connected with the shoes complete with a picture of Marilyn Evins wearing the pair in question [Illustration 83].¹⁸⁹ Although not movie stars, these women were high profile and known for their sense of style.

What the average high-end department store client lacked that the high-society jet-set woman had was connections. Money alone did not buy entry to Evins' workshop and into a pair of custom Evins. Most of the women who had custom Evins were highly tied in with the fashion community, New York social life, and politics. High society clients like Mrs. Marjorie Merriweather Post, the Duchess of Windsor, Babe Paley, and Diana Vreeland purchased custom Evins shoes.

The high society woman during the second half of the twentieth century shifted. The 400 of New York saw the end of their reign and in their place was "a high society that anyone could enter (certified WASPhood is no longer the only key to the kingdom)."¹⁹⁰ The typical high society woman had access to a world of money, power, and connections with the addition of the ability to attract and maintain a level of publicity.

The jet-set of the 1950s, 1960s, and 1970s were notorious for their comings and goings. Most spent different seasons in different areas. Vacation homes were acquired for summer and winter, avoiding the worst seasons to be in the city. Mrs. Post divided her time between her three homes and traveling in the 1950s and 1960s. She spent summers in the Adirondacks, fall and spring in Washington, DC, and winters in Palm Beach.¹⁹¹

Yachts served as a popular mode of travel and adventure. The Paley's exploits were regularly captured in the society section of the paper as they traveled across Europe where they stayed in castles and traveled on yachts.¹⁹² Lyn Revson's yacht travels were also well documented, including her wardrobe for which she favored David Evins "wedgies in all colors" for the daytime and "black satin loafers with gold chains"¹⁹³ for night [Illustration 84].

For the social season, the elite gathered in New York. The New York social season ran in the fall, with a parade of balls, parties, and other social activities. High society women sat on boards and worked on social functions ranging from groups organized for curing cancer to illiteracy. These activities provided media exposure.

In addition, high society women had strong ties to various fashion publications. *Vogue* and *Harper's Bazaar* "traditionally put post-debutantes on their mastheads"¹⁹⁴ with the idea that these women were naturally bred with better taste and connections which worked to the magazines' benefit. Despite the limited pay which the women received, they found other benefits. Babe Paley worked as a fashion editor at *Vogue*, starting in 1939 after divorcing her first husband. *Vogue* gave her access to the latest fashions, social connections, and an income, however minimal.¹⁹⁵ Diana Vreeland worked her way up to editor at *Harper's Bazaar* before transferring over to *Vogue*.

No matter what activity the elite were up to, newspapers and magazines made news of it. Reports of their travels, evening activities, dining habits, and hobbies earned column space written by Eugenia Sheppard and Marilyn Bender who

faithfully blended the world of fashion together with a dollop of gossip and intrigue of the elite.

Another elite group of women who regularly appear in the media and capture the public's eye are the First Ladies of the United States of America. Newspapers ran human-interest stories on the First Ladies of the White House. *The Washington Post* and *Times Herald* posted a series of articles called, "Mamie's Life with Ike" in the days leading up to the Eisenhower administration.¹⁹⁶ Television also played an important part of bringing the First Family into living rooms across the nation.

Although Washington, DC has a notorious reputation for being considerably behind in fashion trends, there is no doubt that First Ladies set a certain style. First Ladies have a long tradition of setting fashion trends. Dolley Madison, the fourth woman to hold the title of First Lady, had a passion for French fashion [Illustration 85]. Madison popularized turbans in bright colors decorated with long feathers. Her style set the trend for other American women of the time.¹⁹⁷

The role of First Lady comes with a sharp disadvantage as First Ladies have "to define themselves and their personal style within the strict confines of political acceptability."¹⁹⁸ Political acceptability often meant looking the part within a reasonable price and, in the twentieth century, using an American designer. Unlike her predecessor, Dolley Madison, Jacqueline Kennedy's love of French couture fashion earned her a reprimand during the 1960 election. The September issue of *Women's Wear Daily* reported, "Mrs. John F. Kennedy, wife of the Democratic presidential candidate, has been diplomatically told that for political expediency – 'no more Paris clothes, only American fashion.'"¹⁹⁹ The message read loud and clear,

Mrs. Kennedy needed to support American designers to aid her husband's progress to the White House. She acquiesced and from then on wore the designs of Oleg Cassini and other Americans throughout her husband's term in office [Illustration 86]. There were exceptions to the rule, once during a visit to France; Kennedy donned a Parisian made evening gown for a night out as a subtle nod to the couture fashion industry.²⁰⁰

A First Lady's wardrobe needed be functional as well as appropriate. While the role of First Lady varies according to who occupies the office, her schedule remains busy and she is constantly in the press. The twentieth-century First Lady's role encompassed more than behind-the-scenes work. A First Lady of the twentieth century was responsible for entertaining, philanthropy, and participating in political functions with her husband, including campaigning.²⁰¹

The shoes designed by Evins for First Ladies ranged for all functions, but newspaper articles focus more on the entertaining aspects when mentioning First Ladies' wardrobes. First Ladies' oldest established responsibility was serving as hostesses to numerous guests who visited the White House. Entertaining played a large part of being First Lady. Although the style and amount of entertaining varied greatly from administration to administration. The Eisenhower, Nixon, and Reagan administrations preferred formal entertaining while the Kennedy and Johnson administrations took a more laid back approach.

The Inaugural day celebrations kick off the start of the new President's term in office. Inaugural festivities start days before the actual event and include balls, parades, and the swearing in ceremony itself. The events, held in January, are long and required people to remain on their feet for lengths at a time. The Eisenhower

inaugural parade in 1952 lasted over five hours, the longest in American history. Mamie Eisenhower's feet must have hurt, as most would even in the most comfortable of shoes, as the newspaper reported, "she slipped off here [sic] shoes to rub her weary arches."²⁰²

As if a lengthy parade was not ambitious enough, it was followed by a series of inaugural balls. The President and First Lady traditionally make appearances at multiple balls. Nancy Reagan not only wore Evins shoes to her husband's first inaugural ball in 1981, but she also wore a new pair for the second. For Reagan's second inauguration, Nancy chose a dress by Galanos for the balls. The white gown covered in Austrian crystals took Galanos and his workers over 300 hours to complete. For Nancy's shoes a sample of the crystals were sent from Galanos' workshop to Evins in New York so the shoe designer could accurately match the dress.²⁰³ The heel received an added flourish as diamond rhinestones scattered across the back [Illustration 87].

Both times Evins created the shoes for the First Lady, he made more than one pair. The chief of protocol dictates that there are two pairs of shoes for the inaugural balls, both to be worn by the First Lady. One pair goes to the Smithsonian Institution for their collection in the American History Museum. The other pair can be retained by the First Lady for her personal collection.²⁰⁴

Other special events, like White House weddings and State dinners, brought attention to a First Lady's wardrobe. Lady Bird Johnson wore Evins shoes to her daughter's wedding. Evins designed the satin shoes to match the aquamarine and gold dress designed by Adele Simpson.²⁰⁵ Her daughter, Luci Johnson, also took a

liking to Evins' shoes and favored a pair of rainbow striped shoes with paisley jeweled heels [Illustration 88].²⁰⁶

Whatever the First Lady's preference of activities, entertainment style, or favored social programs, her schedule remained busy. For example, Rosalynn Carter's 1977 calendar consisted of "71 travel days visiting 16 countries and 21 U.S. cities; 227 hours attending public and private meetings; 250 hours spent on her mental health projects; 71 hours in briefing sessions; 210 hours learning Spanish; and uncounted hours involved in 39 receptions, 20 congressional leadership breakfasts, 15 luncheons, 8 state dinners, 8 picnics, and 19 arrival ceremonies for visiting dignitaries."²⁰⁷ Evins shoes, highly rated for comfort and style fit the First Ladies' needs. The versatile pump was the shoe most favored by First Ladies and the pump was considered Evins specialty. Although Evins designed shoes for First Ladies multiple activities, the formal occasions were the ones which made the press releases. The everyday shoes received little to no attention.

All of these women, from the stars to the First Ladies to the socialites, provided Evins with publicity. By wearing his shoes and routinely showing up in newspaper and magazine articles, they were endorsing Evins' product. Evins shoes became synonymous with exclusivity, high taste, and fashion.

**CHAPTER 5:
ITALY AND THE WORKING WOMAN:
A SHIFT IN MANUFACTURING AND CLIENTELE**

Simple and straight forward describes the shoe best. Black calf skin molds around the shape neatly concealing all points of the foot. Even the vamp of the shoe hides any sign of “toe cleavage.” The heel offers moderation in height as well as in width, neither too tall or too short, nor too thin or too thick. The whole shoe lacks decoration on the exterior, only the smooth, soft leather Evins preferred to use. The beige interior of the shoe displays the only flash of color, within Evins’ scripted name in gold as always. The late 1980s shoe also bears an additional line: Made in Italy [Illustration 89].

As early as the 1950s, professionals in the footwear industry noticed a decline of qualified workers in shoemaking. Due to restrictions placed on the number of European immigrants arriving to the United States, specifically Italian and Southern Europe, the footwear workforce had sharply dropped off.²⁰⁸ Children of immigrants preferred other work rather than continuing their parents’ profession in the shoe trade. To produce high-quality, high-fashion shoes, skilled hands are a requirement. It takes over 150 to 200 different steps to make a shoe depending on the style. Seventy percent of the cost of shoes is in the labor, which makes shoes the most labor intensive fashion item to make. Arthur Samuels Jr., the vice president of Golo Footwear noted, “Shoes are not sheets.”²⁰⁹ Without the specialized hands, it is impossible to make the shoes.

In addition, the labor unions were making it increasingly difficult to continue producing shoes in the United States.²¹⁰ Labor costs and restrictions increased.

Workers were no longer allowed to work on women's and men's shoes in the same factory, as they were deemed different skills within the union. Workers were also confined to specific tasks when creating shoes. Pattern makers made only patterns, last makers only made lasts. Those who previously flowed through the factories working here and there found themselves stationary at one task and one task only.²¹¹

Italy offered a number of solutions. Italy could provide the necessary hands to create high-quality shoes at a much lower cost. There were no unions dictating the separation of men and women's shoes, or the assignment of specific jobs. Italy also provided cheaper materials. Leather was readily available in Italy. Leather tanners in the United States were rapidly closing, unable to compete with the better quality and cheaper price of foreign imports.²¹²

The loss of leather tanneries in the United States was due partially to the National Environmental Policy Act of 1969. The act was designed to protect the environment by tightening the use of natural resources and keeping them in their unaltered state. Making leather requires massive amounts of trees and water, which resulted in deforestation and water pollution. The act caused many of the leather making facilities in the United States to close.²¹³

Shoe factories in New York continued to close, continuing the trend started in the Depression. Before World War II there were over one hundred factories, by 1977 only twenty-six remained. The numbers are also reflected in the number of workers employed in shoemaking, dropping from 18,000 to 2,000.²¹⁴ The Levines' shoe factory relocated in Italy to 1965. They officially closed shop in 1974 and took consulting jobs for different manufacturers. Erica Shoe Company, a high fashion

shoe manufacturer, was the last to leave Manhattan. They moved briefly to Long Island City before closing permanently.²¹⁵

There were downsides to the high fashion footwear industry moving to Europe. The language was different, the location was far away, and the business set up varied from American manufacturers. Designers and manufacturers felt producing shoes in Italy, while cost effective short-term, would lead to a sharp increase in footwear costs. Few American shoe designers spoke Italian. Additionally, American companies operated in a very different culture than the Italian manufacturers. American shoe companies quickly discovered Italians' were slower to produce shoes and delivery schedules were often delayed.²¹⁶

In 1975, Evins officially sold Evins Shoes, Inc. to Marx and Newman, part of the U.S. Shoe Corporation. The sale of the company led to shifts in set up. While operating with Genesco, Evins Shoes, Inc. remained a family business with David Evins designing the shoes and his siblings working in the factory. Under the new umbrella company David Evins continued to design, but Lee and Francis retired.

Also under the new direction, Evins, Inc. moved its manufacturing location from New York to outside of Florence, Italy. The move had massive implications for Evins. The move to Italy meant closing the New York factory. Evins still had workers who had been with him forever working there. However, Evins had long felt the pinch of the diminishing shoe workforce and the tightening restrictions of the unions.²¹⁷ Evins felt that the union relegated his artisans to workmen. As with technical shoe making "one sixteenth of an inch in the wrong place is a disaster,"²¹⁸ Evins wanted to retain his workers as artisans.

The move worried Evins greatly beyond his New York workers. Drafts of public relations statements penned by Evins sought to reassure the public of his continued dedication to quality and unique footwear [Illustration 90]. He built his business on the creation of custom shoes. With shoe factories in the United States, shoe designers had the flexibility handle specific orders.²¹⁹ After the company moved to Italy, Evins was no longer able to do special orders. With the move to Italy, Evins lost the ability to personalize his shoes for the celebrities who walked into his factory, the buyers from the department stores, and the clients he met at personal appearances.

The only exception for custom made shoes once the company moved to Italy was for Nancy Reagan. Communication in 1980 took longer and proved more difficult working from New York, where Evins kept his showroom, to Italy, where the manufacturing happened. The set up to create the shoes took over three telexes to ensure they arrived in time for the Inaugural day. They would be the last custom shoes Evins ever made.²²⁰

The move also placed travel time and language barriers on Evins. Four times a year, Evins flew to Italy to start the next season's shoes. If mistakes were made, they were more difficult to correct. Evins also found himself at a disadvantage with the language. He admitted "*Molto bello and buon giorno*"²²¹ showed the limit of his Italian speaking capabilities.

Despite the reservations and difficulties connected with the move, Evins discovered he loved the Italian factory. Run by Giovanni Tanini, the factory in Florence became the new creation point for Evins shoes. The two men were very

close. Tanini was as passionate about shoes as Evins and he was able to translate Evins' vision into a reality. Evins considered himself lucky, as he found a good manufacturer and shoes arrived on time.²²²

The shift to production in Italy could have spelled disaster for Evins. The cornerstone of his business was based on creating shoes for the individual client. The uniqueness of the product appealed to his consumer base of rich, upper class women. The move to Italy cost the business some of its luster.²²³ However, at the time Evins moved to Italy, the consumer market changed. The trend of working women rose steadily throughout the twentieth century and by the mid-1970s they became a dominant part of the market.

Evins never set out to intentionally create shoes for working women. His goal was to create "lady like shoes. No jazz. No frills. Very fine quality."²²⁴ Never the less, working women needed good quality, sturdy shoes that were fashion friendly. Evins' shoes fit the bill.

As the twentieth century progressed, more and more middle-class, White women went out into the workplace.²²⁵ Although the number of working women increased, their job opportunities remained limited. The jobs available for women were largely relegated to the service industries. Women worked as clerks, teachers, nurses, and in retail positions.²²⁶

Another service job opened up for women in the post-war climate was that of an airline stewardess. Commercial aviation was born in the 1930s and became the new way to travel after World War II.²²⁷ Flying in the early days of air travel was not for the masses, it was expensive and exclusive.²²⁸

Airlines wanted to present an image of glamour and romance [Illustration 91]. Stewardesses, as flight attendants were called at the time, were expected to be glamorous. The requirements to be a stewardess were strictly enforced. One had to be a woman, single, and good looking. The airlines fired women who gained weight, let their personal hygiene slip, or married. Initially the requirements bothered few of the women as most “considered the flying job an ‘adventure’ during the interval between school and marriage.”²²⁹

To help create the alluring image of air travel; airlines tapped designers to create beautiful clothes for stewardesses. Norman Norell and Donald Brookes both created outfits. Chanel made the uniforms for AirFrance. Airlines spent huge amounts on stewardess’s wardrobes.

The first shoes Evins designed specifically for working women were for airline stewardesses. In the mid-1950s, two airlines approached Evins with a proposition. American Airlines, followed shortly thereafter by Trans World Airlines, wanted Evins to create shoes for their Flight Attendants.

Evins liked the design challenge of making the footwear to work in a new genre. He flew quite a bit and saw the shoes they were wearing were rather ugly. Stewardesses at the time were required to wear shoes of a specific color, but the style was of their own choosing. Finding stylish shoes that met the women’s needs was difficult. Stewardesses needed to be able to balance on their shoes as they were on their feet for long periods of time, walking up and down the aisles, serving guests. They needed to be able to freely move and stay standing during turbulence.

In short, the shoes needed to be elegant and functional. The initial shoe was a rather plain navy pump. It was not very ornamental. It was simple-elegant with moderate, wider heel.²³⁰ As the airlines updated the uniforms, the shoe styles were also altered to fit the times. The stewardess of the late 1960s and 1970s had the option of a pair of navy pumps or a clunkier, white patent shoe with a chunky heel and high tongue complete with a decorative chain running across the front of the shoe [Illustration 92].²³¹

The middle class women working as stewardesses, teachers, nurses, secretaries, and other jobs in the 1970s caused a substantial shift in consumer spending. Leonard Berry in his 1979 consumer research noted four different consumer areas increasing steadily: customers who were buying for themselves, customers who wanted to purchase already established products, customers who wanted to get the most for their money, and customers who were short on time and needed a fast shopping experience.²³² These four types of consumers would dominate the market for the remainder of the century.

