

VOLUME ONE :: 1900-1949



THE GREENWOOD ENCYCLOPEDIA OF

CLOTHING THROUGH  
AMERICAN HISTORY:  
1900 TO THE PRESENT



AMY T. PETERSON :: VALERIE HEWITT :: HEATHER VAUGHAN :: ANN T. KELLOGG :: LYNN W. PRYNE

*Amy T. Peterson, General Editor*

THE GREENWOOD ENCYCLOPEDIA OF

---

CLOTHING THROUGH  
AMERICAN HISTORY  
1900 TO THE PRESENT



THE GREENWOOD ENCYCLOPEDIA OF

---

CLOTHING THROUGH  
AMERICAN HISTORY  
1900 TO THE PRESENT

VOLUME 1  
1900–1949

Amy T. Peterson, Valerie Hewitt, Heather Vaughan,  
Ann T. Kellogg, and Lynn W. Payne

Amy T. Peterson, General Editor



GREENWOOD PRESS  
Westport, Connecticut • London

**Library of Congress Cataloging in Publication Data**

The Greenwood encyclopedia of clothing through American history 1900 to the present / Amy T. Peterson, general editor [v. 1], Ann T. Kellogg, general editor [v. 2].

p. cm.

Includes bibliographical references and index.

ISBN 978 0 313 35855 5 ((set) : alk. paper)—ISBN 978 0 313 33395 8 ((vol. 1) : alk. paper)—ISBN 978 0 313 33417 7 ((vol. 2) : alk. paper)

1. Clothing and dress—United States—History—20th century. I. Peterson, Amy T.

II. Kellogg, Ann T., 1968

GT615.G74 2008

391.0097309'04—dc22

2008024624

British Library Cataloguing in Publication Data is available.

Copyright © 2008 by Amy T. Peterson, Valerie Hewitt, Heather Vaughan, Ann T. Kellogg, and Lynn W. Payne

All rights reserved. No portion of this book may be reproduced, by any process or technique, without the express written consent of the publisher.

Library of Congress Catalog Card Number: 2008024624

ISBN: 978 0 313 35855 5 (set)

978 0 313 33395 8 (vol. 1)

978 0 313 33417 7 (vol. 2)

First published in 2008

Greenwood Press, 88 Post Road West, Westport, CT 06881

An imprint of Greenwood Publishing Group, Inc.

[www.greenwood.com](http://www.greenwood.com)

Printed in the United States of America



The paper used in this book complies with the Permanent Paper Standard issued by the National Information Standards Organization (Z39.48 1984).

10 9 8 7 6 5 4 3 2 1

# Contents

---

*Preface* ix

*Chronology of World and Fashion Events, 1900–1949* xiii

## **Part I: The Social Significance of Dress, 1900–1949** 1

Chapter 1: The United States in 1900–1949: An Overview 3

Politics in America 5

Ethnicity in America 6

Art and Entertainment 7

Daily Life 9

The Changing Role of Women 10

Sexuality and Morality 11

Growing Up in America 12

Fashion 14

Chapter 2: Political and Cultural Events 19

The 1900s 21

The 1910s 28

The 1920s 33

The 1930s 39

The 1940s 44

Chapter 3: Art and Entertainment 53

The 1900s 55

The 1910s 61

The 1920s 66

The 1930s 71

The 1940s 78

Chapter 4: Daily Life	87
The 1900s	89
The 1910s	95
The 1920s	100
The 1930s	105
The 1940s	107
Chapter 5: The Individual and Family	115
The 1900s	117
The 1910s	126
The 1920s	130
The 1930s	138
The 1940s	140
<b>Part II: Fashion and the Fashion Industry, 1900–1949</b>	<b>147</b>
Chapter 6: The Business of Fashion	149
Haute Couture	150
Ready-to-Wear	155
Retail Operations	158
Fashion Communication	161
Fashion Technology	165
Chapter 7: Women’s Fashions	169
1900–1908, The Edwardian or La Belle Epoque Era	171
1909–1914, Empire Revival	180
1914–1919, World War I	188
1920s, The Jazz Age	197
1930s, The Great Depression	211
1940–1946, World War II	223
1947–1949, The New Look	237
Chapter 8: Men’s Fashions	247
The 1900s	248
The 1910s	256
1920s, The Jazz Age	263
1930s, The Great Depression	272
1940s, World War II	280
Chapter 9: Children’s Fashions	289
The 1900s	291
The 1910s	297
1920s, The Jazz Age	307
1930s, The Great Depression	316
1940s, World War II	326

---

<i>Glossary, 1900 1949</i>	341
<i>Resource Guide, 1900 1949</i>	347
Print and Online Publications	347
Films and Video Media	352
Museums, Organizations, Special Collections, and Useful Websites	354
<i>Cumulative Index</i>	361
<i>About the Contributors</i>	391

*Unnumbered photo essay appears following page 204.*





# Preface

---

Fashion is influenced by society, and, in turn, fashion influences society. Changes in appearance, however subtle or minimal, reflect changes in society. As society changes and evolves, so does fashion. Fashion is not the exclusive purview of the social elite, nor can it be summarily dismissed as mere vanity. It is much more complex than just wearing the latest styles. We use fashion to express who we are and what we think and to project an image, bolster our confidence, and attract partners. Fashion crosses all strata of society and is tightly interwoven into each individual's identity. Undeniably, fashion "... is an essential part of the human experience" (Damhorst, Miller, and Michelman 1999, p. xi).

*Clothing through American History 1900 to the Present* examines the relationship between social, cultural, and political developments and fashion in the United States. Volume One discusses the culture, clothing, and fashion in America from 1900 to 1949, and Volume Two discusses the culture, clothing, and fashion in America from 1950 to the present, about midway through 2008 at this writing. Both volumes in this set are structured to provide two levels of information to the reader: first, what people wore and, second, and perhaps more important, why they wore it. In addition to chapters on fashion trends, this work contains chapters specifically dedicated to examining the impact that politics, culture, arts and entertainment, daily life, and family structures have on fashion and how fashion can serve as an impetus for change in society. This set also examines the history of the fashion industry and the communication of fashion information in print, in movies and television, and across the Internet.

Research for this work was conducted through numerous primary and secondary resources on fashion and history, which can be found in the chapter references and in the Resource Guide at the end of each volume, particularly in the "Print and Online Publications" section. Not all

historical or current events, art movements, or socio-cultural theories were considered in the development of this book; the scope was limited only to those areas the authors believed directly impacted fashion trends. Nor is this book a comprehensive guide to subculture or alternative fashion movements; the focus is on the mainstream, common fashion trends that were adopted by the majority of Americans.

To guide the reader, a chronology of key historical events and fashion trends is provided at the beginning of each volume. Illustrations of significant fashion trends for both men and women are included to supplement the descriptive text, as does a glossary of fashion terms, which will assist the reader with terminology. An extensive resource guide of numerous articles and books, videos, and films that demonstrate fashion of certain eras, and a substantial listing of authoritative websites, including those for museums and special collections, rounds out the Selected Resources provided.

## THE TWENTIETH AND TWENTY-FIRST CENTURIES

The birth of the twentieth century marked the beginning of the new, modern era that was more open, expressive, and progressive than the reserved and sober nineteenth-century Victorian era. Changes in society were rapidly taking place. The telephone, electricity, automobiles, and cameras, at first technological marvels, became commonplace items. Over the course of the century, mass-produced ready-to-wear clothing replaced custom-made hand-tailored clothing, allowing new fashions to be rapidly reproduced and distributed in large volumes simultaneously across the entire country. First store catalogs, and then the Internet, made fashions immediately accessible to individuals in even the most remote parts of the country. After World War II, the economic prosperity experienced by most of the United States resulted in a population shift from urban to suburban, and fashion followed suit with the development of the shopping mall.

The last half of the twentieth century was marked by space exploration, activism, and civil unrest. The tumult of the 1960s witnessed the birth of both space exploration and the Civil Rights Movement. Although the ultra-hip donned vinyl dresses with metallic details, African Americans explored their origins and adopted traditional forms of African dress to express their identity. Middle-class youth became involved in numerous social protest movements against the establishment and, dubbed “hippies,” chose to differentiate themselves from their parents by rejecting Jackie-O

dress with high heels and Brooks Brother suits and adopting ethnic dress, long hair, and beards.

As the final decades of the twentieth century approached, the social consciousness of the 1960s and 1970s was replaced by conspicuous consumption in the 1980s. Instead of reflecting allegiance with a social movement, fashion now reflected one's material worth and station in society. Status symbols were prominently displayed on all apparel, as well as on many household goods. Bigger was better, and indulging in luxury was the message broadcast to all of society.

In response to the excesses of the 1980s, the 1990s appeared almost generic. Most forms of self-expressions in fashions were gone: not so many designer labels nor as much conspicuous consumption. Khakis and white t-shirts became the norm and were considered acceptable dress for almost every occasion. Even the workplace began to dress down, implementing "business casual" and "casual Fridays," instead of the standard suit and tie and dressy outfits for women. Whereas the 1980s screamed self-indulgence, the 1990s quietly and calmly, in an understated manner, closed out the century.

From the *Chambre Syndicale de la Couture Parisienne* to mass merchandisers, from Nordstrom to Overstock.com, the rapid (and now global) dissemination of fashion information is a potent agent for change in society. Fashion and society are inextricably intertwined, each influencing the other. This book attempts to identify those connections and not just document the fashions of this time but also give context to them. As we progress through the twenty-first century, we will have to wait until enough time has passed to look back and read how fashion influenced twenty-first-century society and how the events of this new century are registered in the fashions we all wear.

We thank our friends, family, and colleagues for their support and encouragement throughout the course of this project. We are grateful for the assistance and reassurance that you each provided.

Amy T. Peterson

Ann T. Kellogg

## REFERENCE

Damhorst, M. L., Miller, K. A., and Michelman, S. O. (1999) *The Meanings of Dress*. New York: Fairchild Publications.



# Chronology of World and Fashion Events, 1900–1949

---

- 1900 The World's Fair (Exposition Universelle) is held in Paris.
- 1901 President William McKinley is assassinated on September 6, and Theodore Roosevelt assumes the presidency.
- 1901 Marconi sends the first wireless message across the Atlantic Ocean on December 12.
- 1901 Queen Victoria of England dies on January 22, ending the Victorian Era.
- 1903 The Wright Brothers make a successful airplane flight at Kitty Hawk, North Carolina, on December 17.
- 1906 Major earthquake destroys much of San Francisco, California, on April 18.
- 1906 Paul Poiret introduced the empire waistline into women's fashions.
- 1907 Pablo Picasso paints *Les Femmes d'Alger*.
- 1907 Mariano Fortuny creates the "Delphos" gown.
- 1908 Henry Ford produces the first Model T car on September 27.
- 1909 William E. B. DuBois leads a group that founds the National Association for the Advancement of Colored People (NAACP) on February 12.
- 1909 William Howard Taft becomes president on March 4.
- 1912 The ocean liner *Titanic* sinks on its maiden voyage on April 14.
- 1913 Woodrow Wilson becomes president of the United States on March 4.
- 1913 Jantzen introduced the first rib-knit swimsuit, which had the elasticity to allow easy swimming.
- 1914 The Panama Canal opens under lease to the United States on August 15.

- 1917 The United States joins World War I on the side of the Allies on April 6.
- 1917 The Immigration Act excludes Asian laborers from entering the United States.
- 1920 First General Assembly of the League of Nations convenes on January 10.
- 1920 The Nineteenth Amendment gives American women the right to vote.
- 1920 Prohibition begins in the United States with the enactment of the Eighteenth Amendment.
- 1920 Ethelda M. Bleibtrey, an American, wins three medals for women's swimming at the Olympics in Antwerp.
- 1921 Hitler is elected president of National Socialist German Workers' Party on July 29.
- 1921 Mussolini declares himself leader of National Fascist Party in Italy on November 7.
- 1921 Madeleine Vionnet makes her United States debut.
- 1921 Chanel's "No. 5" perfume is introduced.
- 1921 Wiener Werstatte opens branch in New York.
- 1922 James Joyce releases his epic, *Ulysses*.
- 1922 The first woman, Rebecca Fenton, is appointed to the U.S. Senate on October 3.
- 1922 Discovery of Tutankhamen's tomb in the Valley of the Kings, Egypt.
- 1922 Victor Margueritte's novel *La Garconne* is released and helps define the flapper era.
- 1922 Emily Post publishes her first book, *Etiquette*.
- 1923 Madeleine Vionnet invents the bias cut.
- 1923 Sigmund Freud publishes *Das Ich und das Es (The Ego and the Id)*.
- 1923 The first birth control clinic opens in New York.
- 1924 The Olympic Games open in Paris on July 5.
- 1924 Chanel designs costumes for the Ballet Russe.
- 1924 Andre Breton writes the surrealist manifesto.
- 1924 The first Winter Olympics is held in Chamonix, France.
- 1925 Exposition des Arts Decoratifs opens in Paris (and included designs by Paul Poiret).
- 1925 John Thomas Scopes is fined for teaching theory of evolution, and the "Scopes Monkey Trial" follows.
- 1925 The first national congress of the Klu Klux Klan convenes in Washington, DC.

