

Tucks, flowers, net hats

Spring of 1975 — details

By CHRISTINE WALDEN

It's 1974 and you're trying to figure out what women were wearing in the spring of 1975. What you find is that they wore everything from oversized dresses to peasant looks to sophisticated styles. But you also discover that spring '75 was one of meticulous detailing — tucks, inverted pleats, kabucki sleeves and detachable flowers. Pushed up sleeves, swaddle belts and net hats. They all run rampant through the fashion pages. And it becomes a season of bits and pieces combining and

making-or-breaking a total look. While it's really winter '75 and you're looking ahead rather than back, those details will still jump out at you.

SLEEVES PUSHED up and over the elbow are constants and assist in updating last year's model. You don't need a new blouse, just push up the sleeves on the old one.

For a new total look derived from spring '74, a light but long coat goes over a shirt which goes over a t-shirt. The t-shirt is tucked into pants, the overshirt is tied at the waist and the coat does what it wants.

It's all topped off with a scarf tied squarely around your head; pulled to the eyebrow and wrapped tight. A gentler look evolves with the scarf tied under the chin.

SHOES ARE simple. Espadrilles fill the bill for just about any ensemble as they become THE shoe for spring.

And handbags, for that casual outing, are big and easy.

But the details of swearing can hardly be matched by the details on the garments themselves.

Spring '75 may be remembered for kabucki sleeves, which appeared in just about every collection but which appeared in countless variations.

D.D. Dominick makes the sleeves like more of a slit in the side of the shirt or dress. That slit starts at the shoulder and goes down to the waist.

RONALD KOLODZIE extends the sleeve to the elbow on one dress, while carrying it down to the wrist and billowing in another.

Flowers are another detail. They are most prevalent in John Anthony's collection, where virtually every ensemble has a flower to match. Other designers, too, felt an extra flower added a needed touch, such as Bill and Hazel Haire who put bright white flowers on black coats.

Another sign of spring '75 is the net hat. Rather than completely hiding hair, the hits are see-through-and-shiny, letting hair-dos show through.

AND THEN there are swaddle belts, which are more a revival than original. The wide waist cinchers are inescapably a sign of spring. If there's a belt, it's big and usually wrapped.

The backs of dresses take on more interest with fabric gathered into back yokes or skirts ending in kick pleats.

And smocks, almost as they were known in the '60s, are back. The baby-doll look comes with puffed sleeves, gentle prints and, occasionally, belted waists or belts tied in the back.

Skirts are big but shaped with minuscule pleats. One designer

pleated only the front of the skirt. Another pleated the entire skirt down to the hip line creating a floppy garment.

Pleats also appear in jackets. Albert and Pearl Nippon is one team introducing tucked up jackets with matching skirts.

In a more feminine light, ruffles have become important... and it's not strictly Oscar de La Renta. Rather, a trace of lace or a ruffle finish hemlines, cuffs and collars.



Back detailing becomes important for spring (Photographed by Barbara McClellan)



Net hats and flowers, signs of spring from John Anthony



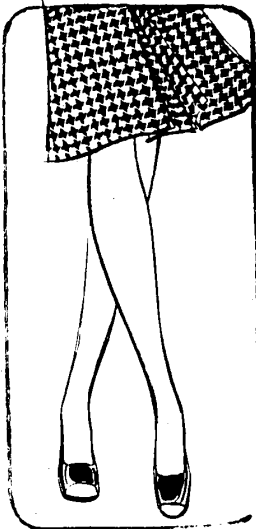
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Loose styles are part of the spring '75 details

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