Continuing the work trend, the number of women working surpassed the number of women staying at home by 1980. Women thudded against the proverbial glass ceiling, but persisted, expanding into managerial positions and corporate executives. Women struggled to define themselves professionally, personally, and fashionably as they took over new roles and struggled to keep up with the old ones.²³³

Evins' shoes became the must have items for a working woman's wardrobe. The shoes reflected the needs and wants of the new generation of business women. The shoes were simple and elegant. They easily moved from day functions to

evening events. In addition they were an established commodity on the market backed by high-society, powerful presidential wives, and Hollywood stars. Evins shoes signified status.

Clothing, which has always served as a class signifier, became increasingly important to a working woman. As women began working in law offices, hospitals, banks, and corporate offices, they were working in roles conventionally subscribed to men. It was new territory and as such, women lacked role models to, “look up to, to emulate”²³⁴ fashionably. Most business women gravitated towards the suit [Illustration 93]. The suit was an established part of business attire. *Vogue* noted that the suit was “authoritative,” but also mentioned a lack of suits appropriate for the female form.²³⁵

An early suggestion of what women should be wearing in the workplace came from John Malloy. The author wrote *Dress for Success* which suggested that women wear men’s flannel style suits and bow ties. Women in the job market balked at wearing the mannish cuts. Brenda Landry, Vice President of Morgan Stanley & Co., Inc advised female students against wearing such articles of clothing and Carol Phillips, president of Clinique Laboratories, Inc. added, “I think men are comfortable when they see a woman in a little business suit. They know that she’s already intimidated.”²³⁶

What the professional woman could wear to work was also a major point of discussion. Grace Mirabella, editor of *Vogue* from 1970 – 1989 recalled the chaos and confusion for women emerging into the work place in the 1980s. She wrote, “Basically, working women were on their own. Nobody had a clue as to what they

should look like. And virtually no one was coming up with any good suggestions.”²³⁷ For work clothes, women had three choices: “vampy, tailored ‘Girl Friday’- type suits, shorts, tight skirts with slits worn with teeteringly high-heeled shoes, and straight, knee-length skirts, worn with padded shoulders jackets.”²³⁸ Mary Fiedorek, president of Streets and Co. boutiques, voiced her disappointment with the fashions available to working women, telling manufacturers that “women are not looking for soft-shoulder, two-button jackets; we’re looking for something that has some style to it.”²³⁹

Evins began to work the new market by identifying his product with the working woman. The “Suit Shoe” appeared in Evins’ 1983 collection. Although Evins had always designed for the working woman, the shoes had never been presented as such. The shoes came in either black, taupe, grey or wine colors with a moderate heel. The simple shoes had open toes decorated with a knot or fan [Illustration 94].

While Evins continued to make high heels, they were not the towering structures other designers created in the 1980s. He felt that comfort and style went hand in hand and when heels reached a certain height they were no longer capable of being both. He also refused to make a really high heeled shoe as they were far more time consuming than mid-sized heels and flats. He stated he would “rather let somebody else bother with it.”²⁴⁰

Women’s schedules were increasingly busy. “Look at any active woman’s appointment book. What you won’t see: any white spaces,”²⁴¹ announced a *Vogue* article. Married working women found themselves particularly harried. While they

had made it out into the work place, most women, along with their husbands, were raised with the expectations that women were responsible for running the house. The jobholding wife not only put in a forty plus hour work week, but she went home at night and spent another twenty plus hours doing household tasks.²⁴²

Having a career, family, and social life meant little time to shop or even change outfits between engagements. The need for clothing that could adapt from one function to the next became the order of the day. Women needed fashionable, stylish clothing that could move from work, to dinner, to picking up the kids.²⁴³

Evins simple styling exemplified the perfect shoe for women on the move. The classic form easily transitioned from day to evening allowing women to go from work to evening events without needing to change. Additionally, Evins increased the comfort factor of his shoes.

At the same time that Evins moved his footwear manufacturing to Italy, he took out a new patent. To create a more comfortable shoe, Evins developed the “Cashmere Construction.” After years of attending events where all of the women complained about how much their feet hurt and usually ended the night with bare feet. Evins pulled up the sock lining and applied a layer of material between the sock lining and the bottom of the shoe. The layer was soft, but held its form against the weight of the foot. The invention made it possible for women wearing his shoes to walk down a cobblestone street and not feel every bump and crack in the road. It was “simple, but he was the first to do it.”²⁴⁴

The trend of wearing sneakers with business suits began in 1980 with the New York City transit strike. It became common practice for women commuting long

distances to work by foot to wear sneakers [Illustration 95]. Joan Helpert, the president and chief executive officer of Joan & David in the 1980s, who manufactured shoes wore sneakers while commuting to work. “But I’m not wearing sneakers to the Plaza,” she quickly pointed out. While the practice was openly embraced by women and spread across country, Evins openly objected to the practice, saying “Women look like slobs – all dressed up in a pair of clodhoppers to go to business – it’s a joke.”²⁴⁵ With Evins’ creation of the “Cashmere Construction” he felt he had provided women with a beautiful shoe that felt comfortable, there was no reason for them to wear sneakers.

Expensive couture designer outfits switched to designer ready to wear. Clothing now needed to be quickly accessed. While working women now had the purchasing power for designer clothing they lead busy lives and lacked the time to sit or stand for couture fittings which could last for hours over a number of appointments. The new woman needed stylish clothing ready to go when she walked into the store.

Expensive, specialty department stores felt the shift. The couture dress departments in stores were losing clientele. In 1976, the couture salon run by Stella Hanania at I. Magnin finally closed for lack of customers. The store reported that only thirty-five clients ordered dresses in the department that year, hardly enough to keep business going.²⁴⁶ If Evins had remained producing shoes in New York, the twenty percent margin of his business in custom shoes would have most likely seen the same effect.

The 1980s saw an increase in designer names becoming prevalently located on their apparel. Karl Lagerfeld who designed for the House of Chanel strategically placed the brand's name and symbols of interlocking C's on all pieces associated with Chanel. From handbags to sweaters to suits, women announced their success and wealth by walking down the street literally announcing their designer of choice.

To help with the loss of the ability to personalize shoes and following the trend of branding items, Evins added small personal touches to his shoes. His signature now not only scrawled across the inner sole of the shoe, but also across the bottom of the sole [Illustration 96]. Espadrilles were covered in thick material with the Evins name printed all over. Tiny, gold tags also marked with the Evins name appeared at the base of the heel on pumps [Illustration 97].

Evins' ties with the fashion community also appealed to the new client. With his shoes directly connected to fashion notables ranging from Galanos to Bill Blass to Oscar de la Renta, clients did not have to worry about shoes to match outfits. If a whole ensemble was needed, one was easily provided.

In certain ways, Evins always designed for the woman on the go. Shoes that could be seen and moved in, inspired by strong women made to be worn by strong women. Both Evins' first and second wives were strong, independent characters. As mentioned earlier, Maida Heatter went on to create a series of successful dessert cookbooks and Marilyn Evins started her own public relations firm in the late 1960s. The relationships he cultivated with film stars, First Ladies, and exclusive high society women leaned towards the smart set who coolly traversed the world of money and power. They were already women who worked for a living, women who were

already on their feet for hours a day. Transitioning from fashionable elite to fashionable working woman was a simple task for Evins, as his reputation was already established.

CHAPTER 6: CONCLUSION

Long before Sarah Jessica Parker's character in *Sex and the City* lamented over her boyfriend's dog eating her Manolos, Audrey Frankly mourned the destruction of her beloved Evins by her Afghan dog to a gossip columnist in the *Los Angeles Times*.²⁴⁷ Owning a pair of Evins shoes was to be at "the zenith of fashion"²⁴⁸ during Evins lifetime.

Evins continued creating fashionable, comfortable footwear until his death in 1991. He made six collections of shoes every year from 1947 through 1991, only pausing briefly in 1987 after suffering a stroke. After the stroke, as soon as he was able to sketch, he returned to crafting footwear.

Upon Evins' death in 1991, the remainder of the company disbanded. The contract signed with US Shoe in 1974 stated that no shoes were to be produced under the Evins label without approval directly from Evins himself. With Evins' passing, legally shoes could no longer be made under the David Evins name.²⁴⁹

Evins career extended over a fifty year time period during which the manner in which shoes were produced changed, but at the same time the upper niche market he focused on changed as well. A view of Evins' work offers insight to the end of American shoe manufacturing and the rise of shoes as a popular and important fashion accessory. Transitions in tastemakers and clients also occur. Over the course of Evins' work the department store lost its status as tastemaker to designers and the leading clientele of these stores shifted from high-society to working women.

Evins began designing shoes during the Great Depression and branched out to design shoes under his own name after World War II. For a twenty-five year span, he

designed and manufactured shoes in the United States for upper-class, American women. It was the only time in American footwear history where American made shoes rivaled their French and Italian counterparts in style and quality.

With the shoe manufacturing closings in New York and the rest of the United States, Evins moved his base of operations to Italy. The move effectively dismissed Evins' ability to create customized shoes for his clients. Built on its reputation for custom shoes, the move overseas had the potential to strain the resources of the company.

However, at the same time Evins moved his manufacturing to Italy, the high-end, specialty department stores where Evins sold his shoes experienced a shift in clientele. The stores had long catered to high-society women as they made up the bulk of sales since the stores' inception. As more women joined the workforce and gained their own buying power, working women became the new market for the stores.

The rise of the new working woman enabled Evins' continued success. The new market of shoppers was interested in Evins' shoes for several reasons. Evins' shoes had an established reputation associated with wealthy, independent women of the upper class. Evins' shoes were of a sophisticated, classic design, making them ideal for women in business settings. Women also found Evins' shoes comfortable, ideal for the new working woman on the go. The fact that Evins was no longer able to produce custom shoes was of little importance to the new market.

By the end of the twentieth century, shoe designers became as well known as their apparel counterparts. The rise of the known shoe designer rests largely on the

work of Evins and his contemporaries, like Ferragamo, who used celebrities and their own personas to establish their product. The use of celebrities to promote products has expanded, not only do stars continue to endorse products, but their imaginary, counterpart characters endorse them as well. Carrie from *Sex and the City* cries out for her beloved Manolos and the audience believes in Carrie's endorsement as much as Sarah Jessica Parker's [Illustration 98]

The career of shoe designer, which started in relative obscurity evolving from a shoe cobbler, had no official training in the early twentieth century. Evins and Vivier started their careers in the shoe pattern business, while Ferragamo learned from the local cobbler. With the rise of emphasis on shoes and shoe designers, higher education and technical schools began to offer courses in accessory and shoe design. Upon Evins' death in 1991, the family requested donations be sent to the Fashion Institute of Technology in New York instead of flowers.

Evins' shoes are often forgotten within the larger fashion landscape of the late-twentieth century, but within the industry itself the name remains prevalent. Design and manufacturing patents taken out by Evins during his lifetime continue to be used. Designers, from Jimmy Choo to Stuart Weitzman, reference Evins' work [Illustration 99 and 100].

The Evins name also continues in the footwear industry. Although not operating under the David Evins brand, Evins' nephew, Reed, now designs shoes. Along with Reed's sister Melissa, the two started Two City Kids and also worked with Cole-Haan before venturing into Reed Evins Salon Collection [Illustration 101].²⁵⁰

Evins shoes were classic, stylish, and comfortable. Whether designing for his commercial line or custom client, he always kept his customer in mind. The overall simplicity which he aimed for and his understanding of his clients allowed his business to succeed and endure.

APENDIX A EVINS AND WARHOL

David Evins and Andy Warhol share an unusual connection. During Warhol's early career he worked as an illustrator and his first job was for I. Miller, one of the department stores that carried Evins shoes. While working for I. Miller he sketched Evins shoes for advertisements.

Warhol's shoe sketches were exaggerated. He lengthened lines, narrowed insteps, and sharpened corners [Illustration 102]. The resulting image gave a stylized impression of the shoes for sale at I. Miller rather than an accurate representation. However, Evins was not one to raise objections to Warhol's visual interpretations of the shoes. Evins himself once worked as illustrator and landed himself in trouble for changing the features of the shoes he was sketching.

The two got along well. Warhol admired Evins who by the mid-1950s had achieved a level of notoriety. Evins later recalled Warhol as being initially "just a funny kid."²⁵¹ The "funny kid" sketched a portrait of Evins which "captured who he was more so than any photograph."²⁵² The sketch became the first logo for Evins Shoes, Inc.

Warhol also included Evins in his 1956 art show, "The Golden Slipper Show or Shoes Show in America." For the exhibition, Warhol created a series of golden shoes around personalities ranging from Mae West and Zsa Zsa Gabor to Diana Vreeland and Evins. He selected various personalities for either their association of being a "high-camp idol"²⁵³ or for their attachment to the high power world of the fashionably elite. He once again captured Evins' personality, although this time in the form of a gilded high heel shoe, rather than a sketch.²⁵⁴

APENDIX B EVINS AND HANDBAGS

While Evins designed footwear, he also worked with handbags. At the beginning of his career, he worked with Koret, Inc. [Illustration 103] Koret was a handbag manufacturer founded in 1929 by Richard Koret. The two manufacturers produced matching shoes and handbags in the 1950s. Koret continues to this day (2009) working with various fashion entities, including the House of Dior and the House of Givenchy.²⁵⁵

In the 1960s, 1970s, and early 1980s, Evins focused only on shoes. He decided after moving Evins Shoes, Inc. to Italy to expand the company's reach. He intended to launch a line of Italian made handbags [Illustration 104]. The project, however, never came to pass.

The Evins handbag line was developed around 1985 to 1987 [Illustration 105]. In 1987, Evins suffered a debilitating stroke, from which it took months to recover. He continued to design shoes, but the idea of producing purses was abandoned and never recovered.

APENDIX C
LIST OF CLIENTS

A list of known Evins clients include (and are not limited to):

Fred Astaire

Lily Auchincloss

Lauren Bacall

Rosalynn Carter

Cher

Claudette Colbert

Minnie Cushing

Sammy Davis, Jr.

Marlene Dietrich

Duchess of Windsor

Dave Dulberg

Mamie Eisenhower

Marilyn Evins

Elsie Frankfurt

Audrey Frankly

Judy Garland

Ava Gardner

Ilene Goldman

Cary Grant

Rita Hayworth

Millicent Hearst

Audrey Hepburn

Katherine Hepburn

Lena Horne

Roz Jacobs

Claudia "Lady Bird" Johnson

Luci Johnson

Gene Kelly

Grace Kelly

Jacqueline Kennedy Onassis

Joy Kingston

Jeanine Larmouth

Este Lauder

Joy Lovely

Mary Martin

Carmen Miranda

Marilyn Monroe

Bernadine Morris

Babe Paley

Marjorie Merriweather Post

Nancy Reagan

Lola Redford

Lyn Revson

Natie Riche

Ginger Rogers

Mary Rogers

Anne Rooney

Diana Ross

Rosalind Russell

Elizabeth Taylor

Jean Tierney

Diana Vreeland

Loretta Young

APENDIX D
LIST OF DESIGNERS

A list of designers Evins worked with (and are not limited to):

Adolfo

Adrian

Bill Blass

Geoffrey Beene

Cardinalis

Bonnie Cashin

Christian Dior

Oscar de la Renta

James Galanos

Madame Grès

Hermès

Charles James

Calvin Klein

Ralph Lauren

Jean Louis

Martha, Inc.

Norman Norell

Mollie Parnis

Adele Simpson

Gustave Tassell

B. H. Wragge

¹ Williamson Samuel H. "Six Ways to Compute the Relative Value of a U.S. Dollar Amount, 1790 to Present," MeasuringWorth, 2008. <http://www.measuringworth.com/uscompare/> (Accessed Nov 11, 2008 by L. Nottingham). According to the Consumer Price Index, 2007 estimates.

² Although Evins was called David Levin until the 1940s, he will be referred to as David Evins in this paper.

³ Evins, Mathew. Interview with L. Nottingham. New York, September 2008.

⁴ Francis is listed as Dina on the New York Passenger List. As Dina and Francis share the same birthday and are listed in the same family, it is logical that they are the same person. It is not known if Dina was an early nickname or if the person who took the passenger manifest made a mistake.

⁵ New York Passenger List, 1820-1957, Ancestry.com Library edition

⁶ Finger, Mildred. "Oral History Project of the Fashion Industries: Fashion Institute of Technology, David Evins: Shoe Designer and Manufacturer." *The Fashion Industry Leaders*. Tuesday, November 16, 1982. 1.

⁷ Associated Press, "Dr. Chase to Be Installed as N.Y.U. Chancellor Today at 102d Commencement," *New York Times*, Jun 13, 1934, pg. 16.

⁸ Pratt Institute History. http://www.pratt.edu/campus/pratt_history# (Accessed by L. Nottingham 1/6/09)

⁹ Finger, Mildred. 1.

¹⁰ Evins, Marilyn. Interview with L. Nottingham. New York, September 2008.

¹¹ In a 1974 Ad for B. Altman and Company, Evins states that he should have been fired, but was not. All other versions of the story maintain he was in fact fired.