- 1925 Nellie Taylor Ross becomes the first female governor on December 5.
- 1925 Miriam Ferguson is elected governor of Texas.
- 1925 The Charleston becomes a dance craze.
- 1925 F. Scott Fitzgerald's *The Great Gatsby* is published.
- 1926 The National Broadcasting Company (NBC) is founded in New York City on November 15.
- 1926 American *Vogue* compares Chanel's "little black dress" to a Ford.
- 1926 Ernest Hemingway publishes *The Sun Also Rises*.
- 1926 The permanent wave is invented by Antonio Buzzacchino.
- 1927 Charles Lindbergh makes the first solo nonstop flight across the Atlantic in the "Spirit of St. Louis."
- 1927 Machine Age Exhibition is held in New York.
- 1927 Schiaparelli designs the first trompe l'oeil pullover sweaters.
- 1927 The first "talking picture," *The Jazz Singer*, is released.
- 1927 Josephine Baker becomes a huge star in Paris.
- 1928 Amelia Earhart is the first woman to fly across the Atlantic on June 17.
- 1928 The first televisions are for sale in the United States.
- 1928 Alexander Fleming discovers penicillin.
- 1929 St. Valentine's Day Massacre occurs in Chicago.
- 1929 The first Academy Awards ceremony is held on May 16.
- 1929 Black Friday in New York signals the beginning of the stock market crash on October 24 and the Great Depression, which lasts until about 1941, or the U.S. entrance into World War II.
- 1929 William Faulkner publishes *The Sound and the Fury*.
- 1929 Bertrand Russell publishes *Marriage and Morals*.
- 1929 Estrone, one of the hormones responsible for sexual response in females, is isolated by American and German scientists.
- 1930 German scientist J. Walter Reppe makes synthetic fabrics from acetylene.
- 1931 The Empire State Building opens in New York City on May 1 and is proclaimed the tallest building in the world.
- 1931 Al Capone, the notorious gangster, is jailed for income tax evasion.
- 1932 Lindbergh baby kidnapped on March 1 and found dead May 12.
- 1932 "The Star Spangled Banner" is declared the United States national anthem on March 31.
- 1932 *Letty Lynton* is released starring Joan Crawford, with costumes by Adrian.
- 1932 Franklin Delano Roosevelt is elected president of the United States on November 8.
- 1932 Radio City Music Hall opens



- 1932 Amelia Earhart is the first woman to fly solo across the Atlantic.
- 1933 Adolf Hitler becomes the chancellor of Germany.
- 1933 Hitler proclaims the Third Reich.
- 1933 The first Nazi concentration camp opens at Cachau on March 20.
- 1933 Prohibition repealed by the Twenty-First Amendment to the U.S. Constitution.
- 1933 Men's tennis star René Lacoste introduces his own line of clothing with the trademark crocodile (his nickname).
- 1933 Japan withdraws from League of Nations.
- 1933 United States goes off the gold standard.
- 1933 Public Works Administration is created in the United States.
- 1934 Shirley Temple debuts in first film, *Stand Up and Cheer*.
- 1934 Bonnie Parker and Clyde Barrow are shot dead in police ambush.
- 1934 John Dillinger is shot dead by authorities in Chicago.
- 1934 Hitler nominates himself as Fuhrer on August 2.
- 1934 Launch of *The Queen Mary*, the world's largest liner, on September 26.
- 1934 The Film Production Code is enforced by the league of decency.
- 1934 The Civil Works Emergency Relief Act is passed in the United States.
- 1934 Clark Gable in *It Happened One Night* is seen without an undershirt, and the sale of men's undershirts plummets.
- 1935 Dust Bowl drought devastates Kansas, Colorado, Wyoming, Oklahoma, Texas, and New Mexico.
- 1935 The Social Security Act is signed by President Roosevelt.
- 1935 The Rumba dance becomes popular.
- 1935 Jockey shorts, fitted knit briefs for men, are introduced.
- 1936 Opening of the Berlin Olympics on August 1.
- 1936 Dali and Schiaparelli collaborate to make "the desk suit."
- 1936 Salvatore Ferragamo invents the wedge heel.
- 1936 The Hoover (Boulder) Dam is completed on the Colorado River in Nevada and Arizona.
- 1936 First publication of *Life* magazine.
- 1937 Duke of Windsor marries Wallis Simpson on June 3.
- 1937 Italy withdraws from League of Nations.
- 1937 Hindenburg disaster.
- 1938 Orson Welles' radio production of "War of the Worlds" airs on October 31 and causes panic in the United States.
- 1938 The forty-hour work week is established in the United States.
- 1938 Howard Hughes circumnavigates the globe in three days.
- 1939 World War II forces Chanel to close her shop and studio in Paris.

- 1939 John Steinbeck publishes *Grapes of Wrath*.
- 1939 *Wizard of Oz* is released.
- 1939 *Gone with the Wind* is released.
- 1939 World War II begins.
- 1939 Nylon stockings are first manufactured.
- 1940 Winston Churchill becomes prime minister of Great Britain on May 10.
- 1940 DuPont introduces ladies' nylon stockings.
- 1940 The German army reaches Paris.
- 1940 The Pennsylvania Turnpike (first multi-lane highway) opens on September 30.
- 1940 First official network television broadcast on NBC.
- 1940 Zazous and zoot suits make their first appearance.
- 1940 Schiaparelli's last French collection is taken to America.
- 1941 The United Service Organizations is incorporated in New York on February 4.
- 1941 Germany invades the Soviet Union on June 22.
- 1941 Franklin Delano Roosevelt is elected for third term as president of United States.
- 1941 Japanese bombs Pearl Harbor on December 7.
- 1941 CBS and NBC begin television transmissions with paid advertising.
- 1942 President Roosevelt shifts to wartime economy.
- 1942 U.S. auto production is discontinued to support war effort.
- 1942 General Limitation L-85 orders government rationing of clothing and materials beginning on March 8.
- 1942 Japanese Americans from west coast are sent to internment camps.
- 1942 The Women's Auxiliary Army Corp is organized on May 14.
- 1942 Bing Crosby records "White Christmas."
- 1942 Hollywood releases *Casablanca* and *Yankee Doodle Dandy* in support of the war effort.
- 1942 *So Your Husband's Gone to War* is published.
- 1942 Atomic fusion is developed at the Fermi laboratory.
- 1942 Nylon is diverted to the war effort, and leg painting replaces stockings.
- 1943 Rogers and Hammerstein released *Oklahoma*.
- 1943 Detroit race riots devastate the city.
- 1944 D-Day Allies successfully invade German-occupied France on June 6.
- 1944 G.I. Bill of Rights is enacted by Congress.

- 1944 Paris is liberated by the Allies on August 25.
- 1944 Franklin Delano Roosevelt is elected for a fourth term as president of the United States.
- 1944 Forty-two percent of west coast aircraft factory workers are women.
- 1944 American and British governments ban wide-scale media coverage of Paris fashion shows.
- 1945 Fifty nations meet in New York to design the framework for the United Nations charter.
- 1945 Germany surrenders on May 7.
- 1945 The United States bombs Hiroshima and Nagasaki on August 6 and 9.
- 1945 The microwave oven is invented.
- 1945 The ENIAC computer (short for the electronic numerical integrator and computer) successfully operates.
- 1945 After Japan's surrender, DuPont resumes production of nylon for stockings.
- 1945 Balenciaga pronounces that the ideal hemline should be fifteen inches from the ground.
- 1945 Designers return to Paris and begin reopening salons.
- 1946 The U.S. Supreme Court bans segregation on interstate buses.
- 1946 President Truman creates the Committee on Civil Rights on December 5.
- 1946 Dr. Spock publishes *The Common Sense Book of Baby and Child Care*.
- 1946 The United Nations begins operations in New York City.
- 1946 Jukeboxes go into mass production.
- 1946 Ranch and split-level homes dominate the postwar construction boom.
- 1946 Jacques Heim and Louis Reard introduce the bikini.
- 1947 Christian Dior shows the first "New Look" collection in Paris on February 12.
- 1947 *The Howdy Doody Show*, for children, is first seen on television on December 17.
- 1947 Pan Am makes around-the-globe travel commercially available.
- 1947 The Polaroid camera is invented.
- 1948 Gandhi is assassinated.
- 1948 Israel becomes a country.
- 1948 The Cold War begins.
- 1948 The Emmy Awards are broadcast on television.

- 
- 1948 The garment industry grows through increased mass production.
  - 1948 LP records on vinyl are introduced.
  - 1949 East and West Germany divide on October 7.
  - 1949 The North Atlantic Treaty Organization (NATO) is formed.
  - 1949 The Soviet Union achieves the A bomb.
  - 1949 *South Pacific* opens on Broadway.
  - 1949 RCA introduces the 45 rpm record.



PART I



The Social Significance  
of Dress, 1900–1949





# 1

---

## The United States in 1900–1949: An Overview

Dramatic changes occurred during the first half of the twentieth century in the United States. The country's population transformed from a rural, economically divided "melting pot" at the beginning of the century to a patriotic, technologically advanced country at war by the close of the 1940s. This transformation in American society can be seen within the path of fashion during this time period. This volume will describe the parallel courses of societal change and fashion evolution.

Before one can discuss the course of fashion, one must recognize the historical changes that affect fashion. This introduction seeks to outline the historical landscape of the early half of the twentieth century. By describing the political, societal, and cultural themes of this time period, the reader becomes acquainted with the ideas that shape the fashion trends.

The population of the United States nearly doubled from 76,094,000 in 1900 to 148,665,000 in 1949 (U.S. Census Bureau 2002). Not only did the population increase, but its makeup significantly changed as well. Remarkable advances in living conditions, working conditions, and medicine resulted in an increase of almost twenty years in life expectancy (U.S. Census Bureau 2002). At the start of the century, most of the population lived in rural areas, but by midcentury, much of the population clustered in urban centers to take advantage of the job opportunities in the factories.



There was a marked economic divide between the rich and the poor in the country during the first decade of the century. There were very few wealthy people, but they lived in a grand and ostentatious style that the rest of Americans could only dream of affording. They lived in great mansions that often took up entire city blocks or on country estates with dozens of rooms. Their homes featured indoor plumbing, electricity, and fine furnishings from around the world. They could afford all of luxury and convenience that money could buy, but they comprised a very small part of the population.

Many more Americans were very poor. They lived in tenements often consisting of only one or two rooms for the entire family. In poor families, men, women, and children worked to earn enough money to make ends meet. They did not have indoor plumbing or electricity.

Many prominent middle-class people and politicians, such as Jane Addams and Theodore Roosevelt, took up the cause to improve the lives of poor Americans through educational programs and support services. This activism, known as the Progressive movement, reflected the optimistic attitude that the nation adopted at the turn of the century. Progressives felt they had an opportunity to better themselves and their fellow citizens.

The nation's refreshed, positive attitude that marked the first decade of the century dissolved into a practical somberness when the United States entered World War I (WWI) in 1917. The nation's entry into the war broke its trend of isolation from the outside world. The economy shifted to meet the needs of the wartime nation, and much of the workforce was enlisting and being shipped overseas. At home, frugality took over consumer spending and household consumption.

The beginning of the second decade of the twentieth century was plagued by high inflation, widespread unemployment, deep cuts in government spending, a return of soldiers (many of whom were disabled), and a decrease in per capita income (Perrett 1982, 31). Europe lay in ruins from WWI. The United States stepped forward as a new world power, shifting itself from an industrial-based to a service-based economy. Although the change brought prosperity to the service industry, other business sectors suffered. Shipping, railroads, coal mining, and textiles businesses were all in financial trouble, and many farms, then the largest sector of the economy in the United States, filed bankruptcy (Perrett 1982, pp. 120–1).

Although the rapidly growing economy resulted in a labor shortage during the 1920s, the growth in personal wealth traditionally associated with the decade did not apply equally to all; by 1927, the average person realized an increase in annual savings of only \$11 over 1899 (Perrett 1982, 324).

As the second decade of the twentieth century drew to a close, disaster struck on October 24, 1929, when the stock market collapsed. The onslaught of mass unemployment from the disintegration of the business sector and failure of farms caused by flooding and drought devastated millions of people worldwide. The world output of goods fell by 38 percent, whereas unemployment in the United States soared from 5 percent in the 1920s to 33 percent by 1933 (McKay 1999, 946). Despite many efforts on the part of state and federal government, the recovery was slow and incomplete until the advent of World War II (WWII).

Production to support the war efforts of WWII pulled the country out of the depression. With unemployment reaching 8,120,000 of a population of 132,122,000, the war created a way out of poverty. For many men, military service provided a steady income, and, for the first time in American history, women in high numbers were going outside of the home to work. The war affected the availability of goods, as well as changed the fabric of our society.

## POLITICS IN AMERICA

At the beginning of the century, Progressivism played a central role in the politics of America. Although the Progressive movement meant many different things to different people, improving life for everyone was the core concept of the movement. Most Progressives felt the government should help solve social problems, such as labor issues, poverty, slums, and disenfranchisement.

Throughout the first two decades of the 1900s, politicians and activists worked to resolve the labor unrest that marked the period. Violent strikes led to government involvement, and eventually there was an improvement in factory conditions, hours, and workers' rights.

During the terms of Presidents Roosevelt and Taft, new laws were enacted that expanded government control of business, immigration, and government services. An income tax was added to pay for this new, larger government. Citizens also gained more control of their government. The Seventeenth Amendment allowed voters to directly elect senators, and, by 1920, women had been granted the right to vote.

During the first years of Woodrow Wilson's first term, he focused on similar social advancements, but his attention was divided by the turmoil of WWI in Europe. He avoided U.S. involvement in the conflict until 1917, but he could not avoid the lasting impact that the war would have on the country. Women entered the workplace to take the place of the men who were off fighting the war, and the government expanded its powers to manage the war effort.

Warren G. Harding was elected president of the United States in 1920 on a platform calling for a “return to normalcy” after WWI, promising to reduce American involvement in international politics and focus on domestic issues. For the first time, the federal government asserted itself into the daily lives of its citizen through the *ratification* of the ratified 1919, went into effect in 1920 and ratified 1920 Amendments to the constitution. Before 1920, the only exposure Americans had to the federal government was through the postal system.

The Eighteenth Amendment made the distilling, brewing, and sale of alcoholic beverages illegal in 1920, a prohibition not repealed until 1933. Often ignored by the general public and law enforcement officials, the Eighteenth Amendment did little to prevent the sale of liquor in America. However, the ratification of the Nineteenth Amendment, also in 1920, redefined the political landscape. Women now had the right to vote, and the League of Women Voters worked to educate women about politics, studied issues important to women, and influenced politicians.

President Herbert Hoover had the distinction of ushering America through the first three years of the Great Depression, from 1929 to 1932. Unfortunately, Hoover was unable to produce any positive changes in the America economy, and, in 1932, the American public elected Franklin Delano Roosevelt (FDR) and his “New Deal” to lead the country. FDR strove to reform capitalism to prevent another such occurrence as the Great Depression and launched numerous government-sponsored programs designed to put Americans back to work.

The grip of the Great Depression was loosened when America entered WWII on December 7, 1941, when the Japanese bombed Pearl Harbor. As FDR increased expenditures to mobilize the United States, unemployment almost disappeared as men were drafted. The government reclassified 55 percent of the jobs previously held by men, allowing women and blacks to fill them.

By 1942, the government began rationing sugar, gasoline, and coffee, followed by rationing of meat, fat, cheese, canned goods, leather, and shoes in 1943. Salvage drives produced millions of tons of iron, scrap steel, and tin, all for the war effort. The War Production Board began severely restricting the amount of yardage used in garments.

## ETHNICITY IN AMERICA

During the first decade of the century, immigrants flowed into the country, with 8,795,400 from 1901 to 1910, a majority of them coming from Italy and the Soviet Union. Hundreds of thousands of immigrants

traveled to America's shore from Germany, Ireland, Scandinavia, Canada, the United Kingdom, the Caribbean, and Mexico (U.S. Bureau of Citizenship and Immigration Services). During this time, the United States added restrictions on who could immigrate to the country. WWI effectively stopped mass migration to the United States.

By the end of WWI, nearly all Asian immigrants were banned from entering the United States, and other immigrants had to demonstrate that they were literate in their native language. These changes were the beginning of additional restrictions on immigration that would emerge through the remainder of the early 1900s.

Immigrants entered the United States but rarely assimilated. Instead, they attempted to retain as much of their ethnic identity and cultural practices by settling in pockets within neighborhoods, building stores, churches, and services identical to those left behind in their native lands. This separatism, combined with language barriers, often led to conflict and discrimination.

During WWI, more than 500,000 African Americans migrated north in search of factory work. After the war was over, fierce competition erupted in the north between African American and working-class whites for jobs and economical housing. Racial tensions, once restricted to the south, now plagued many northern urban centers, resulting in frequent race riots. Legal segregation as well as Jim Crow laws left African Americans in isolation without a voice to object to their situation. Activists Booker T. Washington and W. E. B. DuBois worked to develop solutions to the racial tension and prejudice. Other minorities had similar discrimination and poverty problems. Hispanic and Asian women were frequently relegated to domestic service, textile mills, and industrial laundries (Rowbotham 1997, pp. 159-60).

Ethnic heritage was not worn on one's sleeve in the 1940s. Who was fighting with or against the Allies would determine how a recent immigrant was received by the community, especially in search of employment. Ethnic neighborhoods were tolerated as long as they did not try to mingle with mainstream society. Segregation was enforced for people of color, although black soldiers and Native Americans gave their lives for the same country. Although some people of lighter color would try to "pass" and blend in with the majority white population, there were those who were defiant and tried to make a statement with their activities and wardrobe.

## ART AND ENTERTAINMENT

Music and dance remained prominent forms of entertainment through the first half of the twentieth century. In the 1900s and 1910s, many households had a piano, and people would purchase sheet music of the

popular songs. Although the radio had been invented, it was not a widespread consumer item. People heard new music at concerts, dancehalls, and in the theater.

The 1920s were often dubbed the “Jazz Age,” and nothing was more important in the decade than jazz music. It dominated Broadway and vaudeville musical theaters. Composers and song writers such as George Gershwin, Jerome Kern, and Irving Berlin and dancers such as Josephine Baker, Isadora Duncan, and Irene Castle helped solidify the genre for the public.

The 1930s and 1940s were also shaped by music and dance. Young singles and couples alike packed dancehalls for jitterbug marathons. Swing music became the rage, and Glenn Miller’s orchestra led the trend. Ballroom dancing also helped couples escape the bleak times of the Depression by envisioning themselves gracing the dance floor in a glamorous gown or top hat and tails such as those donned by Ginger Rogers and Fred Astaire in movies. During WWII, dancing was a great escape from the war, and girls would fill the United Service Organizations (USO) halls when the boys were home on leave or ready to ship out.

Although transatlantic radio broadcasts had been possible since 1904, it was not until 1920 when events were broadcast through the medium to the public. Radio not only transported the new jazz music, but it also became a powerful tool used by politicians to influence voters. FDR regularly held “fireside chats” via the radio to bolster support for his political agenda during the Great Depression.

By the 1940s, radio was the lifeline for Americans, providing news, music, and entertainment. Programming included soap operas, quiz shows, children’s hours, mystery stories, fine drama, and sports. Families would gather around the radio for evening entertainment. The government relied heavily on radio for updates on the war and propaganda. The message was clear and sent often, that it was everyone’s job to fight for freedom and support the United States by purchasing war bonds, volunteering, and keeping a look out for spies.

Despite radio’s popularity, it could not compete with “moving pictures.” The first motion pictures appeared in penny arcades in the 1890s and became the preferred form of entertainment after WWI. The United States dominated the industry, and short, slapstick films were produced at the rate of two or more per week (McKay 1999, 938). Soon the short comedies evolved into longer films with story lines, many containing social commentary. The influence of film was felt nationwide, and, by 1925, 113 million people were receiving the messages broadcast across the silver screen on a weekly basis.

The advent of sound in films brought an entirely new dimension to the theater experience, at a time when America needed to “escape to the movies” even more: the Great Depression. Escape from unemployment and hunger could be purchased for a few cents.

The forties were the heyday for movies, but even Hollywood was dominated by the driving force of war. The Office of War declared movies an essential industry for morale and propaganda. Hollywood design, however, had to pass a censorship board to guard against provocative costumes and maintain restrictions on the use of fabric and materials. Movie themes were romantic and pro-United States, making villains of the Germans and Japanese.

## DAILY LIFE

The Industrial Revolution that had started during the previous century had transformed the economy and work life for most Americans. The machinery in the factories replaced skilled craftsmen. A majority of jobs called for unskilled workers, and those who filled these jobs found themselves easily replaced and job security a scarcity. This insecurity led to labor strife and activism during the remainder of the first half of the century.

The mass production techniques that were perfected during WWI were quickly applied to consumer industries. Assembly line practices were used to manufacture everything from household goods to clothing, bringing large quantities of goods to the mass market quickly and inexpensively.

WWI acted as a catalyst and accelerated changes in the economy and advances in technologies. Radio, movies, telephones, airplanes, and automobiles made it easier and faster to communicate with geographically distant areas. In 1895, only four automobiles were registered, but by 1920, the number reached more than 8 million, and by 1927 that number had nearly doubled (McKay 1999, 251). In the first decades of the century, motoring was seen as an exotic sport taken up by wealthy thrill-seekers. It was not until the national highway system was improved and expanded in the 1930s that automobiles became a popular form of transportation, encouraging people to travel the country for vacations.

The prosperity of the 1920s meant people were working less and socializing more. Horse races, dog races, cotillions, and society parties all came into vogue, replacing the traditional luncheons and teas. In general, society was more active and pursued more active interests, especially athletics. Americans became more health conscious. Dieting and exercise became popular, and a slim suntanned figure replaced the plump figure and pale countenance of previous generations.

During the first half of the century, caring for the needs of the household was transformed through a wide variety of innovations. Prepackaged meats and canned goods made shopping and cooking easier. Housewives no longer had to visit the baker, butcher, produce stand, and dry goods stores to acquire food. The new supermarket streamlined shopping, and Betty Crocker, a fictitious homemaker invented by General Mills, taught women how to cook nutritious and varied meals for their families. Electricity and gas became commonplace in the 1930s, illuminating homes and powering appliances. Blenders, irons, washing machines, refrigerators, and vacuum cleaners became modern necessities for maintaining a clean home and healthy diet.

Whereas daily life changed and improved rapidly in cities, communication and modern conveniences were slow in coming to rural areas. Despite the economic hardships in both rural and urban settings during the Great Depression, a new consumer culture was born that embraced the importance of the modern home, the motor car, exercise, and foreign travel.

During WWII, daily life experienced another shift because of the war and scientific advances. Because money and materials were limited and most able-bodied men were off to war, time was spent sewing, canning, and volunteering. Although tuberculosis and polio were still feared for their devastating crippling effects, penicillin became mass produced in 1941, reducing the number of amputees from infection after injuries and combat wounds.

The end of the war brought a gradual return to weekend and holiday activities. By 1947, we saw a return of “the season” and debutante rounds. “Society” was back in vogue. The wealthy could once again engage in leisure activities such as tennis and yachting without feeling unpatriotic. As the economy began to recover, automobiles were put back into production, and families had more opportunity to drive out to visit friends, parks, zoos, and the beach. Family vacations and destinations were soon to become the American way.

## THE CHANGING ROLE OF WOMEN

At the beginning of the century, Victorian attitudes about women prevailed. People who held these attitudes believed that women should be protected and sheltered. The goal of women should be marriage, and they should not work outside of the home. Divorce during this time was rare and scandalous.

Despite these prevailing attitudes, many single women supported themselves, and, by 1911, there were 5 million self-supporting women in

the United States (U.S. Census Bureau 2002). WWI intensified the opportunities for these women as many men went off to fight the war. At the same time, women were trying to redefine the Victorian attitudes that curtailed their rights. Suffragettes fought to expand rights for women, who did not get the right to vote until 1920. Also, women fought to get birth control, property rights, and the ability to retain custody of their children in the event of a divorce.

The 1920s also brought many social changes in the United States. Independent women, now known as “flappers,” were free to smoke, drink, use contraceptives, and pursue careers. However, many viewed the flapper as a threat to the nation’s morality who was trespassing into male arenas. Women could now be found in both the local bar and office.

During WWI, women joined the workforce in vast numbers to fill positions left vacant by men called off to war. However, after the war, women continued to work, not out of duty to country but as a means toward independence. Many young women now elected to work or enroll in college as alternatives to marriage. By 1920, women made up 47 percent of college enrollments, and the 1930 census reveals that approximately 10 million women had entered the workforce, an increase of 29 percent from the 1910 census.

Many Americans were not comfortable with the new independent flapper, and, as unemployment escalated during the Great Depression, many felt that women should not be allowed to work so that men would have more opportunities. By 1932, “legislation in twenty-six states prohibited married women from holding any jobs whatsoever” (Israel 2002, 150), and a 1936 Gallup poll indicated that “82 percent of the population thought wives should not work if their husbands had jobs and a majority were in favour of legal restrictions” (Rowbotham 1997, 203).

The advancements in women’s roles gained during WWI and through obtaining the right to vote in 1920 suffered minor but not permanent setbacks from the 1930s Depression. As the country began to recover from the Depression and the threat of WWII loomed, women would again be able to assert themselves into the work place and gain even greater independence. Heightened wartime production combined with a shortage in the workforce attributable to the numbers of enlisted men gave women the opportunity to work in factories in jobs that had been held previously by men only.

## SEXUALITY AND MORALITY

At the turn of the century, protective and restrictive attitudes regarding women formalized the courting process. Respectable unmarried women



needed to be accompanied by a chaperone if she wanted to visit with a man. If a man wanted to propose to a woman, he asked her father or male guardian first. Physical contact before marriage was frowned on, and women who were interested in sex were seen as deviants.

The tradition of courtship changed drastically in the 1920s. Traditionally, the gentleman would “call” on a woman and spend the evening engaged in social activities with her and her family in the parlor. The pair would always be under the watchful eye of the girl’s parents or a chaperone. In the 1920s, dating replaced old-fashioned courtship rituals. Couples escaped to movies, theaters, or other social settings, sometimes alone, sometimes with another couple. Whereas calling or courting was intended to lead to marriage, dating was for fun, with no implication of future commitment.

The automobile also allowed for a new-found privacy as couples engaged in “petting” and sexual exploration before marriage. According to one study of college students, “...92 percent of coeds petted and a third eventually had sexual intercourse, though usually with a fiancé” (Rowbotham 1997, 168). With greater sexual freedom and activity, the market for sex-related products increased. By 1926, condoms were available in gas stations, drug stores, and the Sears catalog. Magazines advertised “French Cures,” a euphemism for abortion, and birth control education and devices were promoted by women’s rights activists such as Margaret Sanger.

Dating as a form of social entertainment continued in the 1930s. Economic hardship forced many couples to delay marriage. Those who did wed did so for love and companionship rather than economic and social standing. Finding a partner who was romantic and affectionate became more important than finding one who was a good provider or trained in the domestic arts.

Despite the advances during the 1920s and 1930, by the 1940s, America was still a very conservative society. Little girls were restricted in their activities as to what was “proper.” Young ladies were taught when to speak and what was appropriate conversation. Any visible sign of affection between a man and woman in public was discouraged. Both clothing and activity were conservative so as not to draw attention to one’s sexuality.

## GROWING UP IN AMERICA

During the first two decades of the century, the daily life of children was very different from what children experience today. Although most children attended grade school, just under 11 percent of 14- to 17-year-olds attended high school in 1900. By 1949, that figure was almost 75 percent

(U.S. Census Bureau 2001). Many children, some as young as 5, were expected to work and contribute to the family's income. Children worked in a variety of jobs, including farm labor, sewing, operating factory machinery, selling newspapers, and shucking oysters. By the time a child reached high school age, it was often considered foolish to waste time in the classroom instead of earning a wage.

Although many children worked from a young age, many activists began pushing to get children out of the factories and into classrooms. The activists would cite the disfigurement and health risks that children suffered in the factories. Others complained that children took employment from adults, thereby exacerbating unemployment rates. Although the Progressives pushed for reform, the prohibition of child labor was not set into law until the Fair Labor Standards Act was passed in 1938.

For the first time, in the 1920s and 1930s, school became the focal point of children's lives. Improved transportation allowed for a school bus system. One-room school houses were replaced by centrally located consolidated school systems. Education became more varied and grade specific and included lessons in hygiene as well as English, math, and history.

The decision to educate children was no longer a family decision but a community requirement. Education was funded by community resources, and attendance was compulsory in many states. However, the quality and quantity of education varied greatly across the United States, depending on the value individual communities placed on education, especially for minorities.

School also became the primary sphere of influence in children's social development. Extracurricular activities became a normal part of a child's life. Schools sponsored after-school activities such as Boy Scouts, Girl Scouts, drama clubs, athletic teams, and dances. Children now spent more time with friends than family, and peer influence and peer opinions became more important than those of family.

The economic strain placed on many families during the Great Depression resulted in increased divorce, desertion, and abandonment rates. Although restrictions on divorce were eased in many states, the cost of divorce prohibited the process. Instead, many women and children found themselves deserted or abandoned by husbands and fathers who could no longer face their inability to provide for their families.

In general, children were treated with more affection and regard through the 1920s and 1930s. Child labor laws were enacted to protect them from workplace abuse. Children were now children, not miniature adults. A new youth culture was born, and the perennial teenage request for the car keys began.

For the duration of the 1940s, children were to be seen and not heard. Roles were very specific for boys and girls, and they were taught to respect adults. Clothing was often handed down from one sibling to another and modified from boy's to girl's when necessary. It was a milestone for young boys to wear long pants. Frugality from the depression era coupled with strong religious and ethnic influence prevented the awareness of children as people. Mothers cooked, cleaned, mended, and cared for the family, fathers worked hard to support the family or were absent because of the war, and children were expected to go to school and entertain themselves. Growing up during the war often meant living with extended families and sharing whatever was available. Whereas adults scrimped and saved to get by, children learned not to be wasteful and not to ask for treats or special items.

Children were sometimes able to get odd jobs such as clearing lots and picking vegetables, because all able-bodied men were at war. It did not pay much, but it allowed children to help make ends meet during a time of rationing and low wages. Boys looked forward to the opportunity to serve their country by enlisting as soon as they came of age, whereas girls flocked to see Humphrey Bogart at the movies and spent their weekends at the USO dancing with soldiers on leave to the music of Frank Sinatra and other numbers from the Hit Parade.

Emphasis now was not only providing for the family but volunteering for efforts to support soldiers and sailors overseas. Young women went to work outside of the home, and traditional roles were left to grandmothers and older siblings. Some young girls went to work as early as 15 years of age. This provided not only income but exposure to life "off of the farm."

Young couples delayed marriage and starting families during the Depression, but the war changed that trend and those attitudes. Marriages were common as men rushed off to war with the anticipation that life would be better after the war was over. Although only single women were employed at first, married women were soon allowed to work because so many young brides were not starting families with their new husbands shipped overseas. This had an impact on family life in both rural and urban settings.