¹² Finger, Mildred. 2.

¹³ Evins would later tip his hat to McGee in the 1970s and show his sense of humor by naming a pair of shoes "Mu Gees" in his honor. The shoes were a pair of platform sandals in red and black lacquer with a Chinese gate style cut out in the arch of the foot.

¹⁴ Finger, Mildred. P.3

¹⁵ Walford, Jonathan. *The Seductive Shoe: Four Centuries of Fashion Footwear*. New York: Stewart, Tabori & Chang, 2007. 249-251, 275.

¹⁶ Rexford, Nancy. *Women's Shoes in America, 1795-1930*. Kent, OH: Kent State University Press, 2000. 9.

¹⁷ Rexford, Nancy. 11-12.

¹⁸ Rexford, Nancy. 13.

¹⁹ Walford, Jonathan. 52.

²⁰ Rexford, Nancy. 20.

²¹ Walford, Jonathan. 123.

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- ²² Walford, Jonathan. 124.
- ²³ Rexford, Nancy. 25-26.
- ²⁴ Rexford, Nancy. 26.
- ²⁵ Walford, Jonathan. 125.
- ²⁶ Walford, Jonathan. 124.
- ²⁷ Finger, Mildred. 4.
- ²⁸ Finger, Mildred. 3.
- ²⁹ Heatter, Maida. Phone interview with L. Nottingham. December 2008.
- ³⁰ Associated Press, "Maida Heatter Elopes," *New York Times*, April 1, 1940, pg. 15.
- ³¹ Heatter, Maida.
- ³² Blumenthal, Shirley. *Coming to America: Immigrants from Eastern Europe*. New York: Delacorte Press, 1981. x.
- ³³ Blumenthal, Shirley. xi.
- ³⁴ Blumenthal, Shirley. xii.
- ³⁵ Wyszowski, Charles. *A Community in Conflict: American Jewry during the Great European Immigration*. Lanham, Maryland: University Press of America, Inc., 1991. 9.
- ³⁶ Blumenthal, Shirley. 250.
- ³⁷ Blumenthal, Shirley. 175.
- ³⁸ Finger, Mildred. 1.
- ³⁹ Evins, Mathew. September 2008.
- ⁴⁰ Finger, Mildred. 4.
- ⁴¹ Evins, Mathew. September 2008.
- ⁴² Buckland, Sandra Stansbery. "Promoting American Designers, 1940-44: Building Our Own House." *Twentieth-Century American Fashion*. Edited by Linda Welters and Patricia A. Cunningham. New York: Berg, 2006. 100.
- ⁴³ Warner, Patrician Campbell. "The Americanization of Fashion: Sportswear, the Movies and the 1930s." *Twentieth-Century American Fashion*. Edited by Linda Welters and Patricia A. Cunningham. New York: Berg, 2006. 79-95.
- ⁴⁴ Warner, Patrician Campbell. 80.
- ⁴⁵ Warner, Patrician Campbell. 79-80.

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- ⁴⁶ Steele, Valerie. *Fifty Years of Fashion: New Look to Now*. New Haven: Yale University Press, 1997. 5-6.
- ⁴⁷ Cunningham, Patricia A., and Linda Welters. "The Americanization of Fashion." *Twentieth-Century American Fashion*. Edited by Linda Welters and Patricia A. Cunningham. New York: Berg, 2006. 4.
- ⁴⁸ Steele, Valerie. 6.
- ⁴⁹ Ferragamo, Salvatore. *Shoemaker of Dreams: The Autobiography of Salvatore Ferragamo*. New York: Crown Publishers, Inc., 1972. 188-193.
- ⁵⁰ Finger, Mildred. 5.
- ⁵¹ Finger, Mildred. 6.
- ⁵² Clairborne, Craig. "Shoe Buyers Discover Unlikely Source of Lavish Array of Italian Cuisine," *New York Times*, March 9, 1961, pg. 32.
- ⁵³ Walford, Jonathan. 251.
- ⁵⁴ Fox, Neal. Interview with L. Nottingham. New York, September 2008.
- ⁵⁵ Finger, Mildred. 8.
- ⁵⁶ Evins, Marilyn.
- ⁵⁷ Sheppard, Eugenia. "Best Friend and Severest Critic," *The New York Post*, September 15, 1975, pg. 7.
- ⁵⁸ Evins, Mathew. Interview with L. Nottingham. New York, December 2008.
- ⁵⁹ Clairborne, Craig. 32.
- ⁶⁰ Evins, Mathew. September 2008.
- ⁶¹ Clairborne, Craig. 32.
- ⁶² Evins, Mathew. December 2008.
- ⁶³ Evins, Mathew. September 2008.
- ⁶⁴ Jacobs, Roz. Phone interview with L. Nottingham. September 2008.
- ⁶⁵ Evins, Mathew. December 2008.
- ⁶⁶ Evins, Reed. Interview with L. Nottingham. New York, September 2008.
- ⁶⁷ Evins, Mathew. September 2008.
- ⁶⁸ Finger, Mildred. 23.
- ⁶⁹ Walford, Jonathan. 251.

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- ⁷⁰ Finger, Mildred. 19.
- ⁷¹ Ibid.
- ⁷² Walford, Jonathan. 269-270, 275.
- ⁷³ Walford, Jonathan. 265.
- ⁷⁴ Frick, Devin Thomas. 104.
- ⁷⁵ Sheppard, Eugenia. "Silk Sneakers for Evening," *The Washington Post and Time Herald*, February 10, 1967, pg. C2.
- ⁷⁶ Finger, Mildred. 18.
- ⁷⁷ Finger, Mildred. 19.
- ⁷⁸ Ibid.
- ⁷⁹ Bender, Marylin. "Galanos: No Fireworks, but Some Delectable Morsels." *New York Times*, July 15, 1965, pg. 19.
- ⁸⁰ Morris, Bernadine. "Norell and Galanos Agree That Waistlines and Knees Are In." *New York Times*, August 9, 1967, pg. 28.
- ⁸¹ Frick, Devin Thomas. 104.
- ⁸² Bender, Marylin. *The Beautiful People*. New York: Coward-McCann, Inc., 1967. 170.
- ⁸³ Beeson, Edith. "Use of Modern 'Baby Doll' Version Stirs Controversy Over Shoe Styles," *New York Times*, August 16, 1958, pg. 11.
- ⁸⁴ Krier, Beth Ann. "Tassell-Norell Show Retains Sensible Styles at High Prices," *Los Angeles Times*, March 13, 1974, pg. OC_C4.
- ⁸⁵ Morris, Bernadine. "Norell and Galanos Agree That Waistlines and Knees Are In." 28.
- ⁸⁶ Bender, Marylin. "Shoes with Labels of French Couture," *New York Times*, July 21, 1967, pg. 40.
- ⁸⁷ Evins, Mathew. December 2008.
- ⁸⁸ Bender, Marylin. "Shoes with Labels of French Couture."
- ⁸⁹ Bender, Marylin. "Shoes with Labels of French Couture."
- ⁹⁰ Evins, Mathew. December 2008.
- ⁹¹ Ibid.
- ⁹² Mathew Evins, David Evins' son recalled borrowing a pair of his father's shoes for a dance. The shoes were made by Evins for David Evins. Mathew said by the end of the evening he was practically crippled as the shoes were not intended for his use, but made to fit his father.
- ⁹³ Ibid.

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- ⁹⁴ Finger, Mildred. 6-7.
- ⁹⁵ Ferragamo, Salvatore. 143.
- ⁹⁶ Walford, Jonathan. 278.
- ⁹⁷ Finger, Mildred. 7.
- ⁹⁸ Finger, Mildred. 6.
- ⁹⁹ Brooke, Iris. *Footwear: A Short History of European and American Shoes*. New York: Theatre Arts Books, 1971.
- ¹⁰⁰ Finger, Mildred. 21.
- ¹⁰¹ Coty Website. <http://www.coty.com/> (Accessed by L. Nottingham 30 May 2009).
- ¹⁰² McDowell, Colin. *Shoes: Fashion and Fantasy*. New York: Rizzoli International Publications, Inc., 1989. 299.
- ¹⁰³ McDowell, Colin. 299.
- ¹⁰⁴ Associated Press, "Trigere Wins Style Award," *Los Angeles Times*, September 23, 1949, pg. B1.
- ¹⁰⁵ McDowell, Colin. 299.
- ¹⁰⁶ Associated Press, "Trigere Wins Style Award." B1.
- ¹⁰⁷ McDowell, Colin. 302.
- ¹⁰⁸ Associated Press, "Fath to Get U.S. Fashion Award," *The Washington Post*, August 15, 1949, pg. B3.
- ¹⁰⁹ Finger, Mildred. 21.
- ¹¹⁰ Evins' name can still be seen listing among other winners of the Nieman-Marcus Award in the Nieman-Marcus flagship store in Dallas.
- ¹¹¹ Cunningham, Patricia A., and Linda Welters. 3.
- ¹¹² Kelly, Rebecca J. "Fashion in the Gilded Age: A Profile of Newport's King Family." *Twentieth-Century American Fashion*. Edited by Linda Welters and Patricia A. Cunningham. New York: Berg, 2006. 9.
- ¹¹³ Cunningham, Patricia A., and Linda Welters. 3.
- ¹¹⁴ Hendrickson, Robert. *The Grand Emporiums: The Illustrated History of America's Great Department Stores*. New York: Stein and Day, 1979. 151.
- ¹¹⁵ Hendrickson, Robert. 152.
- ¹¹⁶ Hendrickson, Robert. 5.
- ¹¹⁷ Buckland, Sandra Stansbery. 100.

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- ¹¹⁸ Kurtz, Howard. Interview with L. Nottingham. Washington, DC, March 2008.
- ¹¹⁹ Leach, William. *Land of Desire: Merchants, Power, and the Rise of a New American Culture*. New York: Pantheon Books, 1993. 97.
- ¹²⁰ Ibid.
- ¹²¹ Fashion Group Sept. 27, 1939 NYPL Archive 16-17.
- ¹²² Fashion group Sept. 27, 1939 NYPL Archive 21.
- ¹²³ Hendrickson, Robert. 181.
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- ¹⁵³ Berg, Angelika and Regine Englemeier. 20.
- ¹⁵⁴ Ibid.
- ¹⁵⁵ Ibid.
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- ¹⁵⁸ Ferragamo, Salvatore. 41-59, 109.
- ¹⁵⁹ Finger, Mildred. 19.
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Evins started working in the shoe industry. While later he did work with Garland and Adrian, the famous MGM costume designer and later a fashion designer in his own right, the collaboration so early in his career is near impossible. What is possible is that the company, Innes Shoes Co. in California who sold the shoes to MGM purchased the pattern from McGee Pattern Company.

¹⁶⁸ Evins, Marilyn.

¹⁶⁹ Cecil B. DeMille website. <http://www.cecilbdemille.com/> (Accessed by L. Nottingham, March 3, 2009).

¹⁷⁰ Evins, Mathew. December 2008.

¹⁷¹ It is disappointing to note for all of the elaborateness of the shoes, they can never actually be seen in the film. Taylor's long dresses and elaborate costumes hide the actress's feet in every sequence captured on celluloid.

¹⁷² Evins, Mathew. December 2008.

¹⁷³ The Colbert Cleopatra shoes are not the shoes from the 1934 movie. They are a theme Evins designed around Colbert. There are three main points supporting Evins did not make her shoes for the film. First, no such shoes can be seen being worn by Colbert in the 1934 film, she is seen wearing Louis heeled sandals, not platform sandals. Second, the platform wedge was reintroduced to the twentieth century in 1936 by Ferragamo in Italy. Last, Evins was working as an illustrator in 1934, he had yet to work his way into shoe design.

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¹⁷⁶ Craughwell-Varda, Kathleen. *Looking for Jackie: American Fashion Icons*. New York: Hearst Books, 1999. 132.

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¹⁸⁰ Haugland, H. Kristina. 29-30.

¹⁸¹ Haugland, H. Kristina. 35-36.

¹⁸² Rumors persist as to the height relationship of the shoes to the groom. Newspaper and gossip columnists reported Kelly requested shorter heels so she did not tower over her prince; however the heels are standard for a pump topping out at two and a half inches.

¹⁸³ Haugland, H. Kristina. 35-36.

¹⁸⁴ Shrieves, Linda. "David Evins Footwear: Instep with Fashion," *The Orlando Sentinel*, January 14, 1988, pg. E 6.

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ILLUSTRATIONS



Illustration 1:

Pair of Women's Shoes, ca. 1960s

New York

David Evins (1907-1991)

Leather, wood, and metal

H. 5 1/2 in., W. 3 in., L. 9 in.

Hillwood Estate, Museum & Gardens; Bequest of Marjorie Merriweather Post, 1973

(Acc. no. 49.77.1-2)



Illustration 2:
Pair of Women's Shoes, ca. 1960s
New York
David Evins (1907-1991)
Leather, wood, and rhinestones
H. 5 1/2 in., W. 2 1/2 in., L. 9 1/2 in.
Collection of Author.

LEVIN, Leo
Leo Levin

Age 50 years. Petition No. 64872 Issued by U.S. District Court, at Brooklyn, N. Y.
 Date of order of admission Jan. 11, 1927.

Declaration of Intention No. 162401 Issued by Clerk of the Supreme Court of Kings County, N. Y., 1923
 on the 19th day of Nov.


Name, age, and place of residence of wife:

Names, ages, and places of residence of minor children: David age 18, Leopold age 17, Frances age 15, all reside with me.

No. 2384222 Old Certificate No. _____

Illustration 3: Naturalization Papers of the Levin Family.
 Image taken from: Ancestry.com, Library Edition (Accessed by L. Nottingham 12 January 2009).

An interview with Mr. David Evins, America's #1 shoe-setter.



ALTMAN: David, we've always loved your designs and we're obviously not alone for there's a cult of Evins shoe followers all over the world. Right here at Altman's, we have a horde of women who would rather have one pair of your shoes than a dozen from other makers. But for a whole raft of our younger customers who are just becoming women of fashion, we thought you might tell us a bit about the "Evins legend".

EVINS: I never thought of designing a shoe. I went to art school here in New York and free-lanced for *Vogue* and *Bazaar*. One day a shoe magazine sent me out to cover a collection. I couldn't believe how boring and uninteresting the shoes were and, just for fun, I put bows where there were no bows and straps instead of laces. It was a lovely drawing. Everyone loved it but the man who made the shoes.

ALTMAN: Did you get fired?

EVINS: I should have been. But I wasn't. However, the man was so mad that he called me up and said, "You're wasting your time. If you're so 'gang' to change styles, why don't you design your own shoes?" It didn't happen overnight, but I think I began to think shoes that day and I haven't stopped since then.

ALTMAN: We noticed that these shoes have something we haven't seen in five years, a much higher heel. Is this a trend?

EVINS: It's more than a higher heel. It's the shape, slender and curved. Every single pair I've made has sold in minutes. I wouldn't have believed it myself except by the number of phone calls, special orders and magazine interest. I think I could make one out of salami and someone would buy it.

ALTMAN: What's causing this new interest? We thought women loved the low, comfortable stack heel.

EVINS: When a woman wears pants and sportswear, she'll still wear that shoe, but fashion is changing. It's dressier, softer, flowier, more feminine. "Crampy-clamp" can't make it with softer dresses, longer jackets, evening separates, party pajamas. The foot needs to be slimmer, more tapered. And the heel on a shoe must relate. It has to tie to the occasion.

ALTMAN: Women have always complained that high heels are uncomfortable. Is this true?

EVINS: It's not true. If a woman would spend as much time choosing the correct shoe as she does sitting under the dryer, she'd be a lot happier walking and standing.

ALTMAN: What did you make the new shoe in? How much is it and what do you call it?

EVINS: The collection comes in patents, lustres, fabrics, satins. The silhouettes range from a closed shoe with an open toe to stiletto sandals. The price range is \$6.00 to \$60.00 and I call it "the inch-up".

ALTMAN: Thank you, Mr. Evins. You certainly keep us up on our toes when it comes to fashion.

B Altman & Co

Shoe Sales, worldwide.
 Fifth Avenue, White Plains, Manhattan, N.Y.
 Street Hill, Ridgewood (Queens), N.Y., St. Davids, Pa.




Illustration 4: B Altman & Co. Advertisement, 1974.
 Image taken from: *New York Times*, March 10, 1974, pg. 17.



Illustration 5:

McGee Logo, c.1930s

Ink on paper

Image courtesy of Fashion Institute of Technology, New York, Special Collections

Photo taken by L. Nottingham.



Illustration 6:

Accessory Set, c.1958

(a, b) Roger Vivier (French, 1913–1998)

French

Silk, leather

Length: 12 in. (30.5 cm)

Gift of Laurie Vance Johnson, 1981 (1981.264.17a–c)

Image taken from: The Metropolitan Museum of Art Website:

http://www.metmuseum.org/works_of_art/collection_database/all/accessory_set_roger_vivier/objectview.aspx?page=7&sort=0&sortdir=asc&keyword=vivier&fp=1&dd1=0&dd2=0&vw=1&collID=0&OID=80046312&vT=1 (Accessed by L. Nottingham 10 March 2009).

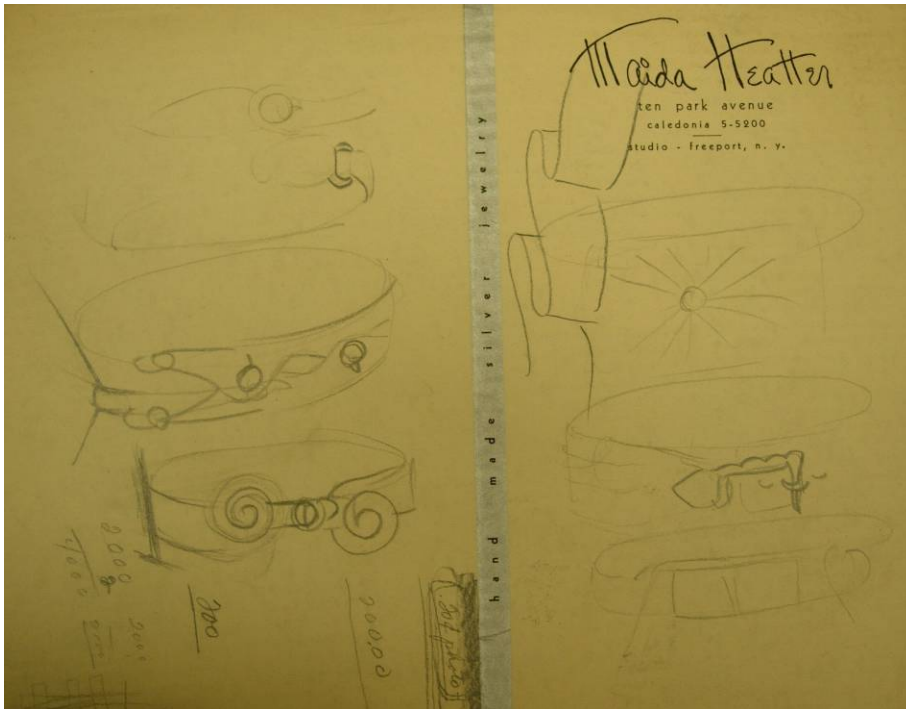


Illustration 7:

Bracelet sketch, c.1940s

Maida Heatter

Pencil on paper

Image courtesy of Fashion Institute of Technology, New York, Special Collections

Photo taken by L. Nottingham.



Illustration 8: Photo of Mayor Fiorello La Guardia Posing with Models, December 27, 1940.

© Bettmann/CORBIS

Image taken from: Corbis.com:

<http://pro.corbis.com/search/Enlargement.aspx?CID=isg&mediaid=%7BEEA2B688-1F53-411F-89C0-174F2A5332C1%7D> (Accessed by L. Nottingham 22 March 2009).



Illustration 9: I. Miller Shoe Store, 1552 Broadway at 46th Street (2007).
 Image taken from: WiredNewYork.com:
<http://wirednewyork.com/forum/showthread.php?t=16266> (Accessed by L. Nottingham
 22 March 2009).



Illustration 10: Photo of window shopping at an I. Miller shop, c. 1930.
 Image taken from: WiredNewYork.com:
<http://wirednewyork.com/forum/showthread.php?t=16266> (Accessed by L. Nottingham
 22 March 2009).



Illustration 11: Interior of the Twenty-Sixth Street Factory. Evins, on left, with Lester Porter, center, a buyer from I. Miller, and David Dulberg, right, a buyer for Saks Fifth Avenue.

Image taken from: Clairborne, Craig. "Shoe Buyers Discover Unlikely Source of Lavish Array of Italian Cuisine," *New York Times*, March 9, 1961, pg. 32.



Illustration 12: Photo of David and Marilyn Evins, 1975.

Image taken from: Sheppard, Eugenia. "Best Friend and Severest Critic," *The New York Post*, September 15, 1975, pg. 7.



Illustration 13: Photo of the Working Dinners at the Twenty-Sixth Street Factory. Image taken from: Clairborne, Craig. "Shoe Buyers Discover Unlikely Source of Lavish Array of Italian Cuisine," *New York Times*, March 9, 1961, pg. 32.



Illustration 14: Photo of John Timpanelli, cooking at the Twenty-Sixth Street Factory. Image taken from: Clairborne, Craig. "Shoe Buyers Discover Unlikely Source of Lavish Array of Italian Cuisine," *New York Times*, March 9, 1961, pg. 32.

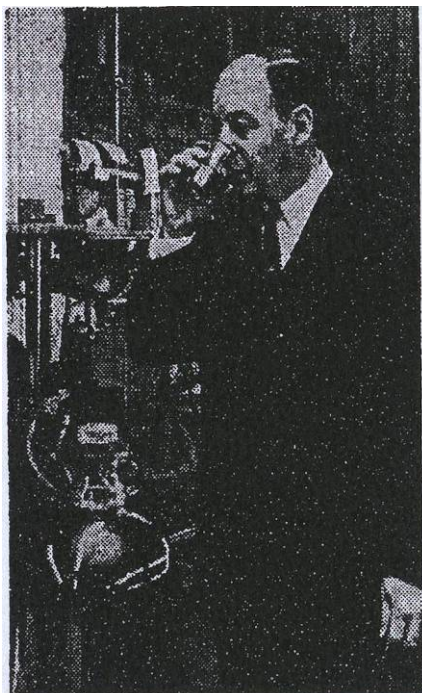


Illustration 15: Photo of Al Smaldone, sampling his homemade wine at the Twenty-Sixth Street Factory.

Image taken from: Clairborne, Craig. "Shoe Buyers Discover Unlikely Source of Lavish Array of Italian Cuisine," *New York Times*, March 9, 1961, pg. 32.



Illustration 16: Photo of the Interior of the Hudson Street Factory, Evins (on left hand side) with two buyers.

Image taken from: O'Keeffe, Linda. *Shoes: A Celebration of Pumps, Sandals, Sippers and More*. New York: Workman Publications, 1996. 209.



Illustration 17:

Shoe sketch, c. 1960

David Evins (1907-1991)

New York

Ink on paper

Image courtesy of Fashion Institute of Technology, New York, Special Collections

Photo by L. Nottingham.

| PATTERN | | LAST | | HEEL | | | | | | | | | | | | | | | | | | | |
|-------------|---|------|---|--------|---|----|---|----|---|----|---|---------|---|----|---|----|---|----|----|-----|----|-------|--|
| SOLE | | EDGE | | LINING | | | | | | | | | | | | | | | | | | | |
| DESCRIPTION | | | | | | | | | | | | | | | | | | | | | | | |
| WIDTH | 1 | 1½ | 2 | 2½ | 3 | 3½ | 4 | 4½ | 5 | 5½ | 6 | 6½ | 7 | 7½ | 8 | 8½ | 9 | 9½ | 10 | 10½ | 11 | Total | |
| AAAAA | | | | | | | | | | | | | | | | | | | | | | | |
| AAAA | | | | | | | | | | | | | | | | | | | | | | | |
| AAA | | | | | | | | | | | | | | | | | | | | | | | |
| AA | | | | | | | | | | | | | | | | | | | | | | | |
| A | | | | | | | | | | | | | | | | | | | | | | | |
| B | | | | | | | | | | | | | | | | | | | | | | | |
| C | | | | | | | | | | | | | | | | | | | | | | | |
| FOR | | | | | | | | | | | | ADDRESS | | | | | | | | | | | |

Evins INC.
151 WEST 26th STREET
NEW YORK 1, N. Y.

*included
grain leather
brass
sole*

Illustration 18:

Shoe sketch, c. late 1960s

David Evins (1907-1991)

New York

Pencil on paper

Image courtesy of Fashion Institute of Technology, New York, Special Collections,

Photo by L. Nottingham.



Illustration 19: Evins Shoe Sketch on a Magazine.

Shoe sketch, c.1980s

David Evins (1907-1991)

New York

Pen on paper

Image courtesy of Fashion Institute of Technology, New York, Special Collections

Photo by L. Nottingham.

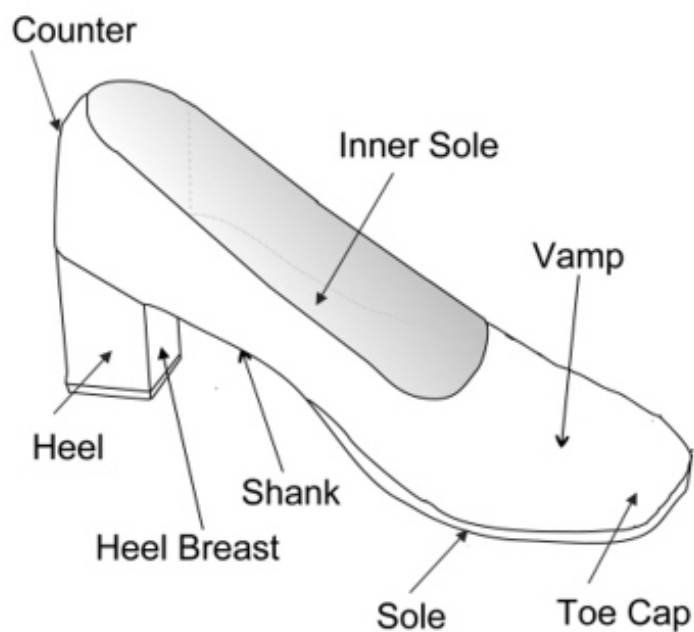


Illustration 20: Diagram of a Shoe.

Image taken from: http://www.shoes-at-large.com/images/anatomy_of_a_shoe.jpg

(Accessed by L. Nottingham 31 March 2009).



Illustration 21:
Shoe Ornaments, Late 20th Century
David Evins (1907-1991)
New York
Metal, plastic, leather
Collection of Reed Evins
Photo taken by L. Nottingham.

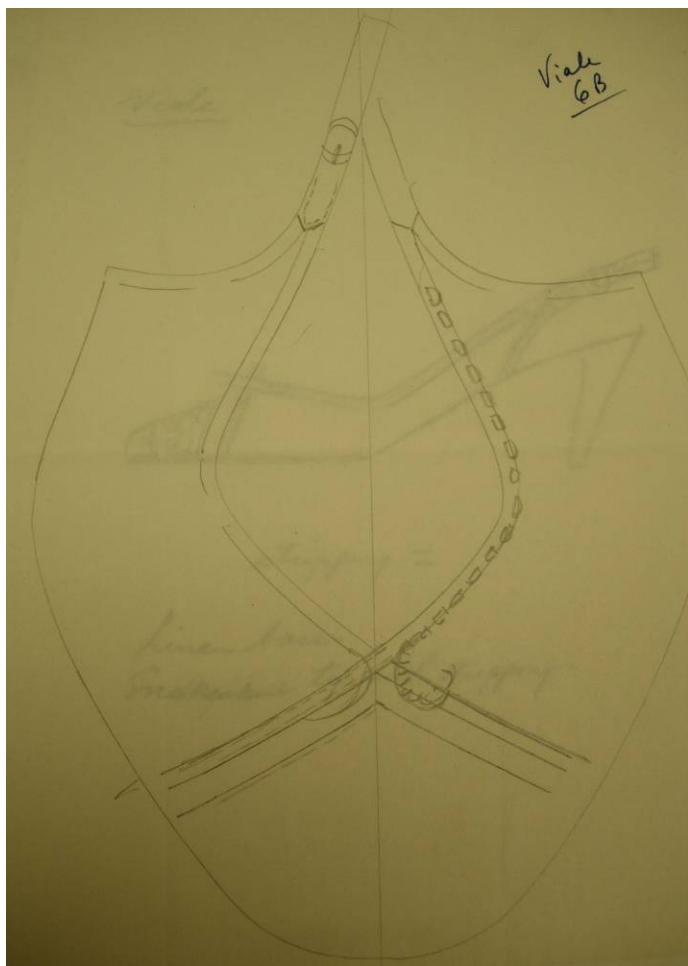


Illustration 22:

“Vaile” Shoe Pattern, c.1980

David Evins (1907-1991)

New York

Pencil on cardstock

Image courtesy of Fashion Institute of Technology, New York, Special Collections

Photo taken by L. Nottingham.

Other people's designers wear grey flannel suits and sit behind formica-top desks.

Safaris in Katanga one day. Expeditions to Nones the next. Other shoe people wouldn't stand for it. To designing Dave Evins they would have said, "For shoes? Silly! Ridiculous! Preposterous! Impossible! Get back to your desk!" I. Miller and Dave Evins never take impossible for an answer. They've spent months of time and bags of money to prove that what's always been the last word in coats could also be the newest up-to-the-split-second look in a shoe. Tomorrow, see their fantastic furs as well as their suede, brocade, and many more never-before ideas in shoes.

Monday and Tuesday meet Dave Evins. Select from stock or create shoes to be custom cobbled to your order. At our Fifth Avenue and Fifty-seventh Street salon. **I. Miller**

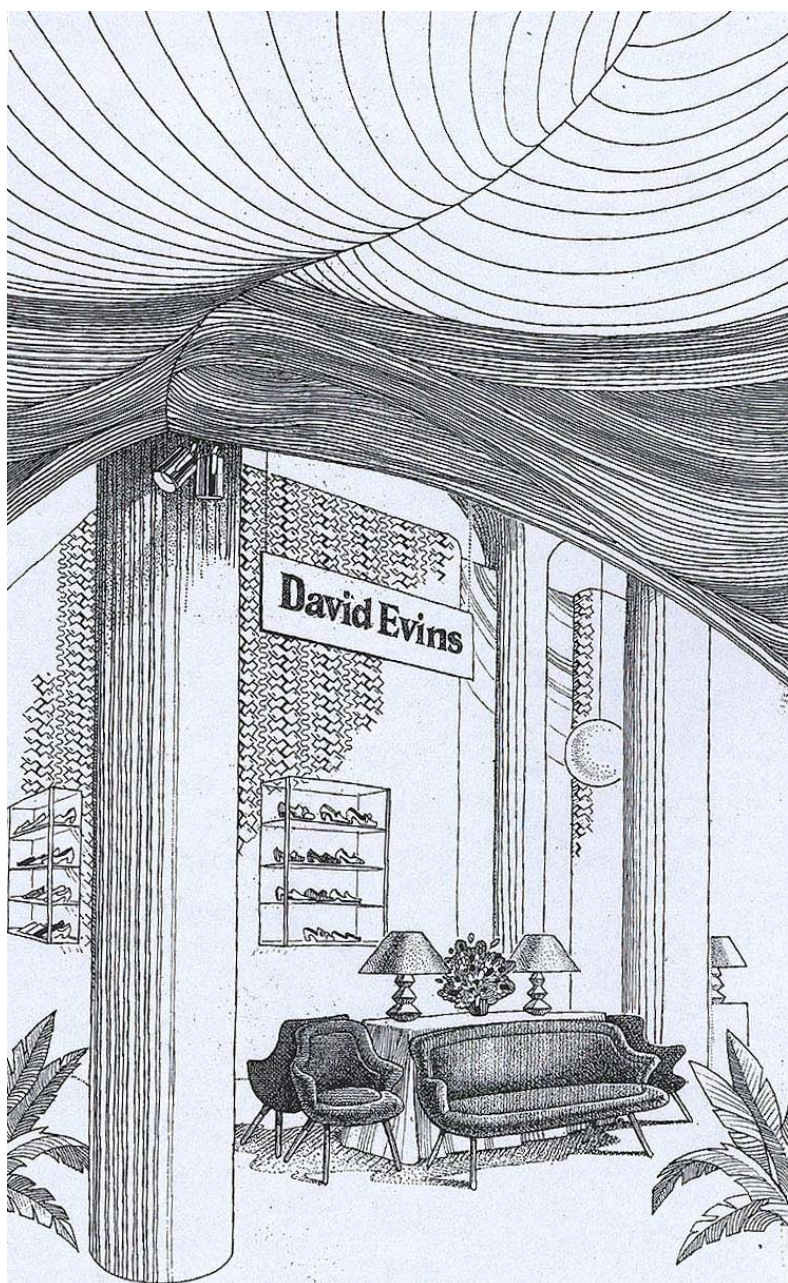
Illustration 23: I. Miller Advertisement, 1962.

Image taken from: *New York Times*, September 16, 1962, pg. 88.

| | | | | | |
|--|--|--|---|---------|---------|
| | SHOE No. DIAMANTE FROM NY EMILIA | SATIN BLACK SATIN FODERA BLACK BLACK SOCK. OIP | | | |
| | SHOE No. VIOLA | LEATHER BLACK SUDE PLDTINO NUOVO TILIM FODERA BLACK-SOCK PLATINO MADAM | LEATHER BROWN SATIN PLDTINO NUOVO TILIM FODERA BROWN-SOCK PLATINO | LEATHER | LEATHER |
| | SHOE No. DIAMANTE RAFFI | LEATHER BLACK SATIN SATIN BOW FODERA. BLACK. FODERA BLACK SOCK MADAM | LEATHER BROWN SATIN FODERA. BROWN. | LEATHER | LEATHER |
| | SHOE No. LUCIA | LEATHER BLACK SATIN FODERA BLACK MADAM | LEATHER BROWN SATIN FODERA BROWN MADAM | LEATHER | LEATHER |

Illustration 24: A chart of shoes selected for a collection with names, materials, and colors, c.1980s.