## FASHION

The world of fashion may have changed significantly from 1900 to 1949, but many of these were not a linear progression but more of a series of fits, starts, and regression. There were few true fashion designers in 1900,

---

and only the very wealthy Americans could afford designer garments. Most Americans wore ready-to-wear or homemade knockoffs of popular styles. By 1949, many designers were household names and had learned how to market their businesses through vast product lines.

In many ways, fashion was democratized during the first half of the century. The formalness of public interaction had been simplified: women no longer had to own morning gowns, suits, tea gowns, dinner gowns, ball gowns, and the other situation-specific clothing. One dress could satisfy a whole day's worth of clothing needs. More women were able to afford designer products. Although a woman might not be able to purchase a Dior evening gown, she may be able to purchase something from his hosiery or accessory lines.

By the end of WWII, Paris' dominance over the fashion industry was shared by American fashion houses. Claire McCardell and others had pioneered the American look, which focused on comfortable, stylish clothes that fit the everyday life of work and leisure.

In the earliest decade of the century, homemade clothes were commonplace. Through 1949, the reliance of homemade clothes was gradually overtaken by ready-to-wear clothing, but this did not mean that people stopped making their own clothes. Sewing was still an important skill for young women to learn. The skill came in handy during WWII. Efforts were made to help the women at home become frugal and practical because supplies were limited as a result of the war effort. When the War Department restricted the amount of fabric that could be used in garments, women found ways to conserve fabric through revising existing garments. As men went off to war, their suits were converted to ladies suits, and McCall's even developed patterns for transforming men's into ladies' suits and ladies' dresses into children's clothing.

Changes in women's fashions during and after WWI for the first time allowed mass production techniques previously applied to men's wear to be applied on a wide scale to women's wear. The simple dresses, skirts, and blouses of the 1920s allowed for standardization in size and fit for both day wear and evening wear.

Mass production allowed for the rapid and inexpensive reproduction of Paris-dictated fashions. Middle- and lower-class individuals could now participate in fashion trends almost simultaneously with the social elite. Social status could no longer be exclusively discerned from dress. The new synthetic silk (rayon) provided an inexpensive substitute for real silk, and the new synthetic dyes that provided a wide range of intense colors both greatly reduced the cost of bringing Paris fashions to small-town America.

During the first decades of the twentieth century, mail-order catalogs, such as Sears, were beloved reading material in American households. Urban and rural households alike could purchase ready-made fashions at affordable prices. The illustrations alone helped communicate new fashions to even the most remote locations.

By the 1920s, the mail-order business began to decline in popularity with the advent of the automobile and the growth of the department store. Although mail-order catalogs remained the primary source for obtaining fashions for rural areas, the department store became the new mecca for urban and suburban areas. Small boutiques were replaced by large department stores, which offered large volume, wide selection, and a range of price points for the entire family. Department stores began to form chains across America, leveraging wide-scale purchasing power to further reduce retail prices.

Until the 1930s, most fashion information was disseminated through print. Newspapers dramatically increased their reach from 3 million in daily circulation in 1899 to 24 million by 1909. Invariably, newspapers included advertisements from clothing and department stores that illustrated current fashions and enticed consumers to buy the latest in clothing and accessories.

Fashion magazines were also an important means for communicating fashion information from as early as 1900. *Vogue*, *Harper's Bazaar*, and *Ladies Home Journal* all found receptive audiences and saw readership grow. Each of the magazines featured the latest advancements in fashion through illustrations and eventually photography. They were a particularly efficient means of disseminating fashion information across the geographically dispersed American population.

By the 1920s, these magazines had the largest impact on the general population through the reporting and publicizing of fashion trends. During the 1920s and 1930s, they regularly featured the latest Paris designs as well as the glamorous wardrobes of Hollywood starlets. By the 1940s, the magazines provided a plethora of advice for handling the sacrifices of the war and staying beautiful at the same time.

Teenagers became a recognized force in the forties. With the men off to war, teenagers, both boys and girls, found employment readily available and so had money to spend. In response to this new adolescent consumer audience, *Seventeen* magazine was established in 1944 to entice teens to make fashion purchases.

Although films gained audiences in the first three decades of the twentieth century, they did not achieve mainstream popularity until the 1930s. During that decade, Hollywood came to have a tremendous impact

on the dissemination of fashion as millions flocked to movie palaces each week. Dictating fashion trends was no longer the exclusive prerogative of Paris. Hollywood became a source of new fashion trends, and the American fashion designer was born.

The influence of movies continued through the 1940s, and they played a prominent role in the war effort. Theaters frequently showed propaganda films, and rationing and contributing to the war effort were frequent themes of these films. Veronica Lake, an actress famous for her long, sultry hair, began to pull her hair back into an upsweep and publicly requested women in factories to do the same for safety. Even subtle styling in movies hinted at the impact the war had on fashion. For instance, *Casablanca*, with all of its intrigue, showed Humphrey Bogart with his trench coat belt knotted, not buckled, as metal was diverted to the war effort.

At the start of the 1900s, the “S” silhouette was fashionable. The tightly corseted waist of this silhouette was offset by the ample, and often padded, bosom and the round bottom. By the 1910s, the corseting had loosened and waists resumed a somewhat more natural shape. Skirts became shorter and more functional, and women began to wear untucked tunics over skirts by the end of the decade.

A boyish pencil-thin silhouette marked the 1920s. Hemlines rose to mid-calf and, in some cases, nearly knee-length. At the same time waistlines lowered, hair was bobbed and topped by a close-fitting cloche style hat. The economic hardships brought about by the Great Depression soon changed the ideal body shape for both men and women: thin was no longer in. Shapely curves for women and broad shoulders for men helped camouflage weight loss brought on by malnourishment.

The 1940s came with renewed prosperity and wartime frugality. Fabrics and metals were to be conserved so the silhouette was streamlined to minimize the use of materials. Details such as lapels, buckles, and pocket flaps were omitted from clothing. Women often had to assume the man’s role at home, and soon the woman’s silhouette sported masculine shoulder pads and close-fitting skirts.

Every period has its own ideal of beauty, shaped by the political, social, and cultural events of its time. Taken out of context, fashion can often appear ludicrous. Only when examined as an element of an era can fashion be understood. The first half of the twentieth century was marked by numerous significant political and cultural changes: war, activism, fluctuations in immigrant populations, and changes in the perception of women, all of which manifested themselves in the fashions worn by men, women, and children. Society was transformed, changing the way people viewed the world around them, and fashion reflected those changes.

## REFERENCES

- Berkin, C., Miller, C. L., Cherny, R. W., and Gormly, J. L. 1995. *Making America: A History of the United States*. Boston: Houghton Mifflin.
- Israel, B. 2002. *Bachelor Girl: The Secret History of Single Women in the Twentieth Century*. New York: William Morrow.
- Kurian, G. T. 1994. *Datapedia of the United States, 1790–2000*. Lanham, MD: Bernan Press.
- McKay, J. P. 1999. *A History of Western Society*. New York: Houghton Mifflin.
- Perrett, G. 1982. *America in the Twenties, A History*. New York: Simon and Schuster.
- Rowbotham, S. 1997. *A Century of Women*. New York: Penguin Books.
- U.S. Bureau of Citizenship and Immigration Services. *Statistical Yearbook, Annual*.
- U.S. Census Bureau. 2001. *No. HS-20. Education Summary—Enrollment, 1900 to 2000, and Projections*.
- U.S. Census Bureau. April 11, 2002. *Current Population Reports, P25–311, P25–802, and P25–1095*.
- U.S. Census Bureau. *No. HS-16. Expectation of Life at Birth by Race and Sex, 1900 to 2001*.
- U.S. Census Bureau. *No. HS30. Marital Status of Women in the Civilian Labor Force: 1900 to 2002*.
- Zinn, H. 1995. *A People's History of the United States*. New York: Harpers Perennial.

# 2

---

## Political and Cultural Events

The political and cultural scene of the first half of the twentieth century included two world wars and a dramatic shift of world and economic power. The 1940s ended with an optimism that was paralleled by the optimism of the 1900s. At the turn of the century, Americans, energized by the Progressive movement, tackled social issues in the communities in which they lived. In urban areas, they waged war on the poverty around them and created organizations to help the vast numbers of immigrants assimilate and succeed in America.

President Theodore Roosevelt, himself a Progressivism proponent, led the nation in a war against “big business.” His agenda aimed to reduce the political power of monopolies. This task seemed herculean, not only because of the size of these companies and the dollars in their coffers but also because of the rapid technological advances that kept the money pouring in.

WWI, originally known as the Great War, was the defining event of the 1910s. President Woodrow Wilson did his best to keep the United States out of the war, but, in 1917, he broke American isolation to help the European countries that were being devastated by the war. The Allies’ victory in the war solidified the status of the United States as a world power, but the dissatisfaction with the peace treaty on the part of Germany and Italy would lead to another world war in a few decades.



Immigrants living in the United States experienced hostility from Americans who had lived in the country for generations. Recent immigrants, including the large wave of eastern and southern Europeans, received the brunt of the hostility. The 1910s would see the last large wave of immigrants in the first half of the century.

The government and unions continued to attack big business during the 1910s. The Clayton Antitrust Act of 1914 made it illegal to create monopolies, and the government began breaking up the giant companies that had dominated the landscape a decade earlier. Unions fought against poor working conditions, long work hours, and low pay.

The 1920s were a period of great prosperity and a more lenient attitude toward businesses. After President Warren Harding's scandal-ridden term in office, President Calvin Coolidge assumed the presidency and worked with businesses in an effort to get them to cooperate with each other.

Urban areas grew as Americans progressively abandoned rural life for the opportunities in the factories of cities. Segregation between African Americans and whites was enforced in the south. In the north, African Americans began to create economic and cultural enclaves in Harlem in New York and Bronzeville in Chicago.

The prosperity and parties of the 1920s effectively ended in 1929 when the stock market crashed, wiping out many Americans' savings. Many people lost their jobs and, at the extreme, had to sell off their possessions and became homeless. For most people, the following decade became one of few resources. They had to use ingenuity, take on additional work, budget carefully, and make the most out of what they had. Minorities were hit especially hard because of discrimination. Many unemployed whites felt animosity toward African Americans and Mexicans who had jobs.

FDR focused on restoring the country's financial institutions and Americans' livelihoods. He tried to instill hope and encouragement regarding the economy, and he implemented numerous programs to ease Americans' burdens. Despite his efforts, the country did not get much relief from the Depression until the United States entered WWII.

Like Woodrow Wilson, FDR tried to keep America out of what was seen as a European war, but the United States was drawn into the war when the Japanese attacked the U.S. naval base Pearl Harbor, in the Pacific, in 1941. The United States quickly mobilized, and able-bodied men were called up to serve their country. Wartime production escalated at American factories, and, as men went to fight overseas, they created a labor shortage. Women and minorities took their place in factory jobs.

Rationing and scarcity of goods reduced wartime commercial consumption, so most Americans were able to build up their savings.

After the war ended, Americans enjoyed renewed prosperity. In the last half of the 1940s, Americans embraced consumerism as they were released from rationing and factories switched over to commercial production. The G.I. (for “government issue”) Bill offered education opportunities and home loans to returning servicemen, which eased their transition back to civilian life. It also encouraged movement to suburbs and newly built single-family homes. In essence, the American people shifted from a rural, to an urban, and finally to a suburban culture during the first half of the century.

## THE 1900s

### GOVERNMENT AND POLITICAL MOVEMENTS

Americans were very hopeful on January 1, 1900, and that optimism colored the decade. It was considered the beginning of a new millennium, and many hoped that the new century was the beginning of a better future. The depression of the 1890s was history for most of the country. Gold had been discovered in Alaska, and gold had replaced silver as the basis for the American dollar. New political ideas were emerging, and people were beginning to look at social issues, wanting to make life better for everyone. The United States had beaten Spain in the Spanish-American war and had acquired territory around the globe. Americans were getting used to the idea that those territories might somehow make their lives better, as well as make the United States more important in the eyes of the world. Life seemed full of promise.

One indicator of the change that was to come was the strengthening of the Progressive and Socialist Parties. The Socialist Party considered capitalism as the source of the world’s social problems. Eugene Debs, who founded the party in 1901, advocated ideas such as an eight-hour workday, a minimum wage for all workers, and government ownership of communications, transportation, banking, and finance. Although the Socialists managed to win several elections at the state and municipal level, they never managed to win any national elections. Americans of the time liked many of the Socialists’ goals but were unable to completely accept the idea of a state-controlled economy. Although many people did not like the control of the country that big business had, few people were willing to allow the government to assume control. Socialism slowly lost popularity, and its followers found the goals of the Progressive Party to be an adequate substitute.

The Progressive Party had its birth in the years before 1900, but the growth of the economy, the growing American presence around the world, the growth of the cities, and the new political era allowed many people to become more interested in social issues. The improved economy allowed some people to earn enough that they could enjoy more leisure time. The urban middle class was growing, and many of them used their leisure time for civic activities. Women were becoming more active in their communities and working to help improve the lives of the poor and of children. Many young, educated, middle-class women postponed marriage to work toward goals of improving their community's social problems.

Politically, the country was beginning an unexpected and unforeseen set of changes. In the years since the U.S. Civil War, Congress had gradually gained such power that the position of president of the United States had become little more than a title. The people who gained great fortunes in the late 1800s, such as the Vanderbilt family and J. P. Morgan, had been able to convince or bribe Congress into doing what big business wanted. A young politician by the name of Theodore Roosevelt had become an irritant to big business. Roosevelt had gained popularity after his successes as a leader of the "Rough Riders" in the Spanish-American War in the 1890s. He used that popularity to gain political power.

The business moguls and congressional leaders were unhappy with Roosevelt's perceived anti-business views. They decided that the easiest way to keep Roosevelt from gaining more power was to make him vice-president of the United States. Their expectation was that Roosevelt would fade from memory because the vice presidency was considered a dead-end job. No one, especially business leaders, realized exactly how the world would change when President William McKinley was shot by an anarchist early in 1901 and Roosevelt became president. Although some people did not like the new president, no one could foresee that Roosevelt would make the presidency more powerful than it had been in decades, attempt to curb the power of big business, and change how the country viewed itself and its position in the world.

### ECONOMIC TRENDS

In the 1890s, the country had fallen into a major economic depression that lasted for several years. Many people in the country felt the results of that depression, and times were hard. It was only at the end of the 1890s that the country began to see hope in their future. This hope slowly grew and took hold in the early 1900s. Many of the choices people made in the early part of the century were based in their memories of the

depression of the 1890s. The depression, the beginning of a new century, and the sudden political changes brought on by the unexpected and shocking assassination of William McKinley caused people to wonder whether things would be better as they had been before the depression or whether it was necessary to look at new ways to solve old economic problems.