Image courtesy of Fashion Institute of Technology, New York, Special Collections, Photo taken by L. Nottingham.



The complete David Evins,
only at I. Miller.

There are more beautiful creations at I. Miller's new David Evins Salon than at any other store in the world.

You'll see his latest couturier styles for America's foremost fashion designers like James Galanos, Bill Blass, and Oscar de la

Renta. As well as his elegant evening shoes, day shoes, pants shoes, and boots from \$42.

There is even a group of shoes that can be specially ordered just for you.

Meet your friends at our new David Evins Salon, enjoy some coffee and browse through his complete collection.

There has never been a shoe designer quite like David Evins. And there has never been a collection quite like ours.

I. MILLER
734 Fifth Avenue,
New York City

Illustration 25: I. Miller Advertisement Showing the Interior of the David Evins Salon, 1972.

Image taken from: *New York Times*, September 10, 1972, pg. 85.



Illustration 26:

Shoes, Evening, 1960

House of Dior (French, founded 1947), Design House; Roger Vivier (French, 1913–1998), Designer

French

Silk, leather, glass;

Length: 9 1/2 in. (24.1 cm) Height (of heel): 2 1/2 in. (6.4 cm)

Gift of Valerian Stux-Rybar, 1979 (1979.472.4a, b)

Image taken from: The Metropolitan Museum of Art Website:

http://www.metmuseum.org/works_of_art/collection_database/the_costume_institute/shoes_evening_house_of_dior/objectview_enlarge.aspx?page=11&sort=0&sortdir=asc&keyword=shoe&fp=11&dd1=8&dd2=0&vw=1&collID=8&OID=80005969&vT=1

(Accessed by L. Nottingham 10 March 2009).



Illustration 27:

Wedding Shoes, 1925

André Perugia (French, 1893–1977), Designer
French

Silk, leather; Height (of heel): 3 1/8 in. (7.9 cm)

Gift of Mrs. Loretta Hines Howard, 1980 (1980.487.3a, b)

Image taken from: The Metropolitan Museum of Art Website:

http://www.metmuseum.org/works_of_art/collection_database/all/wedding_shoes_andre_perugia/objectview_enlarge.aspx?page=3&sort=0&sortdir=asc&keyword=Perugia&fp=1&dd1=0&dd2=0&vw=1&collID=0&OID=80045055&vT=1 (Accessed by L.

Nottingham 21 March 2009).



Lisa Haber/ Special to The Chronicle

Illustration 28: Photograph of American fashion designer James Galanos, 2006. Image taken from: Drexel University, News and Events Website: http://www.drexel.edu/westphal/news_events/archive_2006.asp (Accessed by L. Nottingham 18 March 2009).



Illustration 29:

Ensemble, 1967

(a–c) James Galanos (American, b. 1924); (d, e) Mr. David Evins (American, born England, 1909)

American

(a–c) silk; (d, e) leather; (f) nylon, cotton; Length at CB (a): 34 in. (86.4 cm)

Gift of Galanos, 1968 (C.I.68.19.3a–f)

Image taken from: The Metropolitan Museum of Art Website:

http://www.metmuseum.org/works_of_art/collection_database/the_costume_institute/ensemble_james_galanos/objectview_altviewenlarge.aspx?page=2&sort=0&sortdir=asc&keyword=evins&fp=1&dd1=8&dd2=0&vw=1&collID=8&OID=80024070&vT=1&iID=6&iPage=1 (Accessed by L. Nottingham 10 March 2009).



Illustration 30:

Shoes, 1967

Mr. David Evins (American, born England, 1909), Designer
American

Leather, metal; [no dimensions available]

Gift of Galanos, 1968 (C.I.68.19.2a, b)

Image taken from: The Metropolitan Museum of Art Website:

http://www.metmuseum.org/works_of_art/collection_database/all/shoes_mr_david_evins/objectview_enlarge.aspx?page=2&sort=0&sortdir=asc&keyword=evins&fp=1&dd1=0&dd2=0&vw=1&collID=0&OID=80032204&vT=1 (Accessed by L. Nottingham 10 March 2009).



Illustration 31: Photo of American fashion designer Norman Norell, 1948.
Image taken from: Indy.com: <http://www.indy.com/posts/hoosier-designers-featured-in-ima-exhibit-have-a-place-of-honor-in-world-of-fashion> (Accessed by L. Nottingham 18 March 2009).



Illustration 32:

Cocktail Ensemble, spring/summer 1968

(a) Norman Norell (American, 1900–1972); (c, d) Mr. David Evins (American, born England, 1909)

American; Made New York, United States

[no medium available]; Heel to Toe (c, d): 9 in. (22.9 cm)

Gift of Mrs. Lyn Revson, 1975 (1975.53.31a–d)

Image taken from: The Metropolitan Museum of Art Website:

http://www.metmuseum.org/works_of_art/collection_database/the_costume_institute/coc_ktail_ensemble_norman_norell/objectview.aspx?page=1&sort=0&sortdir=asc&keyword=evins&fp=1&dd1=8&dd2=0&vw=1&collID=8&OID=80023712&vT=1 (Accessed by L. Nottingham 10 March 2009).



Illustration 33:

Shoe, c. 1960s

Hermès (French, Founded 1837), David Evins, designer (American, 1907-1991)

New York, USA and Paris, France

Suede and leather

Reed Evins Collection

Photograph taken by L. Nottingham.



Illustration 34:

Slippers, c.1980s

Manufactured by Daniel Green (Founded 1881), Designer Unknown

New York, USA

Image taken from: Ebay.com:

http://cgi.ebay.com/Vintage-Glam-Daniel-Green-Heeled-Open-Toe-Shoe-Slipper_W0QQitemZ260383835841QQcmdZViewItemQQptZUS_Women_s_Shoes?has h=item260383835841& trksid=p3286.c0.m14& trkparms=72%3A1205%7C66%3A2%7C65%3A12%7C39%3A1%7C240%3A1318%7C301%3A0%7C293%3A1%7C294%3A50 (Accessed by L. Nottingham, 29 March 2009).



Illustration 35: Photo of Christian Dior's "New Look." (1947)

Image taken from: Timelinefashion.de: <http://www.timelinefashion.de/designer/dior.htm>
(Accessed by L. Nottingham 20 March 2009).



Illustration 36:

Shoes (Pumps), 1948

Mr. David Evins (American, born England, 1909), Designer
American

Leather; Heel to Toe: 9 3/4 in. (24.8 cm)

Gift of David Evins, 1973 (1973.229.1)

Image taken from: The Metropolitan Museum of Art Website:

http://www.metmuseum.org/works_of_art/collection_database/the_costume_institute/shoes_pumps_mr_david_evins/objectview_enlarge.aspx?page=1&sort=0&sortdir=asc&keyword=evins&fp=1&dd1=8&dd2=0&vw=1&collID=8&OID=80020041&vT=1 (Accessed by L. Nottingham 10 March 2009).

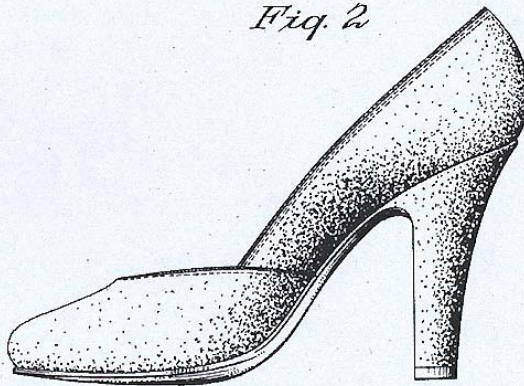
March 23, 1948.

D. E. LEVIN

Des. 149,073

LADY'S SHOE OR SIMILAR ARTICLE

Filed Aug. 22, 1947

Fig. 1*Fig. 2*

INVENTOR.
David E. Levin
BY
Harry Cole
ATTORNEY

Illustration 37: "Shell" Shoe Patent Sketch, Des. 149,073 by David E. Levin, 1948.

Image taken from:

http://www.google.com/patents?id=0ldvAAAAEBAJ&printsec=abstract&zoom=4&source=gb_s_summary_r&cad=0_0 (Accessed by L. Nottingham 8 June 2009).



Illustration 38: Photo of Stanley Marcus, c.1960s.

Image taken from: http://farm1.static.flickr.com/112/310023229_71d931ec2e.jpg?v=0

(Accessed by L. Nottingham 30 March 2009).



Illustration 39: Photo of David Evins, 1969.

Image taken from: I. Miller 1969 Advertisement, Evins Family Scrapbooks.

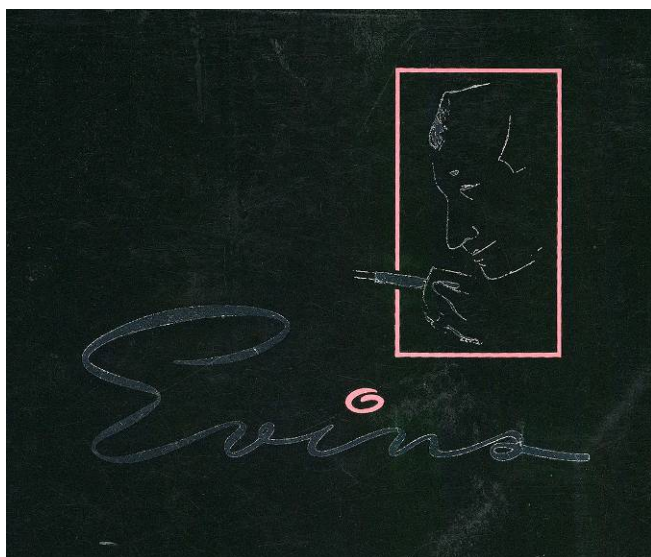


Illustration 40: Evins Logo from a press packet, c.1980s.
Private collection, photo taken by L. Nottingham.



Illustration 41: Photo of Marilyn Evins, 1966.
Image taken from: Morris, Bernadine. "The Galanos Girls," *New York Times*, December 26, 1966, pg. 27.

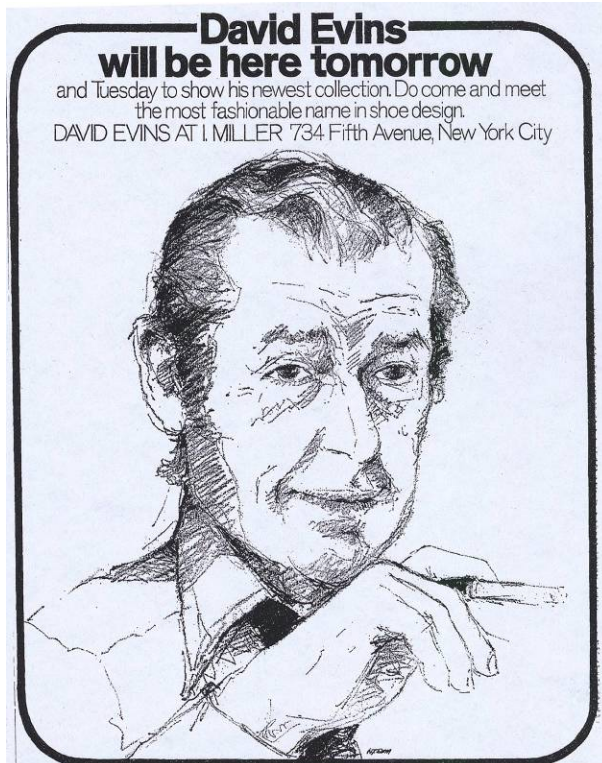


Illustration 42: I. Miller Advertisement, 1972.

Image taken from: *New York Times*, November 12, 1972, pg. 82.



Illustration 43: Bonwit Teller Advertisement, 1974.

Image taken from: *New York Times*, October 8, 1974, pg. 8.

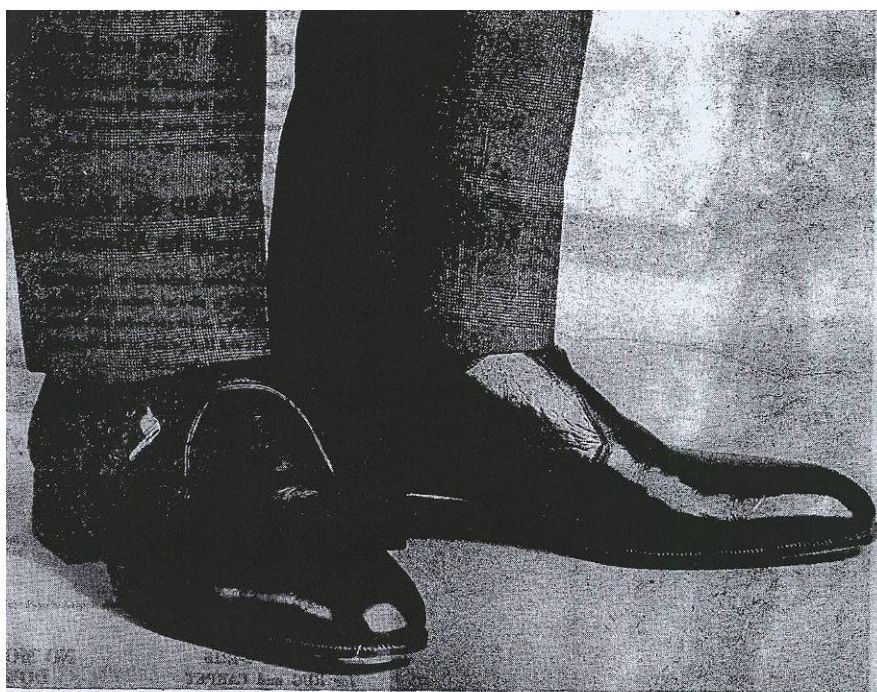
Evins Designed-to-Order Show! Come meet one of fashion's creative greats, our David Evins, who wears his laurels with wit and charm. On this special occasion, he will custom-make shoes to your order in an à la carte choice of styles, leathers, fabrics and colors,



with your name in gold inside. What an opportunity to have his advice on the shoes to complete your costumes with-made-just-for-you individuality! Informal modeling, too. No extra charge, these two days! Sept. 26 and 27, from 9:30 a.m. to 6 p.m., in our salon at 689 Fifth Avenue I. Miller

Illustration 44: I. Miller Advertisement, 1960.

Image taken from: *New York Times*, September 25, 1960, pg. 90.



Meet David Evins. World famous ladies shoe designer. Tuesday and Wednesday at I. Miller. He won't just sit there and smile. Not David. This is something wild. A special order show where Mr. Evins will do anything (in good taste) with any one of his shoes. It goes like this: you see a fabulous Evins shoe in calf but you kind of think it would be more your style in peau de soie or baby lizard... so you turn to Mr. Evins and say "Don't you think it's more me in peau de soie or baby lizard?" and if he thinks it is... well you can have it. Custom made for you. But hurry. The show starts Tuesday... ends Wednesday.

Pamper your feet at **I. Miller** 710 North Michigan Avenue

Illustration 45: I. Miller Advertisement, 1963.

Image taken from: *Chicago Tribune*, October 13, 1963, pg. E5.



Illustration 46: Shoe Label Interiors: Designed by Evins in the Right Shoe, Made Expressly for I. Magnin & Co. in the Left Shoe.

Image taken from: Ebay.com:

http://cgi.ebay.com/Vtg-40s-50s-black-wedge-heels-I-Magnin-Evins-6-6-5_W0QQitemZ380112849711QQcmdZViewItemQQptZVintage_Shoes?hash=item380112849711& trksid=p3286.c0.m14& trkparms=72%3A1205%7C66%3A2%7C65%3A12%7C39%3A1%7C240%3A1318%7C301%3A1%7C293%3A1%7C294%3A50

(Accessed by L. Nottingham 25 March 2009).



Illustration 47: Shoe Label Interiors: Designed by Evins in the Right Shoe, Nieman Marcus in the Left Shoe.

Image taken from: Ebay.com:

http://cgi.ebay.com/NEIMAN-MARCUS-EVINS-WHITE-SATIN-SHOES-W-SEEDBEAD-TRIM_W0QQitemZ190216754003QQcmdZViewItemQQptZVintage_Shoes?hash=item190216754003& trksid=p3286.m20.11116

(Accessed by L. Nottingham 25 March 2009).



Illustration 48:

Sandals, ca. 1968

Herbert Levine (American, 1916–1981), Designer
American

[no medium available]; Heel to Toe: 9 1/2 in. (24.1 cm)

Gift of The Fashion Group, Inc., 1975 (1975.295.12a, b)

Image taken from: The Metropolitan Museum of Art Website:

http://www.metmuseum.org/works_of_art/collection_database/the_costume_institute/sandals_herbert_levine/objectview_enlarge.aspx?page=2&sort=0&sortdir=asc&keyword=levine&fp=1&dd1=8&dd2=0&vw=1&collID=8&OID=80020386&vT=1 (Accessed by L.

Nottingham 10 March 2009).



Illustration 49:

Shoes, 1948–1950

Salvatore Ferragamo (Italian, founded 1929), Design House; Salvatore Ferragamo (Italian, 1898 - 1960), Designer

Italian

Leather; Heel to Toe: 8 3/4 in. (22.2 cm) Height (of heel): 3 1/4 in. (8.3 cm)

Gift of Salvatore Ferragamo, 1973 (1973.282.6)

Image taken from: The Metropolitan Museum of Art Website:

http://www.metmuseum.org/works_of_art/collection_database/the_costume_institute/shoes_salvatore_ferragamo/objectview_enlarge.aspx?page=1&sort=0&sortdir=asc&keyword=ferragamo&fp=1&dd1=8&dd2=0&vw=1&collID=8&OID=80020356&vT=1 (Accessed by L. Nottingham 10 March 2009).



Illustration 50:

Shoes (Pumps), Evening, c. 1963

Delman (American, founded 1919), Manufacturer
American

Silk; Length (a, b): 8 in. (20.3 cm)

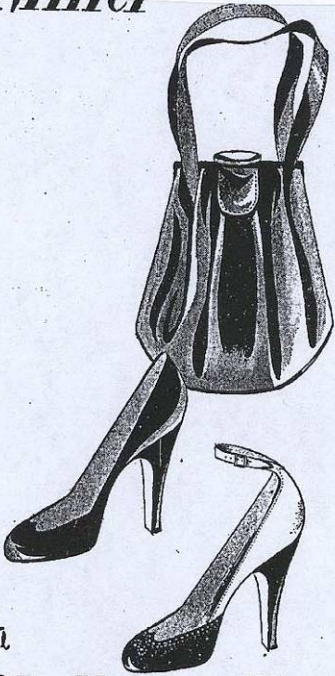
Gift of Betty Furness, 1986 (1986.517.12a, b)

Image taken from: The Metropolitan Museum of Art Website:

http://www.metmuseum.org/works_of_art/collection_database/the_costume_institute/shoes_pumps_evening_delman/objectview_enlarge.aspx?page=2&sort=0&sortdir=asc&keyword=delman&fp=1&dd1=8&dd2=0&vw=1&collID=8&OID=80045820&vT=1

(Accessed by L. Nottingham 10 March 2009).

I. Miller



the
Shell by Evins

...the most talked-about shoe silhouette of the season,
designed by a master of exotic footwear! Evins amusingly calls his shell
silhouette, "Lady Godiva"...in the all patent pump 28.95, in the
patent with white suede ankle 31.95. Josef's miraglio bag 25.95*

*plus 30% Federal tax

LOS ANGELES SHOP • 525 WEST SEVENTH STREET

Illustration 51: I. Miller Advertisement, 1948.

Image taken from: *Los Angeles Times*, April 18, 1948, pg. D5.

Thursday Hours:
F Street . . . 12:30 P.M. to 9:00 P.M.
Connecticut Avenue . . . 9:30 A.M. to 9:00 P.M.

I. Miller

Gale!

EVINS shoes 17.90
formerly 31.95 to 33.95

I. MILLER shoes . . 13.90
formerly 19.95 to 25.95

INGENUE* shoes . . . 8.90
formerly 12.95 to 17.95

MILLERKIN shoes . . 8.90
formerly 14.95 to 18.95

CASUAL shoes 8.90
formerly 10.95 to 16.95

CASUAL shoes 5.90
formerly 7.95 to 10.95

HANDBAGS DRASTICALLY REDUCED!
HOSIERY DRASTICALLY REDUCED!

All sales final . . . no further reductions . . .
Sorry, no C.O.D.'s, mail or phone orders

*made expressly for I. Miller

I. MILLER, 1222 F ST. N.W. • 1139 CONN. AVE.

Illustration 52: I. Miller Sale Advertisement, 1952.

Image taken from: *The Washington Post*, June 19, 1952, pg, 36.



Illustration 53:

Shoe, 1980

David Evins (American, 1907 – 1991)

Italy

Silk, leather, crystal beading, sequins

Worn by Nancy Reagan

Image taken from: <http://news.hawaii.com/article/2004/Oct/22/il/il01a.html> (Accessed by L. Nottingham 2 December 2008).



Illustration 54: Photo of Ronald and Nancy Reagan, 1981. They are dressed for the President's First Inaugural Ball. Nancy Reagan's dress is by Galanos and her shoes are by Evins.

Image taken from: Mrs-O.org: <http://www.mrs-o.org/?cat=46&paged=2> (Accessed by L. Nottingham 16 March 2009).



Illustration 55: Photo of Nancy Reagan, 1967.

Image taken from: *Nancy Reagan: A First Lady's Style*. Simi Valley, CA: Ronald Reagan Presidential Library Foundation, 2007. 23.



Illustration 56: Interior Marks of Evins Shoes belonging to Joy Kingston, c.1970s.

Image taken from: Ebay.com: http://cgi.ebay.com/David-Evins-womans-shoesB_W00QitemZ280329866162QQcmdZViewItemQQptZUS_Women_s_Shoes?has_h=item280329866162&_trksid=p3286.c0.m14&_trkparms=72%3A1205%7C66%3A2%7C65%3A12%7C39%3A1%7C240%3A1318%7C301%3A0%7C293%3A1%7C294%3A50 (Accessed by L. Nottingham 21 October 2008).

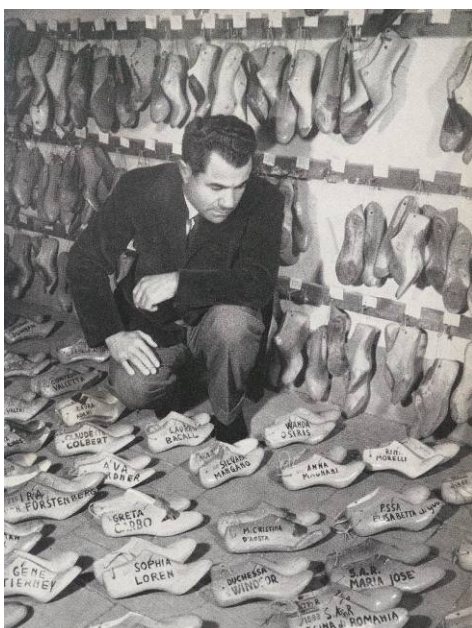


Illustration 57: Photo of Ferragamo. Ferragamo with some of his lasts made for famous clients.

Image taken from: Ferragamo, Salvatore. *Shoemaker of Dreams: The Autobiography of Salvatore Ferragamo*. New York: Crown Publishers, Inc., 1972. 96.



Illustration 58:

Shoe, 1955

David Evins (1907 – 1991)

New York

Red silk satin with rhinestones

USA

Inventory Number: 89.164.188

Image taken from: The Fashion Institute of Technology Website:

http://fashionmuseum.fitnyc.edu/code/emuseum.asp?emu_action=searchrequest&newsearch=1&moduleid=1&profile=objects¤trecord=1&searchdesc=Shoe&style=single&rawsearch=id/,is/,95/,false/,true (Accessed by L. Nottingham 3 March 2009).

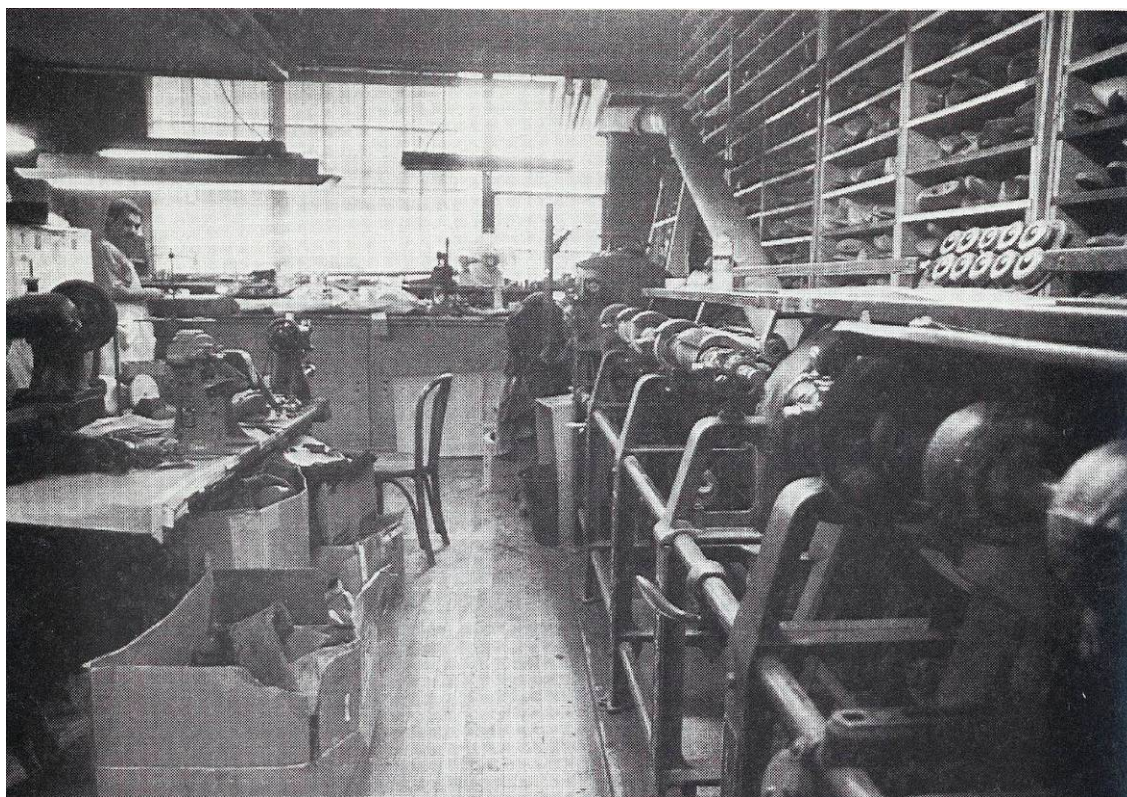


Illustration 59: The Western Costume Shoe Shop, 1989. Shoemaker Mauricio Osorio works on a pair of shoes in the background.

Image taken from: Thomas, Rhys. *The Ruby Slippers of Oz*. Los Angeles: Tale Weaver Publishing, Inc., 1989. Photo by Rhys Thomas.



Illustration 60: Poster from *The Barefoot Contessa*, 1954.

Image taken from:

<http://s86.photobucket.com/albums/k104/mandypracht/?action=view¤t=barefootcontessa.jpg> (Accessed by L. Nottingham 3 March 2008).



Illustration 61: Photo from *The Seven Year Itch*, 1955. Marilyn Monroe shows off her Evins shoes, among other things.

Image taken from: http://ia.media-imdb.com/images/M/MV5BMTM4NDg1OTczOF5BMTI5BanBnXkFtZTYwNjk5MjM2.V1.SX312_SY400.jpg (Accessed by L. Nottingham 3 March 2008).



Illustration 62:

Sandal, 1962

David Evins (1907 -1991)

New York

Leather, wood, beads, rhinestones, and sequins

Worn by Lena Horne

Image taken from: O'Keeffe, Linda. *Shoes: A Celebration of Pumps, Sandals, Sippers and More*. New York: Workman Publications, 1996. 44.



Illustration 63: Photo of Cecil B. DeMille's *The Ten Commandments*, 1954.
Image taken from: <http://www.flickr.com/photos/pikturz/3227686499/> (Accessed by L. Nottingham 10 March 2009).



DAVID EVINS, 1963

Illustration 64:
Shoe, 1963
David Evins (1907 -1991)
New York
Wood, leather, satin, beads, and sequins
Worn by Elizabeth Taylor
Image taken from: O'Keeffe, Linda. *Shoes: A Celebration of Pumps, Sandals, Sippers and More*. New York: Workman Publications, 1996. 172.



Illustration 65:

Sandal, c.1963

David Evins (1907 – 1991)

Gilded wood and metal mesh with black glass stones

USA,

Gift of David Evins, Worn by Elizabeth Taylor

Inventory Number: 89.164.152

Image taken from: FIT Website:

[http://fashionmuseum.fitnyc.edu/code/emuseum.asp?style=browse¤trecord=1&page=search&profile=objects&searchdesc=evins&quicksearch=evins&sessionid=7E5CD794-7BF5-4A52-889D-](http://fashionmuseum.fitnyc.edu/code/emuseum.asp?style=browse¤trecord=1&page=search&profile=objects&searchdesc=evins&quicksearch=evins&sessionid=7E5CD794-7BF5-4A52-889D-E9650FBC996F&action=quicksearch&style=single¤trecord=1)

[E9650FBC996F&action=quicksearch&style=single¤trecord=1](http://fashionmuseum.fitnyc.edu/code/emuseum.asp?style=browse¤trecord=1&page=search&profile=objects&searchdesc=evins&quicksearch=evins&sessionid=7E5CD794-7BF5-4A52-889D-E9650FBC996F&action=quicksearch&style=single¤trecord=1) (Accessed by L. Nottingham 10 September, 2008).



Illustration 66:
Sandal, 1963
David Evins (1907 – 1991)
New York
Gilded wood, metal, and rhinestones
Worn by Claudette Colbert
Collection of Reed Evins
Photo by L. Nottingham.



Illustration 67:

Shoe, 1964

David Evins (1907 – 1991)

New York

Satin brocade, satin, leather, and wood

Worn by Audrey Hepburn

Image taken from: O’Keeffe, Linda. *Shoes: A Celebration of Pumps, Sandals, Sippers and More*. New York: Workman Publications, 1996. 208.



Illustration 68:

Shoe, 1963

David Evins (1907 – 1991)

New York

Silk matelassé crepe, leather, rhinestones, sequins, plastic beads

Worn by Cher

Reed Evins Collection

Photo by L. Nottingham.



Illustration 69: The shoes are similar in style to the ones created for Cher.
James Galanos (United States, Pennsylvania, Philadelphia, born 1924) , David Evins
(England, born 1920)

Pair of Woman's Mules, Fall 1966

Costume/clothing accessory/footwear, Silk matelassé crepe, leather, rhinestones, sequins,
plastic beads, 9 3/4 x 3 1/8 x 5 in. (24.76 x 7.94 x 12.7 cm) each

Gift of James Galanos (AC1998.250.32.1-.2)

Image taken from: The Los Angeles County Museum of Art Website:

http://collectionsonline.lacma.org/mwebcgi/mweb.exe?request=image;hex=M80_65_25a-b.jpg (Accessed by L. Nottingham 10 March 2009).



Illustration 70: Another pair of mules similar in style to the one's created for Cher. James Galanos (United States, Pennsylvania, Philadelphia, born 1924) , David Evins (England, born 1920)

Pair of Woman's Mules, 'Vixen', Fall 1966

Costume/clothing accessory/footwear, Wool, satin, sequins, beads, leather, rhinestones, 10 1/4 x 3 1/8 x 4 1/2 in. (26.03 x 7.94 x 11.43 cm) each; Size: 8 AAA

Gift of James Galanos (AC1998.250.33.1-.2)

Image taken from: The Los Angeles County Museum of Art Website:

http://collectionsonline.lacma.org/mwebcgi/mweb.exe?request=image;hex=M80_65_25a-b.jpg (Accessed by L. Nottingham 10 March 2009).



Illustration 71:

Sandal, c.1955

David Evins (1907 – 1991)

New York

Leather, snakeskin, fake pearls

Worn by Grace Kelly

Image taken from: O’Keeffe, Linda. *Shoes: A Celebration of Pumps, Sandals, Sippers and More*. New York: Workman Publications, 1996. 211.



Illustration 72: Photo of Grace Kelly Packing her Trousseau in her New York Apartment, 1956.

Image taken from: Haugland, H. Kristina. *Grace Kelly: Icon of Style to Royal Bride*. New Haven: Philadelphia Museum of Art in Association with Yale University Press, 2006. 29.



Illustration 73:

Grace Kelly's Wedding Dress and Accessories

Designed by Helen Rose, American, 1904 - 1985

Made by the wardrobe department of Metro-Goldwyn-Mayer, Culver City, California, founded 1924

Worn by Grace Kelly, American (Philadelphia), 1929 - 1982 at her marriage to Prince Ranier of Monaco

American, 1956

Rose point lace, silk faille, silk tulle, and seed pearls

Made in: United States

Philadelphia Museum of Art: Gift of Her Serene Highness, the Princesse Grace de Monaco, 1956

Image provided by The Philadelphia Museum of Art.



Illustration 74:

Grace Kelly's Wedding Shoes

Designed by David Evins, American (born England), 1907 - 1991

Made by Evins, New York

Worn by Grace Kelly, American (Philadelphia), 1929 - 1982 at her marriage to Prince Ranier of Monaco

American, 1956

Rose point lace, silk faille, seed pearls, glass beads, leather

8 7/8 x 3 1/8 x 4 3/4 inches (22.5 x 7.9 x 12.1 cm)

Made in: United States

Philadelphia Museum of Art: Gift of Her Serene Highness, the Princesse Grace de Monaco, 1956

Image provided by The Philadelphia Museum of Art.