Before the turn of the century, there was a great debate over whether gold or silver should be the basis of the country's economy. Many voters felt that the decision would help pull America out of the depression. During the 1900 election, William Jennings Bryan had declared himself an advocate for making silver the basis of the economy. McKinley focused his campaign on foreign policy. Most of the discussion regarding the silver and gold issue stopped after the Gold Standard Act of 1900 was passed, although the question would reemerge when Bryan ran against William H. Taft in 1908.

Technology seemed to be advancing at a rapid pace. The first plane flew at Kitty Hawk, North Carolina, in 1903. As automobiles became easier to drive and repair, they became increasingly popular. Machinery became more complicated but was able to replace the need for manpower. The technological advances gave some people the opportunity for increased leisure, but it also increased the numbers of workers whose skills were not up-to-date in the new technological age.

Not only did Americans need to find ways to acquire new skills, the country faced a huge increase in the number of immigrants who entered the country at the end of the 1800s and the first decade of the 1900s. They came to the United States looking for new opportunities and to escape the difficult conditions in their native countries. Upon arriving in the United States, many immigrants lived in cramped, unsanitary quarters, and they faced an unwelcome reception from Americans, many of whom were immigrants themselves, because they thought the immigrants would take away their jobs.

## INTERNATIONAL DEVELOPMENTS

At the beginning of the 1900s, the world was beginning to change as well as shrink, although few realized it at the time. The Spanish, who had long been considered a world power, were defeated by the young United States in the Spanish-American War in 1898 and 1899, which surprised a lot of people. Spain lost much of its control over territory in the Americas. Later, when Theodore Roosevelt became president, he reinforced the idea of the Monroe Doctrine, and the influence of the United States grew

as Spain's diminished. When it was crafted in 1823, the Monroe Doctrine prevented European countries from colonizing in any of the Americas and proclaimed that the United States would remain neutral in European affairs unless it was provoked. Roosevelt added a component to the doctrine by considering any attempt to colonize in the Americas as a threat to U.S. security.

The United States acquired territory that had belonged to Spain, including Cuba, Guam, the Philippines, and Puerto Rico. Although the United States had little intention of making any of the territory into a new state, the country did not have any problems with overthrowing the status quo in the territories and attempting to "enforce" a democracy in lands that had barely even heard of the concept. Much of this heavy-handed behavior occurred during Theodore Roosevelt's presidency.

Roosevelt apparently believed that the ends justified the means. If he was able to somehow advance the prosperity of Americans by getting involved in the politics of other governments, he would. A classic example of this was his involvement in the development of the Panama Canal.

The French had tried unsuccessfully to build a canal across the Isthmus of Panama in the latter half of the 1800s. Disease, the mountainous terrain, and the distance from France caused problems, and the company trying to build the canal abandoned the project. Roosevelt wanted a canal because he believed it would simplify the transfer of goods between the two coasts of the continental United States. Roosevelt did not want to pay for the rights to the parts of the canal that had been completed by the French, so he identified another site and negotiated with the Nicaraguans for rights to a canal.

The Isthmus of Panama was at that time located in the country of Colombia. The company that owned the rights to the canal wanted the United States to complete what the French had started, so they lowered the price. Eventually, the U.S. Senate opted for the Panama Canal site after an effective lobbying campaign by the French canal group that owned large portions of land in the path of the proposed Panama site. When the Colombians tried to get more money into their government coffers, Roosevelt encouraged the Panamanians to revolt against the Colombian government. When they did, with the help of the U.S. Navy, Roosevelt acknowledged the Panamanian government and negotiated a treaty with them to complete the canal. Roosevelt even managed to keep control of the canal itself in American hands, and Panama did not assume control of the canal until almost seventy years later.

During the next several years, Roosevelt engaged in activities that were intended to enforce the Monroe Doctrine. Roosevelt was willing to

acquire territory outside the geographical boundaries of the country. He mediated an end to the Russo-Japanese War and won a Noble Peace Prize for his efforts. The fact that neither side was totally satisfied with the peace was ignored by most world leaders. Years later, the world would realize that the treaty planted the seeds that would create more problems than could be envisioned.

Both the Russian and Japanese Empires wanted control over Manchuria and Korea. Their competing ambitions led to the Russo-Japanese War (1904-1905). Russia and most of the rest of the world were surprised that the Russian Empire could not win a war against Japan. This upset many people, who blamed the czar for the defeat. Many of the people, as well as many powerful Russians, felt that the czar's government was weak and corrupt. They perceived the defeat as a loss of power and a signal that the czar's government had to change. This attitude would ultimately allow Vladimir Lenin to successfully overthrow the Russian monarchy and establish a Soviet state in Russia. Few people expected this change in government to have far-reaching consequences. This particular change would have a major impact on the world long after the Russian Revolution of 1917.

The Japanese also felt that the peace treaty diminished its reputation in the eyes of the world. They believed they could win a war with Russia, although Russia was considered much more powerful at the start of the war. Many Japanese began to feel that they needed to do something to show the world that they were a strong and powerful country. Although some thoughtful people were aware that Japan felt the treaty an insult to the country and its emperor, few people had any idea that the desire to show their power to the world would result in a much larger war decades later.

Few American people gave much thought to either Russia or Japan. Many in the United States wanted to be recognized and respected by the rest of the world so that the United States could benefit from trade with other countries. Outside of trade concerns, many Americans were generally disinterested and wanted to stay uninvolved with the affairs of other countries. Americans, even if they were not aware of George Washington's belief that the country should isolate itself from the affairs of Europe and Asia, acted on that belief. They were willing to trade with Europe and Asia, but they did not want to get involved in the problems of other nations.

Many of those other nations, however, felt as if they had to defend themselves against past slights from past enemies. Allies shifted and changed, and then the European nations settled into treaties with each

other. If two countries declared a treaty, some other country would feel threatened, and it formed a treaty with a fourth country. In many treaties, there was a clause that said if a country was attacked, other countries would automatically come to its aid. In this way, a mesh of alliances was developed that would engage the world in the largest war the globe had ever seen.

### ETHNICITY IN AMERICA

The American Civil War was still a clear memory in the minds of many Americans. Many war veterans were still alive at the dawn of the new millennium. Reconstruction was a bad memory to many in the South, and attitudes toward “negroes,” as African Americans were called, were still negative. Many people, especially in the South, blamed the negroes for the war. Many whites could remember the days before the war and wished that Southern lifestyle still existed. Lynchings had reached a high point in the 1890s (Murrin et al. 2004); although they had diminished in number, new laws intended to disenfranchise African Americans were passed. The so-called “separate but equal” facilities were established, and the Supreme Court, in the landmark *Plessy v. Ferguson* case in 1896, sanctioned the “Jim Crow” laws.

In last part of the 1890s and the early 1900s, black leaders such as Booker T. Washington accepted the discrimination as long as there was still some level of advancement. Many blacks agreed that, as long as there was some advancement, such as the establishment of negro colleges, the Jim Crow laws were acceptable. Blacks were able to enlist in the military, but they were only allowed to join all-negro units. Theodore Roosevelt relied on black units during the Spanish-American War but shied away from acknowledging their efficiency in later years (Murrin et al. 2004).

Blacks were not the only recipients of discrimination. Asians on the American west coast were as poorly treated as negroes were in the South. The federal government had limited the number of Chinese immigrants in the late 1800s, but as Japan grew in power and population, many Japanese began to immigrate to California. In a “gentlemen’s agreement” in 1907, Roosevelt agreed to halt blatant discrimination against the Japanese if Japan would stop the immigration of adult males into the United States (Murrin et al. 2004, 532).

At the turn of the century, Eastern European Jews immigrated to the United States in great numbers. Unlike other immigrants, when Jews from Russia, Poland, Romania, Austria-Hungary, and the Ukraine left their homelands, they had no intent of returning. Governed by laws that

discriminated against them and their religious beliefs, Eastern European Jews were forced to live as outcasts in their home countries. Facing lives of poverty, starvation, and violence, two million Jews left their homelands in search of better lives (Schrier 1994).

Like many immigrant families, Eastern European Jewish families often sent husbands and sons to America first to establish themselves and get jobs before the women and children in the family made the voyage. There was often a gap of one to three years before families were reunited, and the men usually had adapted to the vastly different American lifestyle within that gap. Americanized men and women were often ashamed of their family members' old-fashioned appearance when they came to America. They did not want their family to look like "greenhorns," and they purchased new American clothing for their arrival.



*No Wigs.* In their homelands, Eastern European Jewish women wore traditional dress, which included an uncorseted dress, an apron, and a headscarf. Married Jewish women were expected to cut their hair short and wear a sheitl, a wig made of obviously artificial hair. They did this in accordance with the Jewish custom that required married women to keep their hair covered at all times. It was an act of modesty. When they did not wear the wig, they wore a headscarf to fulfill the custom.

On reaching American shores, most married women were encouraged to give up the custom and traditional dress by their relatives or country people. This was often a contentious decision for older women, who felt they were sinning and betraying their conviction to their religion. They were usually encouraged by their families to give up their old-fashioned dress that made them look older than they were.

Americanized relatives found sheitls particularly embarrassing, because the custom was very noticeable and unique to their ethnic group. They found that looking and acting "American" helped them achieve success, and they were not tolerant of outward appearances that differentiated them. Not all women could be persuaded, and many older women especially, and grandmothers, continued to wear traditional dress and sheitls.

Typically, younger women who were not strict observers of orthodox Judaism quickly adopted fashionable American dress. They usually worked in the garment industry, and being around the latest fashions naturally piqued their interest in wearing up-to-date garments. They embraced tightly corseted waists, shirtwaists with monobosoms, the full, thick pompadour hairstyle, and enormous, lavishly decorated hats.



## THE 1910s

### GOVERNMENT AND POLITICAL MOVEMENTS

Progress was a word that characterized the early 1900s, and the Progressive movement hit its zenith in the 1910s. The reformers who were part of this movement aimed to improve nearly every facet of American life. By tackling issues from lowering tariffs and breaking up business trusts to improving working conditions and allowing women to vote, reformers from the local to the federal level worked to progress the country forward.

William Howard Taft assumed the presidency in 1909. He was hand-picked by Theodore Roosevelt, but, during his four years in office, he managed to alienate Roosevelt, big business, and reformers. During the election of 1912, Taft received the fewest electoral votes of an incumbent president.

Woodrow Wilson, an educator, became president in 1913. He was aware that Europe was in turmoil and did not think that the United States should interfere in what he believed was a strictly European conflict. For three years, Wilson kept the country out of the European war. It was only in 1917, after Wilson had won his second term in office, that he began to realize that the United States would have to enter the war. After the “Zimmermann telegram,” in which the Germans told the Mexican government that Mexico could regain its territory if it attacked the United States, the country was incensed. Furthermore, Germany continued to attack neutral ships with its first effective submarine, the *Unterseeboot* (U-boat), and the czarist regime in Russia fell. Without the help of the Russian army, the Allies would have increased trouble with Germany. Wilson did not want to go to war, but he thought his country needed to help the Allies. Congress declared war in 1917.

By the time WWI was over, the United States had solidified its role as a world power. Many citizens wanted to return to the peaceful years of isolation before the war, but that was not to be. The returning soldiers had seen parts of the world that most Americans had never visited. With men away at the war, women had taken on tasks and jobs, and they were not interested in returning to a role that limited them to the kitchen. Women campaigned for and eventually received the right to vote. The United States that celebrated the peace in 1918 was a country with new ideas, a new attitude about its role in the world, and a desire to establish new policies and customs instead of following what others had created.

## ECONOMIC TRENDS

The building of the Panama Canal in the early 1900s was considered one of the greatest construction achievements of the world. The economic impact of the canal was even greater than its engineering achievements. The canal had originally been planned for Nicaragua. When political complications arose, Congress tried to get an agreement with Colombia to build the canal. None of the plans worked until Panama won its independence, with considerable help from the United States, and granted the United States permission to build the canal. The canal cost the lives of thousands of men, mainly as a result of malaria and yellow fever. Walter Reed, a U.S. Army surgeon, aided in the development of a vaccine that helped eradicate the disease. Once the canal was finished in 1914, it was extremely successful. It cut the shipping route by half, thereby dramatically reducing the cost and travel time of goods.

Big business, a term that was used to describe large-scale or powerful businesses, started the century believing it controlled the country. Big business was extremely powerful and generally got what it wanted. It sacrificed workers' quality of life for profits. Many workers were subjected to long hours, hazardous working conditions, low pay, and unstable jobs. Workers established unions and fought to get business to adopt rules that would benefit them. Although the unions' pressure resulted in successes at individual companies and within individual industries throughout the 1910s, they were also having an impact on business as a whole. Their work led to the Fair Labor Standards Act in 1938. A combination of events, including the persistency of the unions, the increase in the popularity of the Progressive Party, and the improved economy, gradually weakened the strength of the business moguls and equalized the economic prosperity the country was experiencing.

William Howard Taft was Roosevelt's successor. During the administrations of both presidents, the United States became interested in and increased the amount of land under conservation control of the federal government. Many businesses saw this as an infringement on their right to grow their businesses. Both presidents fought against business trusts in an attempt to allow smaller businesses to grow. Taft initiated eighty anti-trust suits against big business that unfairly dominated their industries.

When President Wilson took office, he continued the offensive against big business. He implemented a reform program called "New Freedom" that aimed at banking reform and business regulation. He used these strategies to erode the power of corporate trusts and build the power of small businesses. In 1914, he proposed the Clayton Antitrust Act,

which outlawed monopolies, and the Federal Trade Commission, which investigated and enforced the Clayton Antitrust Act.

Taft was president when the Sixteenth Amendment was ratified. Through the amendment, a federal income tax could be established, and everyone, theoretically, would be taxed fairly, by rules established by Congress. Although overshadowed to some degree by the political situation in Europe and the eventual start of WWI, the federal income tax would have an economic impact on the country that no one could recognize at that time.

Another seemingly small change that would have major repercussions was the status of women. At the beginning of the century, it was expected that the lives of women would continue much as they had always been, centered on the home. The country's economic development changed rapidly as the situation in Europe deteriorated. Once war was declared, the economy became driven by the need to provide American fighting men the tools they needed. The war was larger than any war man had experienced up to that time. So many American men were sent overseas that women volunteered to do the tasks that men had been doing. For the first time in history, American women were working in numbers no one had ever imagined. If many men expected women to return to the domestic roles they had before the war, they were surprised. Women had entered the American workforce. The initial effects on the economy would not be seen until the 1920s.

#### INTERNATIONAL DEVELOPMENTS

In 1914, a Bosnia nationalist assassinated the Archduke Franz Ferdinand, heir to the Austro-Hungarian Empire in Sarajevo, Bosnia. The assassination most likely was intended to be a message to the Austro-Hungarians that the area wanted its independence. The empire declared war on Serbia, because the country was seen as being responsible for the duke's murder.