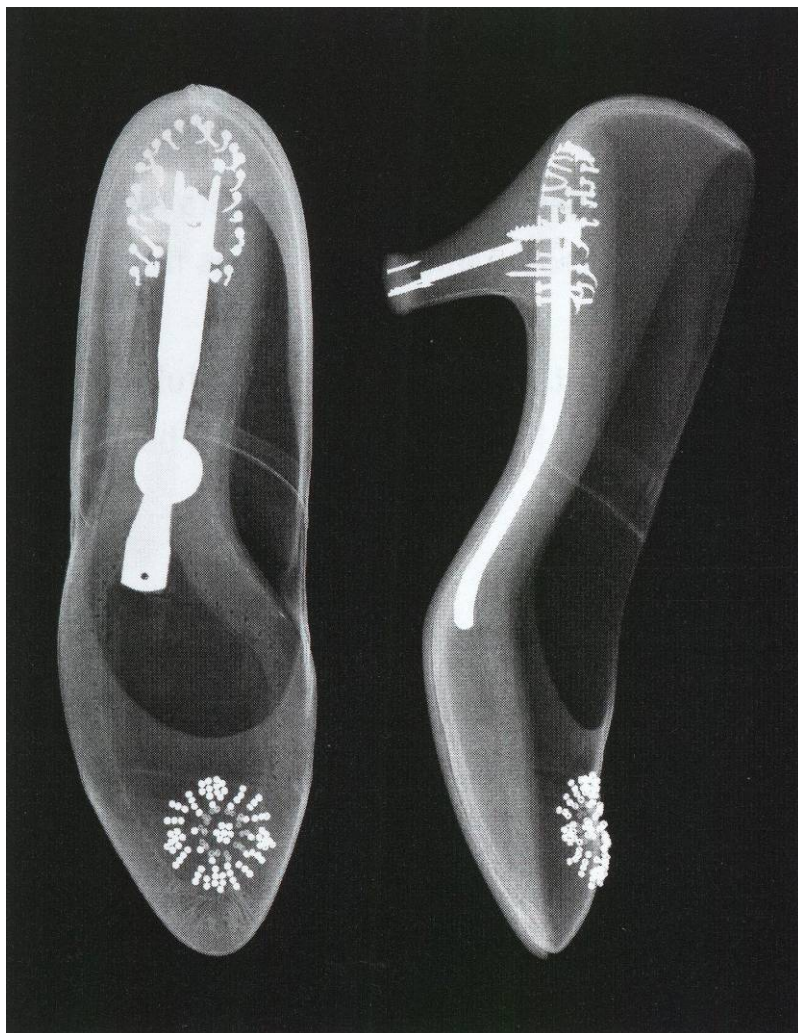


Illustration 75: Photo of an X-ray of Grace Kelly's Wedding Shoes. The x-ray shows the good luck penny hidden inside.

Image taken from: Haugland, H. Kristina. *Grace Kelly: Icon of Style to Royal Bride*. New Haven: Philadelphia Museum of Art in Association with Yale University Press, 2006. 36.



Illustration 76: Photo of Prince Rainier and Grace Kelly after their Civil Wedding, 1956. Her shoes are designed by Evins.
Image taken from: Haugland, H. Kristina. *Grace Kelly: Icon of Style to Royal Bride*. New Haven: Philadelphia Museum of Art in Association with Yale University Press, 2006. 53.



Illustration 77: Photo of Princess Grace and Prince Rainier after their Cathedral Wedding, 1956.

Image taken from: Haugland, H. Kristina. *Grace Kelly: Icon of Style to Royal Bride*. New Haven: Philadelphia Museum of Art in Association with Yale University Press, 2006. 2.

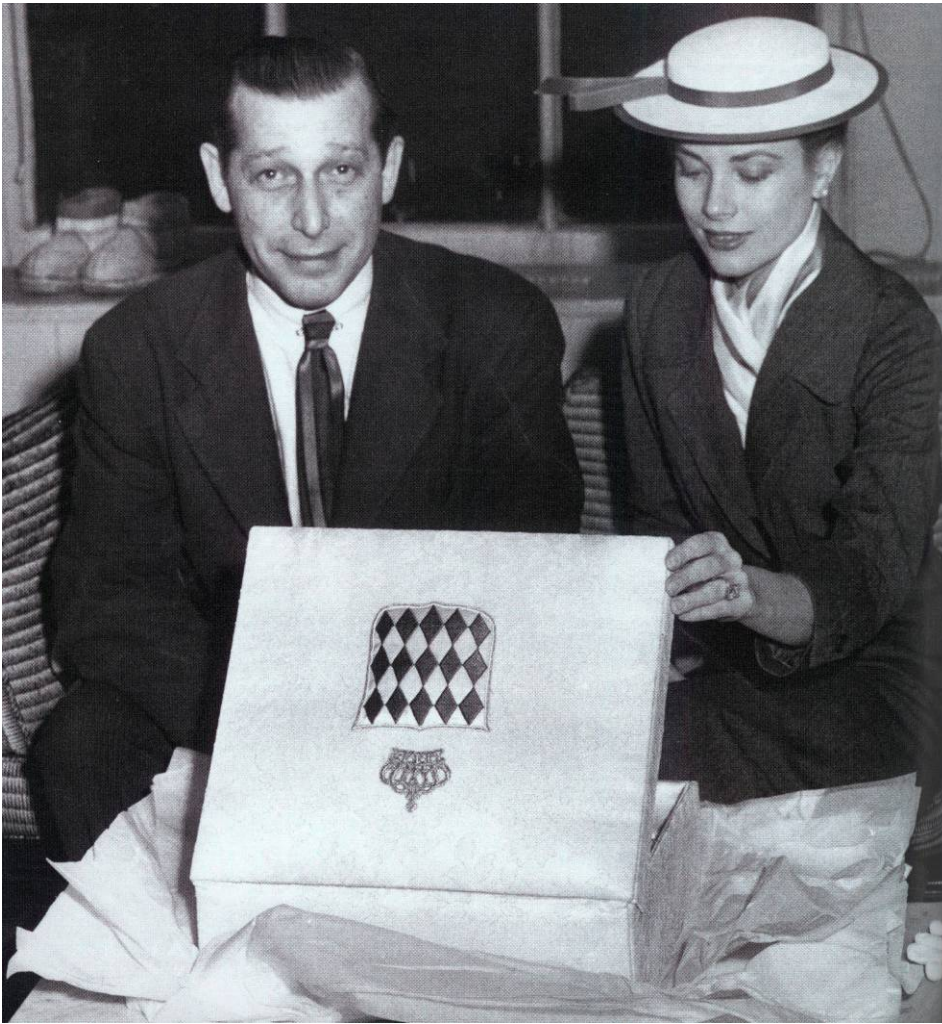


Illustration 78: Photo of Grace Kelly and David Evins in New York, 1956. Evins presented the wedding shoes to the future Princess of Monaco in a box especially created for her. The lace covered satin box bears the Monegasque royal shield. Image taken from: Haugland, H. Kristina. *Grace Kelly: Icon of Style to Royal Bride*. New Haven: Philadelphia Museum of Art in Association with Yale University Press, 2006. 36.



Photos by Zedec Photographers

Bobby Van with the Busby Berkeley Girls in 'No, No, Nanette'

Illustration 79: Photo of the Cast of "No, No, Nanette" wearing Evins Shoes, 1971.
Image taken from: Shelton, Patricia. "Fashionable Flappers," *Christian Science Monitor*, January 25, 1971, pg. 6.



Illustration 80: A Pair of Shoes from Evins' 1971 collection. Shoes like these were worn in "No, No, Nanette" on Broadway.

Pair of Woman's Ghillies, circa 1971

David Evins (England, born 1920)

Costume/clothing accessory/footwear, Leather, 10 x 3 1/8 x 4 3/4 in. (25.4 x 7.94 x 12.06 cm) each

Gift of Frederick Brisson in memory of Rosalind Russell (M.80.65.25a-b)

Image taken from: The Los Angeles County Museum of Art Website:

http://collectionsonline.lacma.org/mwebcgi/mweb.exe?request=image;hex=M80_65_25a-b.jpg (Accessed by L. Nottingham 10 March 2009).



Illustration 81:

Shoe, 1969

David Evins

New York

Leather, wood, and horsehair

Worn by the Duchess of Windsor

Image taken from: O'Keeffe, Linda. *Shoes: A Celebration of Pumps, Sandals, Sippers and More*. New York: Workman Publications, 1996. 210.

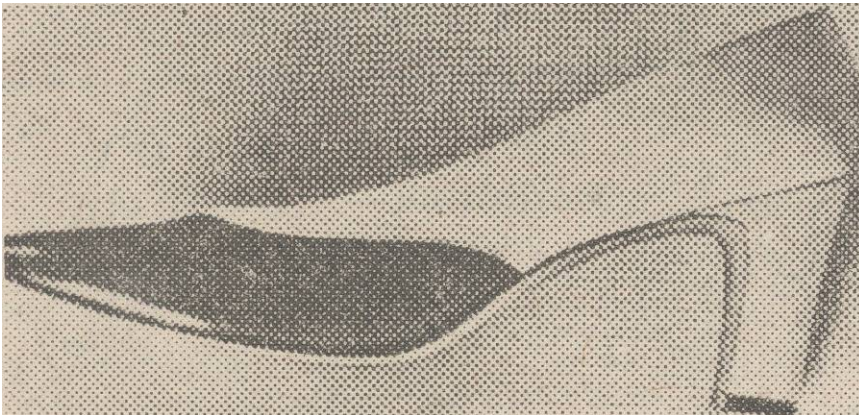


Illustration 82: Shoe by Evins (1970). The shoe is similar to the one worn by the Duchess of Windsor.

Image taken from: Sheppard, Eugenia. "Soft Shoe Act," *The New York Post*, March 25, 1970, pg. 7.



Illustration 83: Photo of Marilyn Evins in Evins Shoes, 1970. The shoes are in the same style as the Duchess of Windsor.

Image taken from: Sheppard, Eugenia. "Soft Shoe Act," *The New York Post*, March 25, 1970, pg. 7.



Illustration 84: Photo of Lyn Revson, 1968.

Image taken from: Sheppard, Eugenia. "Anchors Aweigh: Lyn's Cruise Wardrobe Not a Drip-Dry Proposition," *Los Angeles Times*, January 8, 1968, pg. C22.



Illustration 85: Portrait of Dolley Madison.

Image taken from: <http://www.nndb.com/people/644/000126266/> ((Accessed by L. Nottingham 16 March 2009)).



Illustration 86: Photo of Jacqueline Kennedy, 1961. Jacqueline Kennedy in a gown by Oleg Cassini en route to an inaugural concert.

Image taken from: NewYorkTimes.com:

http://www.nytimes.com/imagepages/2006/03/18/fashion/19cassini_slide_02ready.html

(Accessed by L. Nottingham 20 March 2009).



Illustration 87: Photo of Ronald and Nancy Reagan, 1985. The President and First Lady dressed for the President's second Inaugural Ball.

Image taken from: Mrs-O.org: <http://www.mrs-o.org/?cat=46&paged=2> (Accessed by L. Nottingham 16 March 2009).



Illustration 88:

Shoe, c.1960s

David Evins (1907 – 1991)

New York

Leather and metal

Worn by Luci Johnson

Image taken from: <http://news.hawaii.com/article/2004/Oct/22/il/il01a.html> (Accessed by L. Nottingham 10 March 2009).



Illustration 89:

Pair of Shoes, c.1980s,

David Evins (American, 1907 – 1991),

Italy,

Black calfskin leather.

Image taken from: Ebay.com: http://cgi.ebay.com/EVINS-PUMPS-ITALY-WMNS-6-1-2-C-GLOSSY-BLACK-W-BOX_W0QQitemZ370132803914QQcmdZViewItemQQptZUS_Women_s_Shoes?hash=item370132803914&trksid=p3286.c0.m14&trkparms=72%3A1205%7C66%3A2%7C65%3A12%7C39%3A1%7C240%3A1318%7C301%3A1%7C293%3A1%7C294%3A50

http://cgi.ebay.com/EVINS-PUMPS-ITALY-WMNS-6-1-2-C-GLOSSY-BLACK-W-BOX_W0QQitemZ370132803914QQcmdZViewItemQQptZUS_Women_s_Shoes?hash=item370132803914&trksid=p3286.c0.m14&trkparms=72%3A1205%7C66%3A2%7C65%3A12%7C39%3A1%7C240%3A1318%7C301%3A1%7C293%3A1%7C294%3A50 (Accessed by L. Nottingham 12 January 2000).

I am not a newcomer to this business -
~~the philosophy~~ ^{Country}
 my address has changed - from N.Y. to Florence Italy -
 my philosophy on fit & quality - fashion
 has not changed an iota.

- The Evins label in shoes - has been
 recognized as the hallmarks of quality - fit
 and ladylike fashion -

As you all know quality footwear
 business has shifted from N.Y. to Italy
 and the last 2 years I have worked
 diligently to develop a product worthy
 of the Evins label, also ~~being~~
~~to design shoes for America for~~
 a shoe that meets the standards of
 a Saks shoe - (not apologetic) it will compare -
 shoe -

Quality wise - only the finest leather
 is used - it is 100% leather - all the way through
 lining, insoles - etc - no substitutes -

Fit - all my lasts from N.Y. were
 shipped to Italy & duplicated ^{precisely} in so far
 as measurements - they were designed & proven
 on American feet - not Italian there is a difference.

- Inclusion - my fashion is not flambagant - jazz
 - relate to clothes - & to customer -

Relationship

Illustration 90: Draft of the Announcement of Evins' Move to Italy, c.1973.
 Image courtesy of Fashion Institute of Technology, New York, Special Collections,
 Photo taken by L. Nottingham.

Think of her as your mother.

She only wants what's best for you.
A cool drink. A good dinner. A soft pillow and a warm blanket.
This is not just maternal instinct. It's the result of the longest
Stewardess training in the industry.
Training in service, not just a beauty course.
Service, after all, is what makes professional travellers prefer American.
And makes new travellers want to keep on flying with us.
So we see that every passenger gets the same professional treatment.
That's the American Way.

Fly the American Way
American Airlines

Illustration 91: American Airlines Advertisement, 1968.

Image taken from: http://blog.modernmechanix.com/mags/Signature/10-1968/think_mother.jpg (Accessed by L. Nottingham 10 March 2009).

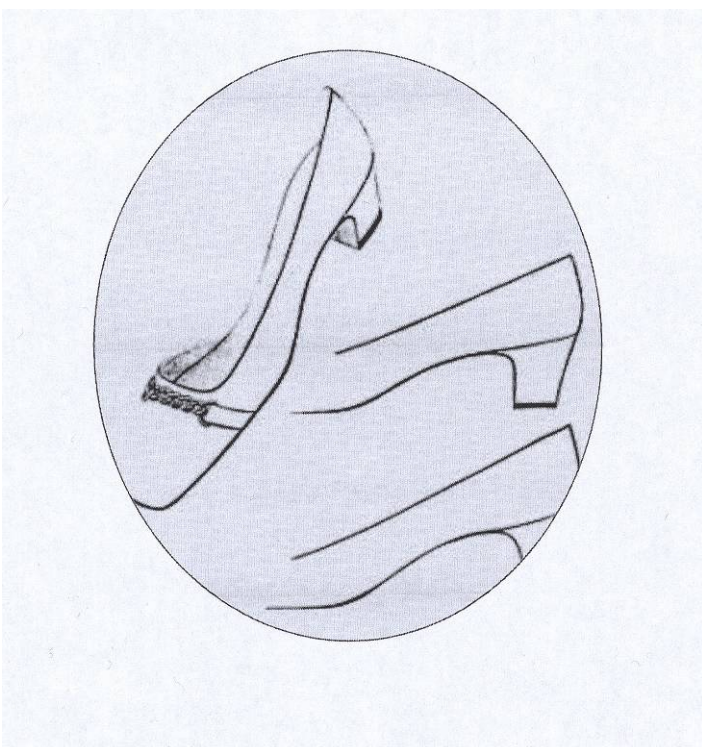


Illustration 92: Sketch of “American Beauty Collection” American Airlines Stewardess Shoe, c.1970. Image provided by Linda Hieger.



Illustration 93: Photo of a Woman’s Suit, 1972.
Image taken from: *New York Times*, August 27, 1972, pg. SMA53.