What had been a "simple" assassination triggered the alliances that had been established in the preceding years. Countries who were obligated by their treaties to protect Serbia declared war on the Austro-Hungarians. Countries that had treaties with the Austro-Hungarians declared war on Serbia and its allies. It was not long before all of Europe, as well as Russia and the Ottoman Empire, was involved in the largest war seen in the world up to that time. The two sides were evenly matched, so the war dragged on for years. Each side tried to acquire more allies to tip the balance of power in its favor.

Although Theodore Roosevelt might have gotten the country involved in the war earlier, he was no longer president. Woodrow Wilson did his best to maintain the neutrality of the United States. This was not an absolute neutrality because the United States had become closely tied to England and France by trade agreements. The “neutral” president allowed shipments of goods and supplies to be shipped to England and France. When the British blockaded American ports to prevent the Germans from entering, Wilson protested, but he never suspended trade.

Germany, in its attempt to tip the balance of power, began to use the first effective submarine, or U-boat. The most famous sinking by a U-boat may be that of the *Lusitania* on May 7, 1915 (Murrin et al. 2004). The lives of 1,198 people were lost, including 128 Americans. The *Lusitania* was a passenger ship, and its sinking shifted the tide of American thinking away from neutrality. Wilson protested and Germans agreed not to torpedo passenger ships, especially ships of neutral countries, but that was a promise that Germany did not keep. Wilson maintained American neutrality, against much criticism, until the publication of the Zimmermann telegram, which reportedly came from the German minister to Mexico. The telegram requested that the Mexican government attack the United States in the event that the United States declared war on Germany. Mexico’s reward for this “favor” would be the return of lands that the United States had obtained from Mexico over the years. That land included Texas, Arizona, and New Mexico. This telegram, as well as the overthrow of the czarist regime by the Bolsheviks, forced Wilson to ask Congress to declare war on Germany, which it did on April 6, 1917.

After the war, Wilson worked for a just peace and the development of the League of Nations. He presented his plan, called Wilson’s Fourteen Points, for what he believed was an appropriate resolution for all of the countries involved. He also hoped that a global organization would help prevent other wars, but his efforts to broker a peace that satisfied everyone and a long-term global organization were not successful. Many others felt that Germany should be severely punished for its behavior in the war. Wilson’s critics did not realize that the so-called peace treaty and the lack of a global organization that would work for peace would plant the seeds for an even greater war.

## ETHNICITY

Over the first two decades of the twentieth century, Americans saw an increase in the number of immigrants of all nationalities. The 1910s were the last major phase of immigrants from eastern and southern Europe,

and they fed into America's burgeoning economy. When America left its isolationism and began to trade heavily with other countries, goods needed to be produced for trade. Manufacturing and industry needed cheap labor, and much of it came from new immigrants. New immigrants needed work, and they were willing to take the dirty and dangerous jobs that most Americans did not want. These jobs were frequently found in coal mines, steel mills, the railroads, and slaughterhouses.

Slowly, many Americans began to resent the presence of these immigrants. Hostility intensified during WWI when latent fears rose to the



*Triangle Shirtwaist Factory Tragedy.* In the 1900s and early 1910s, it was common for young women to work in factory jobs, especially in the garment manufacturing industry. They usually worked long hours for low wages in unsafe conditions. It was typical for a woman to work from 7:30 in the morning to 6:00 at night six or seven days a week.

These working conditions existed at the Triangle Shirtwaist Factory in Manhattan. The company employed 500 people, mostly young women between the ages of 16 and 23. Most were recent Italian and European Jewish immigrants who spoke little English. They sewed garments by hand and on sewing machines and cut fabric from tissue patterns that were suspended above the work areas on lines. Their factory was illuminated with open gas lighting. Fabric scraps littered the floors, and smoking in the work space was common among the few male workers.

On March 25, 1911, just before closing time, a deadly fire broke out near the top of the ten-story building that held

the factory. As the fire blazed through the top three floors, the employees tried to flee the building. Some were able to escape using the exterior fire escape before it collapsed, and others were able to make it to the roof and climb onto adjacent buildings. One hundred forty-six were trapped inside the building and burned, suffocated, or jumped to their deaths.

There was immediate public outrage, and the factory owners were brought to trial to determine whether they had purposefully locked the exits, trapping the employees inside. Although they were acquitted, the resulting anger and protest had long-reaching effects. It solidified the influence and support of the International Ladies' Garment Workers' Union, who organized aid and relief for the victims and their families. In addition, it spurred the growth of the organization. Within a month, New York State appointed a Factory Investigating Commission to conduct hearings about factory safety, which led to factory safety regulations in the state.

surface. German Americans were a focus of these fears, because they were associated with America's primary enemy in the war.

African Americans suffered from hostility as well. During the war, they moved north for the higher wages being paid by industries suffering from the labor shortage. As they migrated to cities in large numbers, racial violence flared. Chicago, Houston, St. Louis, and Washington, DC, all experienced race riots. Even in the south, people were angry that African Americans were moving north and creating a labor shortage.

Some Americans organized around their fears and resentment, resulting in the reemergence of the Ku Klux Klan, which had lain dormant for nearly fifty years. The Klan took advantage of some of the rhetoric of WWI and reestablished itself under the guise of Americans First. Klan members tended to be white, Anglo-Saxon Protestants, and their hatred extended beyond African Americans to include Jews, Catholics, and many people who did not speak English, which in some communities meant immigrants of any nationality. The war itself tended to limit the growth of the Klan because most Americans were united in the war effort. After the war, issues relating to discrimination did not get national attention until the 1920s.

## THE 1920s

### GOVERNMENT AND POLITICAL MOVEMENTS

The 1920s will be remembered for many things, not the least of which will be the fact that Warren Gamaliel Harding was the first president of the decade. Harding, a passive man who would do whatever the Republican Party bosses told him to do, helped his friends and paid off political debts by appointing people to government offices whether or not they had any skills or knowledge of the office. Harding must have been a trusting person, because he only seemed to have realized late in his presidency that most of his "friends" had used their offices to gain money and enjoy the "perks" their positions could get them. One of the scandals uncovered by the press was the fact that Albert B. Fall, the Secretary of the Interior, leased the navy's petroleum reserves in Teapot Dome, Wyoming, to two oilmen. The oilmen, Harry Sinclair and Edward L. Doheny, showed their appreciation by "loaning" Fall hundreds of thousands of dollars.

Harding also had several adulterous affairs while in office, which the press did not make public until after his death. Harding died of massive heart failure before his term was completed, and the American public learned the full extent of the improprieties of his administration after his

death. Many historians have considered Harding one of the worst presidents, if not the worst, the country ever had.

Calvin Coolidge became president upon Harding's death and quickly replaced the cronies and incompetents that he inherited from Harding. Known for his own personal honesty, Coolidge won the next election on his own, with some help from a Democratic Party that was split over politics.

Coolidge's Secretary of Commerce, Herbert Hoover, was considered the man best educated and qualified to succeed Coolidge. Seen as one of the architects of the apparent prosperity of the 1920s, Hoover won the 1928 election easily. Although he wanted to end poverty and improve the status of the working man, Hoover believed that the economy would be maximized if businesses learned to associate and communicate with each other. Like earlier Republicans, he believed that the best government was one that did not interact with individuals. He encouraged corporations to talk to each other and learn to solve problems so that all business would help each other, instead of meeting in competition. Although he was unable to achieve this ideal, Hoover's popularity was high for his first year in office.

After the stock market crash in 1929, Hoover began to realize that corporations would not communicate as he had hoped they would. He still believed that limited government was the best way to help the country and refused to consider anything that seemed to be a government handout. He might have wanted to help the poor and homeless, but his policies were mostly aimed at helping businesses and the wealthy grow stronger. Many Americans lost faith in him after the crash, and many others strongly disapproved of his management of the Great War veterans who came to Washington, DC, seeking financial assistance. Many Americans considered Hoover indifferent to the "little man" and state of the national economy. He never regained the popularity he had in his first year. Although he was not individually responsible for the economic downturn, many Americans blamed him for it, and he was overwhelmingly defeated in the 1932 elections.

### ECONOMIC TRENDS

Coolidge and the leading Republicans believed that business was the key to American prosperity, so his presidency was kind to big business and the already rich entrepreneurs. Coolidge's administration was close to bankers and tended to advocate policies that benefited only those who worked on Wall Street.

The administration would slash taxes for the very rich, increase the taxes on the middle class, raise tariffs on imports, and would not consider canceling the reparations from any of the European countries that owed the United States money as a result of the Great War. The country began to isolate itself from Europe and Asia but would be aggressive for American investors in Latin America. Coolidge would even station marines in a variety of Latin American countries if local uprisings threatened any American investments in those countries.

Farmers had a difficult time during the 1920s. During WWI, farmers increased their production to meet the demands of the war. When the war was over, they were left with few buyers and surplus crops. Food prices plummeted, and many farmers and young people who had grown up on farms moved to the city to find factory work.

With the proliferation of factory work, young people moved into cities to get the high-paying factory jobs. Usually little experience or education was required for this type of work, so apprenticeships and schooling were no longer part of a young person's career path. Although the factory jobs paid well, they were mundane, and there were few opportunities for advancement.

Factories produced goods and Americans bought them. The idea of "buy now, pay later" became popular, not simply to start a crop or begin a business but to buy goods that a family might want. Many families began to go into debt to buy consumer goods such as washing or sewing machines. Advertisers began learning the psychology of advertising, and they began campaigns that told people they "couldn't live without" their products. People who never thought of athlete's foot, bad breath, or any of a number of problems suddenly felt a compulsion to buy products to prevent whatever problem the advertisers from Madison Avenue convinced them they needed. Businesses grew, but so did the debt incurred by most Americans.

The economy was stoked by new technologies. Industries welcomed faster, more efficient machinery into their factories. Consumers purchased modern "labor-saving" devices as well as items that had been extravagant luxury items, such as automobiles, a decade earlier. Prices were good and people became focused on consumption. The focus on saving money was replaced with spending it.

A new scientific approach was applied to business management. Frederick Taylor, as former machinist, studied the interaction between workers and machines to determine how to get them to work together best. During the 1920s, business was now considered a profession, and the study of business was legitimized by the emergence of business schools such as the Harvard Graduate School of Business, which was established in 1924.



The passion that Americans acquired for consumerism was equal to their enthusiasm for the stock market. During the 1920s, ordinary people began investing in the stock market, an activity that they rarely did before. Some borrowed money or paid “on margin” to acquire stocks. Both methods indebted the shareholder and set the scene for devastating financial losses later in the decade.

The Republicans, assured of continued success, nominated Herbert Hoover for president in 1928, and he won 58 percent of the vote (Campbell 2000, 66). Hoover rode a tide of popularity until the fall of 1929. At that time, shares on the New York Stock Exchange started fluctuating wildly. Finally, on Tuesday, October 29, 1929, shares dropped and stayed low. Money that had been invested in stocks evaporated. Many big businessmen and middle-class people saw their life savings disappear.

### INTERNATIONAL DEVELOPMENTS

After the Great War, President Woodrow Wilson wanted the United States to participate in a League of Nations. The League would be an organization of the nations of the world that, in theory, would be able to settle disputes and prevent future wars. The League was largely developed by Wilson. He had idealistic plans for the organization, but he had to modify those plans when the leaders of other countries insisted on a variety of changes. Most of those changes were based in the antagonism and biases that that helped to start the Great War, but Wilson had to modify his plans or risk having the entire idea destroyed. Wilson battled to get the Congress to allow the United States to become a member of the League, but Congress refused. The League, an idea born before its time, was never able to live up to the ideals of Wilson’s vision.

The United States had become a world power after the country helped win the Great War. Most European countries, even those who had not been defeated, had to rebuild their economies after the war. The defeated countries, Germany especially, were required to pay reparations to the countries that had conquered them. These reparations were frequently major problems for a growing economy. As the years progressed, the payments were adjusted and were less of a problem economically, but they became a point of contention. Hitler, for example, used the payments to incite hatred of those who won the war. These people, according to Hitler, were the western countries who were “run by the very rich Jewish bankers.”

After WWI, the people of Germany and Italy both felt that they had been wronged by the outcome of the war. This established the

environment for two men, Adolf Hitler in Germany and Benito Mussolini in Italy, to enter politics with the idea that their countries should return to their glory days and rule Europe and the rest of the world. Mussolini was able to assume control of Italy during the 1920s because of an absence of any other leader. Hitler's rise to power took several years; he took advantage of the time by increasing his power base slowly but surely. Ironically, he assumed the chancellorship of Germany in 1932, the same year that FDR became president of the United States. Both Hitler and Mussolini took advantage of the fears and discriminatory beliefs of their people and pledged that their countries would become "pure," without the ethnicities that had helped to destroy their countries in the past. These leaders claimed that Jews were responsible for the economic woes of both countries and therefore had to leave or otherwise be eliminated.

### ETHNICITY IN AMERICA

After the Great War, the United States seemed to socially withdraw unto itself. It did not want to become entangled with the affairs of nations outside of the two American continents. Many Americans seemed to think that the war was a "foreign" problem and that "foreigners" should solve their own problems in the future. The country was willing to trade with other countries, as long as American businesses were not economically hurt, but the country seemed to want to isolate itself from the problems of the rest of the world. This isolationism helped create a sense of "America First," which in turn contributed to the idea that foreigners were not always wanted in the United States.

This anti-foreigner attitude was not against all foreign-born people. The popular concept was that anyone who was not white, Anglo-Saxon, and Protestant was not really welcome any longer. In 1924, the Johnson-Reed Act was passed, restricting the number of immigrants who could come from outside the western hemisphere. Those immigrants, especially those from southern Europe, Asia, or Africa, who were already in the country, were not readily accepted into American communities. These ethnic groups tended therefore to cluster together in enclaves that became ghettos in many large cities.

The Ku Klux Klan saw a rebirth after the Great War. Originally a white supremacist group that wanted to suppress African Americans, the Klan grew in the 1920s into an organization that wanted to restore a so-called Anglo-Saxon "purity." The organization targeted specifically African Americans, Jews, and Catholics, although Klans in individual communities might have targeted other ethnic groups.

In some communities, especially in rural areas, there was a rebirth of fundamentalist Protestant beliefs. More liberal Protestants were considered impure and an indication of how urban areas could corrupt and destroy American society. Many fundamentalists believed that science, liberal ideas, and the different cultures that had “invaded” the country were destroying the ideals that made America a powerful nation that could win the Great War.

This fear of ideas outside of fundamentalist belief was nationally publicized in Dayton, Tennessee, in 1925 when a young biology teacher, John Scopes, defied fundamentalist teachings by teaching Charles Darwin’s Theory of Evolution in his classes. William Jennings Bryan, who had run unsuccessfully for the American presidency, was the lawyer who prosecuted Scopes. Clarence Darrow, a famous liberal trial lawyer of the era, came to Dayton to defend Scopes. The trial riveted the American population. Many Americans rejected the fundamentalist argument, and many fundamentalists retreated from the political arena. Scopes was convicted of violating school policy and accepted standards. Many publishers of textbooks noticed the trial publicity and removed references to Darwin and evolution from their texts. This policy remained in effect until the 1960s.

Immigrants from Mexico became the new “cheap labor” in the 1920s, especially after the passage of the Johnson-Reed Act. They migrated primarily into the southwestern states, with a large influx into southern California. Many California cities grew rapidly during the 1920s as their Mexican communities grew. There were so many Mexicans in the southwest that they were able to develop their own radio stations as well as newspapers and even their own movies and theatres.

Eastern Europeans tended to remain in the northeastern and midwestern states. Large cities such as New York, Philadelphia, and Chicago saw a rapid increase in ethnic communities. Like the Mexican communities in the southwest, these ethnic communities developed many subcultures that included their own radio stations and other activities. These ethnicities tended to adapt to the larger culture, learning English and being accepted as part of the larger American culture, but that usually occurred in the second and third generations of individual families. These ethnic groups were ostracized and restricted to low-wage jobs with poor working conditions. The Republicans were seen to be responsible for this discrimination, so many ethnic groups began a push to register their members in the Democratic party. This surge of ethnic Democrats could not help the party win the 1924 presidential election, but they did contribute to Hoover’s defeat in the 1928 election.

Many African Americans had left the south after the Civil War, but they did not find the freedom and equality that they had hoped to find. African Americans were usually only allowed to live in areas that were specifically designated for them. These areas tended to be the poorer areas of a town or city, with limited city services such as sanitation. Given the high concentration of African Americans in these areas, many died because of disease.

One of the largest and probably the best-known African-American communities was Harlem, in New York City. Harlem was ideally located to benefit from all the new ideas, fads, and trends that came to New York City. Many talented and educated African Americans moved to Harlem to participate in this activity. The area prospered and attracted even more talented and educated African Americans. The Harlem Renaissance was a result of this influx of talent and creativity.

The Harlem clubs became hotbeds of activity around the popular forms of music that had been mostly confined to the smaller African-American communities. Jazz, the blues, and ragtime became popular in the larger, white community. Many white New Yorkers would come to the Harlem clubs to hear bands play the new music and hear the new musicians, such as Louis Armstrong, Duke Ellington, and Billie Holliday. Poets such as Langston Hughes would also be featured at these clubs to read their poetry while the music played and whites danced. Ironically, the clubs that fostered the African-American culture were often owned by whites. African Americans were only allowed into the clubs if they worked there; they were not allowed admission to the clubs, even if they could afford the entry price.

During the Great Depression, ethnicities were discriminated against as they had been in previous decades. It would not be until the later part of the twentieth century that the civil rights movement would begin to address some of the blatant discrimination ethnicities suffered during the early part of the century.

## THE 1930s

### GOVERNMENT AND POLITICAL MOVEMENTS

Hoover's successor, FDR, was a wealthy man from a patrician family who managed to be seen as a man of and for the people. Stricken with polio as a young man, FDR sent his wife, Eleanor, around the country to visit a variety of people in a variety of circumstances. She was his eyes and ears and she reported what she encountered on her trips. She was the first

visibly active first lady in the nation's history. Her presence and her ability to listen to what she was told helped FDR maintain his popularity throughout his presidency.

Initially, FDR's main concern was with the country's economy. He used the radio to broadcast a series of fireside chats to tell the American public what was happening around the country. Many Americans would gather around the radio to listen to what FDR had to say, and the fact that he was willing to "talk to them" seem to give the country hope and encouragement. FDR seemed approachable, a complete contrast to Hoover.

As the economy improved, FDR's attention was drawn to international politics. He was aware of the change in Europe and the increasing popularity of Hitler and Mussolini. He also began to distrust the increasing aggression of the Japanese government. Roosevelt realized that the American people still remembered the Great War of 1917 and the country did not want to become involved in foreign problems. Believing that the United States would, at best, have to protect itself against other military powers, FDR kept a quiet watch over international affairs, building a strong relationship with the British.

FDR did have his critics. Many Americans believed that FDR's policies were aimed at businesses and management. Many people did not feel as if the Democratic agenda was benefiting them. Huey Long, a senator from Louisiana and a former governor of that state, acquired a large following throughout the south and midwest. Long might have been a challenge to FDR during the 1936 elections, but Long was assassinated before the campaign began.

An anti-Semitic priest, Father Charles Coughlin, also used the radio to tell Americans that FDR's policies were only helping "rich Jewish bankers" in large cities. Coughlin developed increasingly conservative views that criticized the democratic form of government and what he believed to be the control of the government by the Jews. By the end of the 1930s, many radio stations would refuse to broadcast his speeches, but many Americans continued to believe in Coughlin's policies.

By the end of the decade, labor had begun to challenge management and corporate America. Labor unions, such as the United Mine Workers, the United Auto Workers, the American Federation of Labor, and the Congress of Industrial Organizations, began to gain strength. Movies and popular literature portrayed labor unions as being the voice of the American people, and the growth of labor unions helped curtail the power that corporate America had during decades of Republican presidencies.

The shift from corporate power to the people also encouraged a series of activities by individuals. Charles Lindbergh was the first to fly solo

across the Atlantic and received a hero's welcome when he returned to the United States. Amelia Earhart became the first female aviator to fly solo across the Atlantic. Earhart's popularity did not completely reflect the attitudes of the country toward women. Many corporations would not hire married women. Despite the achievements of Earhart, Mrs. Roosevelt, and others like them, the country continued to believe the Victorian notions that women were fragile and needed extra protection.

### ECONOMIC TRENDS

The 1930s were largely shaped by the Great Depression. The stock market crash of 1929 was not the sole cause the Great Depression. The economic difficulties of the 1930s were the result of the business practices of the 1920s. Many other countries also experienced some level of economic depression in the 1930s. The practices and policies of the 1920s caused a slow deterioration that had gone unnoticed until the crash. The crash was a profound, memorable occasion that would remain in the minds of most people. They knew bad times were coming, but they could not expect the decade that followed the seemingly prosperous 1920s.

President Herbert Hoover had been secretary of commerce during Coolidge's administration. Hoover believed that cooperation between businesses, rather than government intervention, would improve business. After the crash, Hoover would not allow the government to directly intervene in the affairs of individual Americans. He thought that people needed an incentive to work; if the government gave indigent, unemployed, and homeless people some form of government handout, then people would lose the incentive to work. His administration only loaned money to corporations that were likely to repay the loan.

When a group of WWI veterans asked the government in 1932 for early payment of a bonus that Congress had granted them, the House agreed to discuss the issue with them, but the Senate refused. Hoover refused to meet with the veterans. The veterans camped in Washington, DC, demanding their appeals be considered. Hoover sent federal troops led by General Douglas MacArthur to their encampment. The veterans' shanties were burned and the veterans were forced out of Washington. Regardless of what Americans thought of the veterans' request, many were appalled at Hoover's apparent disregard for their safety. When the elections were held later that year, Hoover was turned out of office when his opponent, FDR, won by a landslide.

FDR, a cousin of Theodore Roosevelt, won the 1932 election easily. He was a personable individual who was never seen publicly as an invalid,

although his movements were limited because of polio. FDR immediately started a variety of plans aimed at restoring the nation's financial institutions and the economic health of the American people. These plans were often referred to as "alphabet" programs because most of them were known by letters. The Federal Emergency Relief Administration granted money to the poor. The Civilian Conservation Corps created environmentally friendly jobs for millions of men. The Homeowners Loan Corporation helped homeowners refinance their mortgages. One of the largest projects was the Tennessee Valley Authority, which provided a variety of projects on the Tennessee River, including flood control and the harnessing of electrical power.

Although many of his programs had detractors, FDR was successful in getting the economy moving upward. He easily won reelection in 1936 and he continued his programs, most of which were aimed at breaking up large corporate agencies and shifting the tax burden from the middle class to the wealthier segments of the population. He also worked to develop international trade and relationships with countries throughout the world, not just in Latin America. His administration worked to obtain free trade agreements with other countries, although FDR's foreign plans never were as successful as his domestic policies. Many foreign countries, Germany and Italian chief among them, thought that their future lay in a strong military and not in trade.

#### INTERNATIONAL DEVELOPMENTS

In 1932, a World Disarmament Conference was held in Geneva, Switzerland. The goal of the conference was to establish rules that would prevent the military buildup of any country, thus preventing additional wars. Because the United States, Britain, and France had improved their militaries, Germany was able to denounce the conference and withdrew from it. Germany had already begun to rearm and rebuild its military with the express goal of regaining control of Europe.

Japan, a country that had not had a major role in the Great War, nevertheless had ideas of becoming a power in Asia. During the 1920s, the leaders of Japan believed that it could continue to grow and become a world power only by taking control of Asia. In 1927, Japan began preparing to take control of Manchuria, an area in northern China that had a large Japanese population. In 1931, Japan invaded Manchuria and gained complete control of the province by 1932. China appealed to the League of Nations, but that organization was unable to force the Japanese to withdraw from Manchuria. The League issued a warning that Japan had

to withdraw from Manchuria, but Japan instead withdrew from the League of Nations. The League was powerless to do anything to help China.

The United States was disturbed by the Japanese tactics, but the Hoover administration refused to allow sanctions against the Japanese. Although Secretary of State Henry L. Stimson wanted a tougher response to Japan, President Hoover refused. A note was sent to Japan indicating that the United States would intervene if American interests were violated. This doctrine, ironically, came to be called the Stimson Act. The Japanese interpreted Hoover's response to mean that the United States would not prevent Japan from attaining additional power in Asia.

To a great degree, the Japanese were correct. Americans still remembered the Great War, and they did not want to become involved in another foreign entanglement. They believed the country was safe because it was bordered by the Atlantic and Pacific Oceans. Americans wanted to remain neutral and let others fight their own battles. The attitude was definitely isolationist. As Germany, Italy, and Japan increased their aggressive behaviors during the 1930s, FDR became increasingly concerned that the United States would have to enter another war.

Germany and Italy invaded other countries, and there was no real effort to stop their aggression. Most countries would issue statements condemning the German invasion of Austria and Czechoslovakia in 1938 but believed Hitler each time he said that he would invade no other countries. Although his behaviors contradicted his comments to world leaders, no one made any actual attempts to stop Germany until its invasion of Poland in 1939. Much of Europe began to arm with the intent of stopping Germany, but they had begun their preparations too late. By the end of 1939, much of Europe was, or soon would be, under German control.

Recognizing that the majority of the people would not approve of any signs of war preparations, FDR did what he could to prepare the military and to help the country's allies to prepare for war. FDR would frequently meet with the new British Prime Minister Winston Churchill, and the two leaders would discuss how the United States could best aid Britain and the rest of Europe. Both men believed that war was inevitable, but they did not know how to overcome the intense American desire for isolationism and neutrality.

## ETHNICITY

The Great Depression was difficult for all Americans, but minorities were hit especially hard. Whereas the general unemployment rate in 1933 was



25 percent, for minorities it was 50 percent (Simpson and Yinger 1985, 195). Minorities were the first groups who lost their jobs, and, for those who were able to keep them, their pay was decreased. Racial discrimination was widespread during the Depression, and minority workers were denied jobs in public works programs and overlooked by many charities. Animosity toward minorities rose as the economy declined, and violence including lynching increased.

In the south, many African Americans were sharecroppers. They farmed rented land and lived in small shacks without electricity or running water. As the Depression continued, hundreds of thousands of African Americans left the south with the hope of more opportunities in the north. Scarcity of jobs left many of these migrants waiting in bread lines.

FDR tried easing the nation's suffering with the New Deal programs, but African Americans were generally excluded from the benefits of these programs. FDR's second New Deal offered many more opportunities for them. The administration remedied some of the discrimination in the federal programs. They even appointed blacks to several federal positions.

Mexican Americans were poorly treated during the Depression. Like African Americans, they were the target of racism because whites thought their jobs were unfairly going to minorities. Most Mexican Americans lived in the southwest as migrant farm workers. During Hoover's administration, were rounded up by county and local police and deported. The police would often make mass arrests and go door-to-door demanding proof of residency.

During the 1930s, the FDR administration attempted to redress the wrongs inflicted on Native Americans in previous generations. In 1934, the Indian Reorganization Act was signed into law. The act made tribes eligible for federal funds to receive social services, purchase land, and start businesses. In the following year, Congress encouraged the production of Native-American crafts by creating the Indian Arts and Crafts Board. It even allowed Native Americans to trademark their designs.

## THE 1940s

### GOVERNMENT AND POLITICAL MOVEMENTS

WWII transformed the life of Americans during the 1940s. Throughout the 1930s, the United States had successfully stayed isolated from the German aggression in Europe. On the morning of December 7, 1941, the Japanese bombed Pearl Harbor. Shocked by this direct attack, Americans were drawn into the war and became suspicious of Japanese Americans.

In the coming weeks and months, Japanese Americans were forced to address difficult questions of identity, family, and patriotism.

Thousands of Japanese Americans on the west coast were sent to internment camps in the spring of 1942, presumably to prevent spying and sabotage. Their homes were seized, possessions confiscated, and freedom lost as Japanese Americans were forcibly evicted and incarcerated in American-style concentration camps. Some were able to relocate outside the restricted west coast zone, some enlisted in the military to prove their loyalty to the United States, and others resettled in the midwest and on the east coast (Cayton and Williams 2001).

After the Japanese attacked Pearl Harbor and the United States entered the war, the U.S. government established the War Production Board, which began rationing certain items that it deemed important to the war effort. In 1942, the War Production Board began rationing sugar, gasoline, and coffee, followed by meat, fat, cheese, canned goods, leather, and shoes in 1943. Also, it began severely restricting the amount of fabric used in garments. The board and the rationing it imposed were dissolved after Japan's defeat in 1945.

The spirit of isolationism as an American foreign policy ended when representatives of fifty nations met in San Francisco in April 1945 to design the framework of the United Nations. Containment of the Soviet Union became American policy after the war. This containment called for extensive economic aid to assist the recovery of western Europe. The Marshall Plan, known officially after its enactment as the European Recovery Program, was the primary plan of the United States for rebuilding the allied countries of Europe and repelling communism after WWII. The reconstruction plan was developed at a meeting of the participating European states in July 1947.

After the war, anticommunist Republicans began to surface. Senator Joseph McCarthy and Congressman Richard Nixon attacked President Truman's administration for being too soft on communism. They condemned Republicans who embraced FDR's New Deal programs, which they described as "creeping socialism." The air of suspicion would continue through the Cold War in the decades to come.

## ECONOMIC TRENDS

WWII pulled the United States out of the Great Depression, during which millions of Americans were unemployed. The war called most men into service, and the labor surplus was replaced with a severe labor shortage on both farms and in factories. Although industry attempted

to alleviate its labor shortages by employing women and African Americans, agriculture still felt the effects of the shortage. In some areas, schools were closed to allow children time to help with the harvest.