**THE SUIT SHOE
FROM DAVID EVINS**

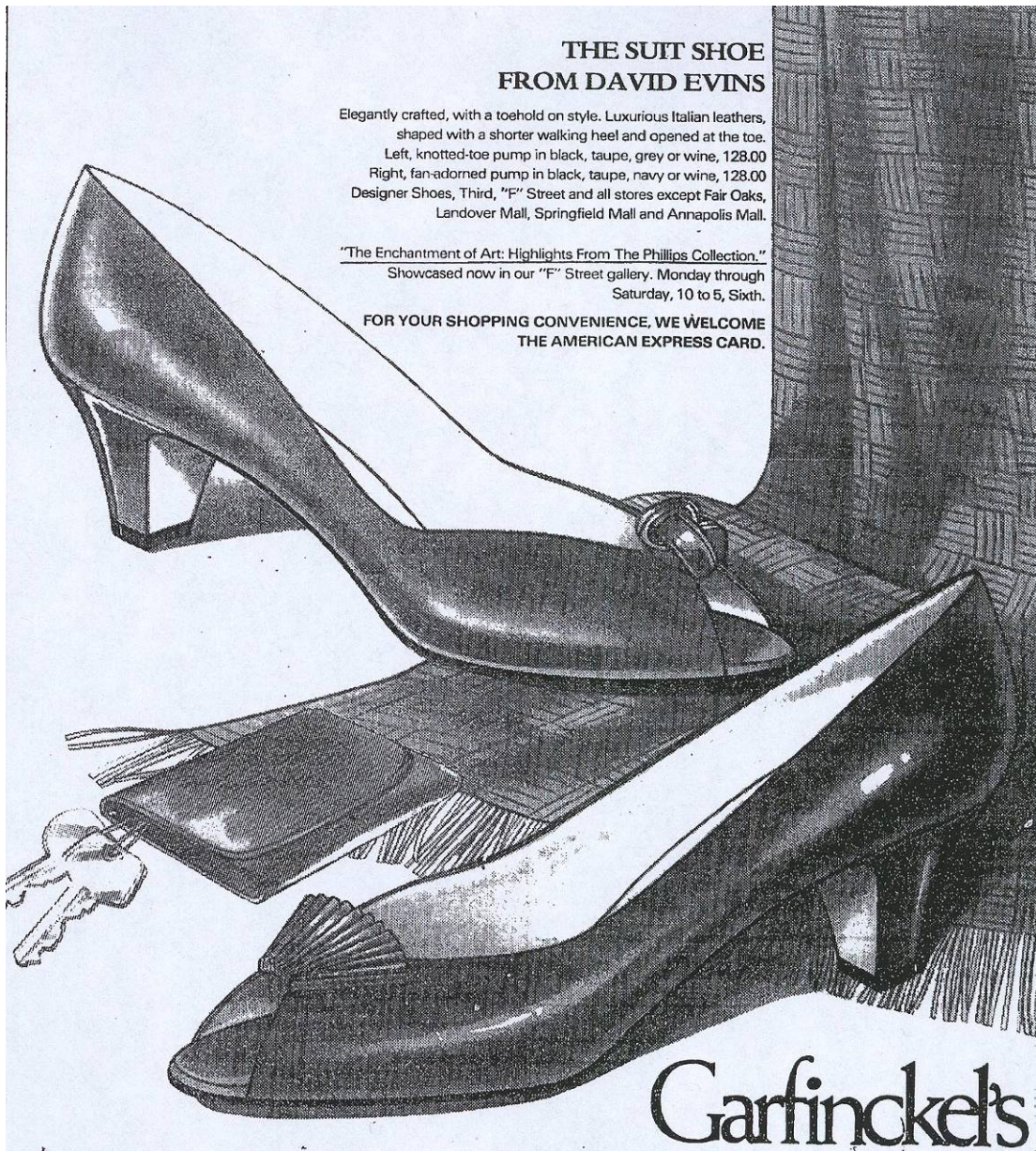
Elegantly crafted, with a toehold on style. Luxurious Italian leathers, shaped with a shorter walking heel and opened at the toe.

Left, knotted-toe pump in black, taupe, grey or wine, 128.00
Right, fan-adorned pump in black, taupe, navy or wine, 128.00

Designer Shoes, Third, "F" Street and all stores except Fair Oaks, Landover Mall, Springfield Mall and Annapolis Mall.

"The Enchantment of Art: Highlights From The Phillips Collection."
Showcased now in our "F" Street gallery. Monday through Saturday, 10 to 5, Sixth.

**FOR YOUR SHOPPING CONVENIENCE, WE WELCOME
THE AMERICAN EXPRESS CARD.**



Garfinckel's

Illustration 94: A Garfinckel's Advertisement, 1983.

Image taken from: *The Washington Post*, October 5, 1983, pg. C3.



Illustration 95: *Working Girl* Poster, 1988.

Image taken from: http://www.impawards.com/1988/working_girl.html (Accessed by L. Nottingham 10 March 2009).



Illustration 96: Detail of Shoe Soles, by David Evins (c.1980s).

Image taken from: Ebay.com: <http://cgi.ebay.com/EVINS-WOMENS-BONE-LEATHER-MID-HEEL-PUMPS-7->

[B_W0QQitemZ260336448653QQcmdZViewItemQQptZUS_Women_s_Shoes?hash=item260336448653&trksid=p3286.m20.11116](http://cgi.ebay.com/EVINS-WOMENS-BONE-LEATHER-MID-HEEL-PUMPS-7-B_W0QQitemZ260336448653QQcmdZViewItemQQptZUS_Women_s_Shoes?hash=item260336448653&trksid=p3286.m20.11116) (Accessed by L. Nottingham 2 March 2009).



Illustration 97: Detail of Heel, by David Evins (c.1980s).

Image taken from: Ebay.com: <http://cgi.ebay.com/EVINS-black-High-Heel-Pumps-Heels-Shoes-Size-8->

[B_W0QQitemZ170282430343QQcmdZViewItemQQptZUS_Women_s_Shoes?hash=item170282430343&trksid=p3286.m20.11116](http://cgi.ebay.com/EVINS-black-High-Heel-Pumps-Heels-Shoes-Size-8-B_W0QQitemZ170282430343QQcmdZViewItemQQptZUS_Women_s_Shoes?hash=item170282430343&trksid=p3286.m20.11116) (Accessed by L. Nottingham 2 March 2009).



Illustration 98: Sarah Jessica Parker in “A ‘Vogue’ Idea,” Episode 65, *Sex and the City*, 2003. Parker’s character, Carrie, holds a pair of Manolo Blahnik Mary Janes. Image taken from: <http://www.fabsugar.com/1647262> (Accessed by L. Nottingham 2 March 2009).



FIG. 1

Illustration 99: Shoe Patent, D535,467 by J. Choo, 2005. The patent references Evins shoe patent, 206,053.

Image taken from:

http://www.google.com/patents/about?id=R5_AAAAEBAJ&dq=evins+shoe

(Accessed by L. Nottingham 8 June 2009).

United States Patent Office

Des. 206,053
Patented Oct. 25, 1966

206,053
SHOE OR SIMILAR ARTICLE
David Evins, 151 W. 26th St., New York, N.Y.
Filed Mar. 22, 1966, Ser. No. 1,593
Term of patent 7 years
(Cl. D7-7)

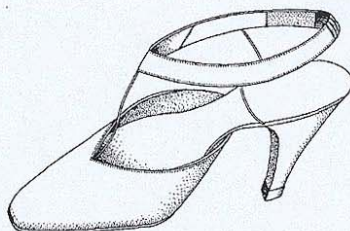


FIG. 1

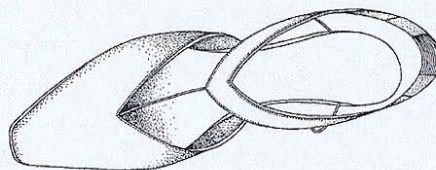


FIG. 2

FIG. 1 is a side perspective view of a shoe showing my new design, the side opposite being substantially similar thereto; and

FIG. 2 is a top plan view.

The opposite side of the shoe is substantially the same as that shown in FIG. 1.

I claim:

The ornamental design for a shoe or similar article, substantially as shown and described.

References Cited by the Examiner
UNITED STATES PATENTS

D. 95,664 5/1935 Carrier ----- D7-7

OTHER REFERENCES

Boot and Shoe Recorder, Sept. 15, 1964, p. 54, design shown at bottom of page by J. Lanvin.

Boot and Shoe Recorder, Feb. 15, 1966, p. 29, ankle strap shoe by Kiki Byrnes, shown bottom left of page.

Vogue Magazine 1965, p. 61, button ankle strap by Roger Vivier, shown at top of page.

EDWIN H. HUNTER, *Primary Examiner.*

LOIS LANIER, *Assistant Examiner.*

Illustration 100: Shoe Patent, Des. 206,053 by David Evins, 1966.

Image taken from:

<http://www.google.com/patents/about?id=pTx0AAAEBAJ&dq=evins+shoe> (Accessed by L. Nottingham 8 June 2009).



Illustration 101: Tie Dyed Sandal by Reen Evins (2009).

Image taken from:

<http://images.imagenetwork.com/Product/W134/8d/57/8d5730071bfe452eaa181fb502bfe15a.jpg> (Accessed by L. Nottingham 2 June 2009).

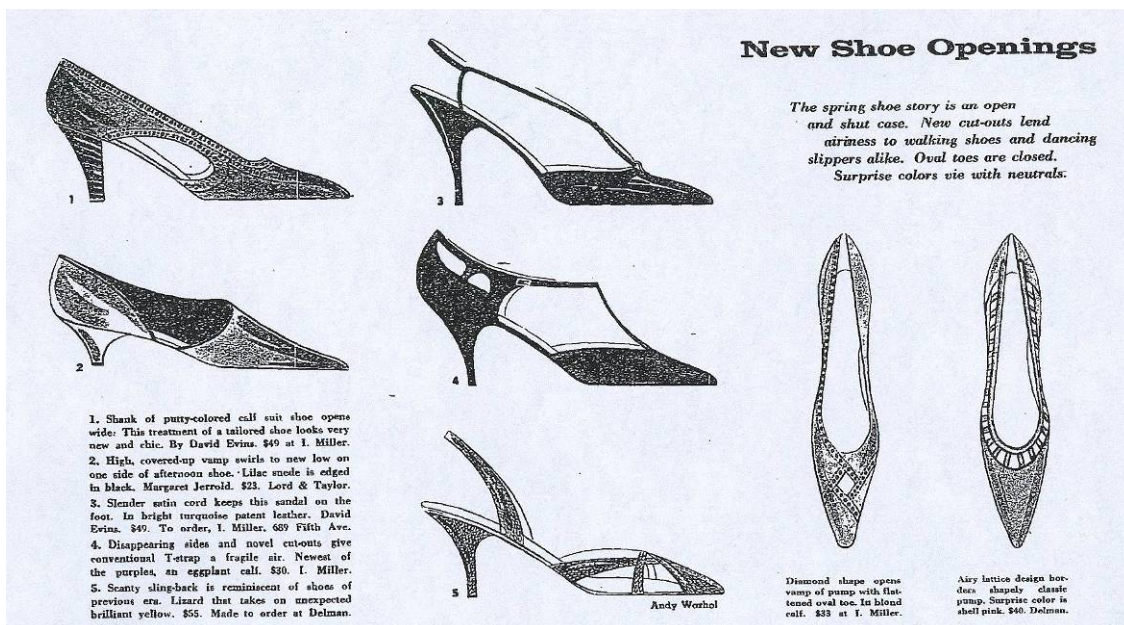


Illustration 99: I. Miller Advertisement, Illustrated by Andy Warhol, 1959.

Image taken from: "New Shoe Openings," New York Times, March 1, 1959, pg. SMA32.



Illustration 103:

Shoes and Matching Clutch, c.1950s

David Evins (American, 1907 – 1991), Koret (American, founded 1929)

New York

Velveteen, leather, wood, and metal

Worn by Lovely Joy

Image taken from: Ebay.com: [http://cgi.ebay.com/David-Evins-womens-shoes-red-floral-purse-6-5-B-](http://cgi.ebay.com/David-Evins-womens-shoes-red-floral-purse-6-5-B-M_W0QQitemZ280329866162QQcmdZViewItemQQptZUS_Women_s_Shoes?hash=item280329866162&trksid=p3286.c0.m14&trkparms=72%3A1205%7C66%3A2%7C65%3A12%7C39%3A1%7C240%3A1318%7C301%3A1%7C293%3A1%7C294%3A50)

[M_W0QQitemZ280329866162QQcmdZViewItemQQptZUS Women s Shoes?hash=item280329866162&trksid=p3286.c0.m14&trkparms=72%3A1205%7C66%3A2%7C65%3A12%7C39%3A1%7C240%3A1318%7C301%3A1%7C293%3A1%7C294%3A50](http://cgi.ebay.com/David-Evins-womens-shoes-red-floral-purse-6-5-B-M_W0QQitemZ280329866162QQcmdZViewItemQQptZUS_Women_s_Shoes?hash=item280329866162&trksid=p3286.c0.m14&trkparms=72%3A1205%7C66%3A2%7C65%3A12%7C39%3A1%7C240%3A1318%7C301%3A1%7C293%3A1%7C294%3A50)

(Accessed by L. Nottingham 30 September 2008).

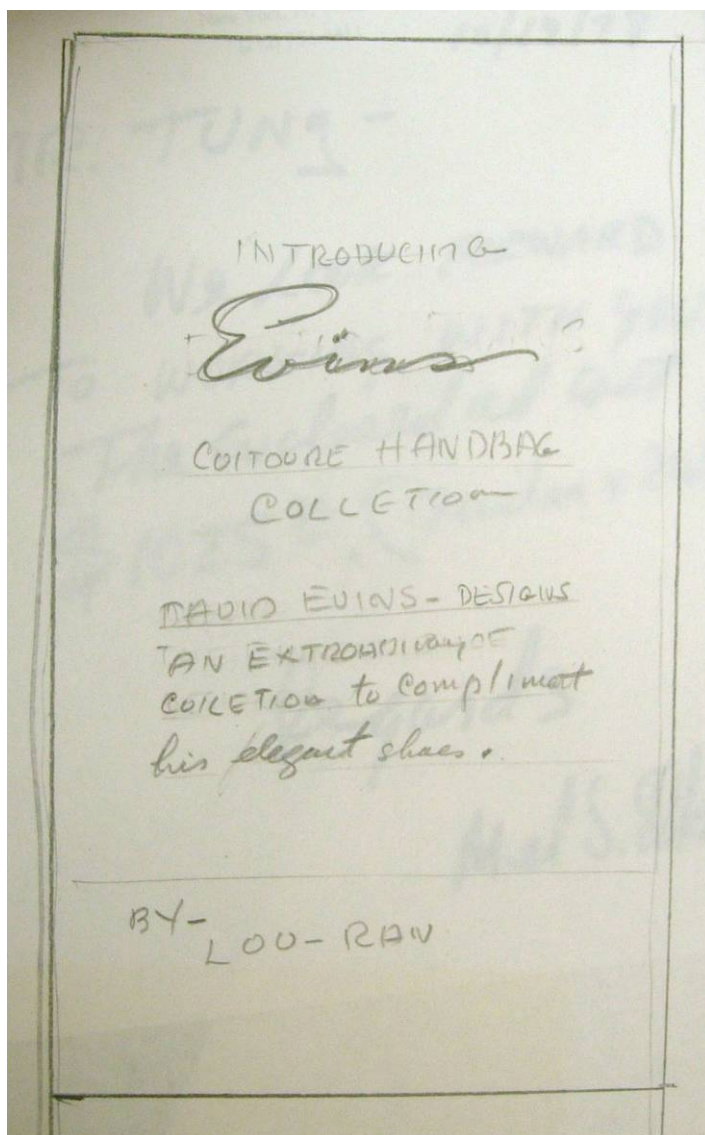


Illustration 104: Evins' Handbag Announcement Sketch, c.1980s.

Image courtesy of Fashion Institute of Technology, New York, Special Collections,
Photo taken by L. Nottingham.

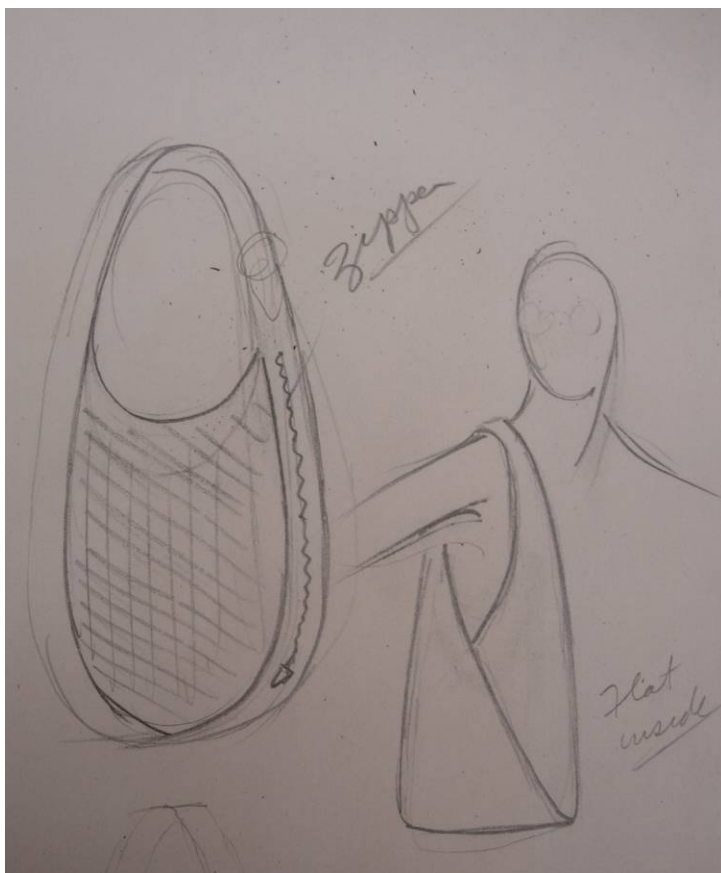


Illustration 105: Purse Sketch by Evins (c.1980s).
Image courtesy of Fashion Institute of Technology, New York, Special Collections,
Photo taken by L. Nottingham.