Generally, women were proud to do their part to support the war effort and were encouraged to join the workforce by Rosie the Riveter posters. Traditional barriers clearly defining “men’s work” and “women’s work” quickly dissolved as women became crucial to America’s production efforts. Although wage disparity continued, women enjoyed the greater opportunities that war work provided (Baker 1992).

The upturn in the economy exploded during the postwar period. As price controls and restrictions were lifted, prices began to climb. The rising prices forced many women to continue work to help buy things their families needed, but working women faced criticism. Most Americans were afraid women were taking jobs away from returning veterans. Women were expected to go back home and tend to their families so that the men could return to their rightful place as head of the household. It was a difficult transition for both men and women. Some women who had grown accustomed to their new-found independence did not appreciate being forced back into a solely domestic role.

Employers were gearing up with new technology and an expanding economy, and many returning veterans did not have the experience to compete for the emerging jobs. The greatest injustice was to soldiers who had been injured. Many employers did not want to be slowed down by an employee who they believed would not be productive enough as a result of a war injury.

Personal savings increased dramatically during the war because of higher employment rates and a scarcity of products. As the workforce returned from serving the military, companies were able to increase their production levels. Released from the burdens of manufacturing for the war effort, American industry focused on producing more consumer goods than ever. Technological innovations led to new products, and exposure to mass media, specifically television in the home, shaped the public’s desire for modern conveniences. New installment-plan financing made consumer items more easily available because families could now enjoy a new product before completing the payments.

The Serviceman’s Readjustment Act of 1944, also known as the G.I. Bill of Rights, provided a variety of benefits for veterans of the war. The act included financial assistance to help defer the cost of education, which allowed more men to attend college and training schools. The guaranteed home loans for veterans offered by the act were of great value for getting back on track after military service.

*Advertising during WWII.* During WWII, the Office of War Information created the most extensive advertising campaign in history. The foci of the campaign were internal security, rationing, war bond sales, precautions against venereal disease, and calls out to women to join the wartime workforce. The Office of War Information established the War Advertising Council in 1942 to carry out the advertising campaign, and they worked with private advertising agencies that donated nearly all of the copy and artwork.

One of the council's most famous campaigns, Rosie the Riveter, came out of the J. Walter Thompson Agency. Initially, the campaign starred Rose Will Monroe, a riveter at the Willow Run Aircraft Factory in Michigan. She appeared in a promotional film about the war effort. Soon thereafter, she inspired a song, and J. Howard Miller created the iconic image of a female riveter with her bared bicep under the slogan, "We can do it!" Although she was not labeled as "Rosie" at the time, the fictional character later became synonymous with the image. In 1943, Norman Rockwell's depiction of "Rosie" appeared on the cover of *The Saturday Evening Post*. Rosie the Riveter became a cultural icon and increased the number of women working in factories. She also broadened the acceptability of manual jobs for women.



Norman Rockwell cover illustration for *The Saturday Evening Post* showing "Rosie the Riveter" taking a lunch break. [Library of Congress]

Advertising for consumer goods also focused on the war effort. Companies emphasized their contribution to the war effort and positioned their products in ways that contributed to it. For example, Brer Rabbit molasses provided recipes that conserved sugar, and Stetson hats reminded consumers to carefully guard information and "Keep it under your Stetson." Advertisers touted themes such as patriotism, conservation, and teamwork.

Residential construction had virtually ceased during the Depression and war years of the 1930s and early 1940s. After the war, new housing became a critical need, because the marriage rate began to rise along with the birth rate of babies, resulting in the “baby boom.” These parents wanted a yard and plenty of room for their growing families. In response to these wants, a few developers pioneered the concept of suburban subdivisions. Accessible by cars provided by the growing automobile industry, suburban living became part of the “American dream.”

The American dream was a description of the popular ideal of American living. In addition to a suburban house, a shiny car, and a happy nuclear family, the ideal espoused a host of modern conveniences. Everything from dishwashers to barbecue grills were marketed to increasingly materialistic Americans. Production of consumer products including innovations from the war efforts now began to show up in stores and advertised on the new medium of television.

During the late 1940s, the U.S. economic environment had shifted from the deprivation of WWII to the prosperity and consumerism of the 1950s. Many families found it possible to buy a home in the suburbs, a car, a refrigerator, a washing machine, and to have children and to give them everything their parents had been deprived of for so long. Although many young women temporarily left the work force to begin families, overall, married women’s labor force participation continued to rise after the war and has been rising ever since.

#### INTERNATIONAL DEVELOPMENTS

Although Europe had been embroiled in WWII since 1939, the United States had remained neutral in the conflict through the early years of the conflict. By summer 1941 Poland, China, France, Denmark, Norway, Great Britain, and the Soviet Union had all become victims of German, Italian, and Japanese aggression. As the War escalated, the United States found it more difficult to remain neutral as other nations were devastated. FDR worked with the U.S. Congress to revise the neutrality act to allow the United States to sell millions of tons of war material to Britain under the Lend-Lease Act of 1941.

By December 1941, the United States was provoked into the war when the Japanese attacked Pearl Harbor, a U.S. naval base. Germany declared war on the United States three days later. The U.S. entry into the war transformed it into a truly global conflict.

By 1945, the war that had dominated the political, social, and economic worlds for the better part of five years began its close. The war had

destroyed many of Europe's cities, and both civilian and military casualties had mounted. In April 1945, after the Soviets invaded Germany, Adolph Hitler committed suicide in his bunker. Grand Admiral Karl Dönitz became the new leader of Germany, but German resolve evaporated with the loss of Hitler. The German forces in Berlin, Italy, northern Germany, Denmark, The Netherlands, and France surrendered in May 1945.

Although the Germans had given up the fight, the Japanese continued their attacks. In August 1945, Harry Truman, who assumed the presidency after FDR's death in April, ordered a decisive attack on the Japanese to try to bring about a swift end to the war. U.S. bombers dropped nuclear bombs on Hiroshima and Nagasaki in Japan, which devastated the cities and killed or injured 225,000 people. (Lenman 1995, pp. 420, 650). In addition, tens of thousands suffered and later died from the radiation. The Japanese surrendered six days later.

The closing year of the war also set the stage for the Cold War that would dominate world relations for the next few decades. British Prime Minister Winston Churchill, U.S. President Franklin Roosevelt, and Soviet Premier Joseph Stalin met in Yalta in February 1945. During the conference they agreed to give Stalin control of Eastern Europe, but he did not allow free elections in his newly acquired land. As a result, Americans and the British grew hostile toward Russia, and hostility grew into the Cold War.

European economies were devastated as a result of WWII, so the leading allied countries considered various plans to restore order to international monetary relations. Twenty-nine countries created the International Money Fund (IMF) in December 1945. The institution was designed to oversee the international monetary system, promote the elimination of exchange restrictions relating to trade in goods and services, and support the stability of exchange rates. It approved its first loan on May 9, 1947, of \$250 million to France for postwar reconstruction. (Yeager 1976).

The Nuremberg Trials, which were conducted from 1945 to 1949, attempted to serve justice in the crimes that Nazis inflicted on Jews, Catholics, homosexuals, and others they deemed as "undesirable." The media coverage of the trials brought the unspeakable crimes into public consciousness. Americans responded to the atrocities with a shift toward conservatism and patriotism.

Postwar U.S. foreign policy marked a distinct break from the isolationism that characterized the country before the war. U.S. President Harry Truman described the new strategy as the Truman Doctrine in a speech on March 12, 1947. He defined it by casting the United States as the "world's policeman."

Nearly four years after WWII many European countries, the United States, and Canada were still fearful of attacks from other countries. In April 1949, they created a military alliance called the North Atlantic Treaty Organization (NATO). The member countries agreed to come to the defense of any other member country that was being attacked by an outside country.

### ETHNICITY IN AMERICA

Jim Crow laws, a set of state and local laws in the American South, allowed “separate, but equal” treatment and accommodation for African Americans and whites. “Separate, but equal” meant that African Americans and whites had separate schools, public bathrooms, and entrances to buildings. Invariably, the accommodations for African Americans were inferior to those of whites. After WWII, the Civil Rights Movement to eliminate these laws began to gain momentum. The U.S. Supreme Court began to rule some of these laws as unconstitutional. For example, the courts deemed segregation in interstate transportation was unconstitutional in 1946 in *Irene Morgan v. Virginia*.

The sacrifice of African Americans during WWII brought renewed scrutiny to their treatment. Section 4(a) of the 1940 Selective Service Act clearly banned discrimination based on race or color. Even though the U.S. military was fighting against a racist dictator, Hitler, President Roosevelt refused to integrate the armed forces, believing it would undermine military discipline and morale during a time of national crisis. During the war, the Marine Corps excluded African Americans, the Navy used them as servants, and the Army created separate regiments for them. In 1948, President Truman abolished racial segregation in the U.S. armed forces.

African-American women fared better than their male counterparts in the military. The Federal Nurses Training Bill prohibited racial bias in selection of candidates for nurses training, which allowed thousands of African-American women to enroll in the Cadet Nurse Corps. Many of them reached officer ranks, and the remarkable contributions of the more than 59,000 women in the army nurse corps helped to keep the mortality rate among American military forces very low (Willever-Farr and Parascandola, n.d.).

Native Americans played a unique role during WWII: they became the secret weapon that assisted the Marines in taking key Pacific holdings from the Japanese. Their secret was the Navajo language; its complexity made it the perfect unbreakable code. Race friction was not commonplace

in the Marine Corps. The men worked together and depended on each other (Paul 1973).

The concept of racial purity espoused by the Nazis disturbed many Americans. Congress passed the Alien Registration Act of 1940, which encouraged noncitizens to become citizens. The initiative was a success, with almost 1 million people acquiring citizenship between 1943 and 1944. The country's ideal was to merge the ethnicities into a single American society, but nonwhites were not welcomed into this ideal.

Although Mexican Americans were encouraged to serve in the military during the war, they tended to be given menial positions. In 1943, racial tensions flared when a group of white soldiers heard a false report that a Mexican American had beaten a white sailor. The ensuing violence was named the Zoot Suit Riots, after the distinctive suits worn by young Mexican Americans and African Americans. When there was a labor shortage for field workers in 1942, the U.S. government allowed thousands of Mexican immigrants to cross the border to work on farms in the southwest.

Regardless of ethnicity, anyone who served in the armed forces could take advantage of the G.I. Bill. The bill provided money for education, and 8 million veterans took advantage of the bill and went to school rather than return directly to work. Education and professional status were now available to all ethnicities and income levels, but many schools had admissions policies that discriminated against women and blacks.

## REFERENCES

- Abbott, B. 1973. *Changing New York: New York in the Thirties*. New York: Dover.
- Andrist, R. K., ed. 1970. *The American Heritage History of the 20s & 30s*. New York: American Heritage Publishing Co., Inc.
- Baker, P. 1992. *Fashions of a Decade: The 1940s*. New York: Facts on File.
- Barlow, A. L. 2003. *Between Fear and Hope: Globalization and Race in the United States*. Lanham, MD: Rowman and Littlefield.
- Berkin, C., Miller, C. L., Cherny, R. W., and Gormly, J. L. 1995. *Making America: A History of the United States*. Boston: Houghton Mifflin.
- Gordon, L., and Gordon, A. 1987. *American Chronicle*. Kingsport, TN: Kingsport Press, Inc.
- Kurian, G. T. 1994. *Datapedia of the United States, 1790–2000*. Lanham, MD: Bernan Press.
- Matanle, I. 1994. *History of WWII, 1939–1945*. Little Rock, AR: Tiger Books International.
- McKay, J. P. 1999. *A History of Western Society*. New York: Houghton Mifflin.



- Murrin, J. M., Johnson, P. E., McPherson, J. M., Gerstle, G., Rosenberg, E. S., and Rosenberg, N. 2004. *Liberty, Equality, Power: A History of the American People*, Vol. 2 since 1863. Belmont, CA: Thomson.
- Perrett, G. 1982. *America in the Twenties, A History*. New York: Simon and Schuster.
- Reeves, T. C. 2000. *Twentieth Century America: A Brief History*. Oxford: Oxford University Press.
- Zinn, H. 1995. *A People's History of the United States*. New York: Harpers Perennial.

# 3

---

## Art and Entertainment

In the first decade of the 1900s, art and entertainment had more in common with the previous century than it did with the next decades. Technological advances had a profound effect on the first half of the twentieth century. Not only did it shape the media being used, but it shaped the artists as well.

The artists working in the first decade used a realistic style and subject matter. They glorified American landscapes whether they were mountains, plains, or shining seas. They also used gritty urban life as subject matter and were subsequently scolded by critics who dubbed these compositions as “Ash Can” art.

Refinements in photographic technology allowed ordinary people to own and easily operate a camera. Americans captured their lives and the landscapes and people around them. Documentary photographers became more prevalent and captured images of the less-glamorous side of American life.

Literature in the 1900s often included a moral message or a reflection of societal values. Horatio Alger stories were a popular example of this type of literature. The hero would begin the story in a desperate position, but through his hard work and good values, he would achieve success. Reformers also used literature to disseminate their messages.

Popular music in the first decade of the century was a break from the past. Ragtime music emerged, and dance halls became a favorite

entertainment spot. Theater was a widespread pastime in urban areas, whereas traveling and regional groups frequented rural areas. Vaudeville, operettas, and comedies were popular genres.

In the 1910s, realism was still a widely used artistic style, but cubism emerged on the scene. Its two-dimensional geometric compositions were a strong contrast to other styles. Photographic technology made additional advances, allowing advances in motion pictures. The first full-length picture was released during this decade, and the concept of the “movie star” was created.

The audiences for art widened over the decade. Musical theater drew large audiences, and literature became more widely available. In the case of literature, the wide dissemination drew criticism of literary subject matter and a call for censorship. Ethnic music, although it had existed before, saw a wider distribution than in previous decades.

The 1920s were fertile with artistic movements, including art deco, Bauhaus, cubism, Dadaism, and surrealism. These movements permeated nearly all art forms from paintings and sculpture to architecture and literature. By the end of the decade, this generation of artists had thoroughly broken with the past.

The Jazz Era began during the 1920s by starting in small clubs. By the end of the decade, the style had been incorporated into big bands and was on its way into mainstream popularity in the 1930s. Energetic dancing to this fast-tempo music dominated dance halls.

Motion pictures made their leap to “talkies.” Although some actors saw their careers vanish because their voices did not fit their portrayals, the new technology set the stage for the popularity of musicals in subsequent decades. Stars existed in every genre, and movie studios generated enormous publicity campaigns to keep their stars in the limelight.

During the 1920s, radio had emerged from its infancy. More and more households acquired a radio, not just for newscasts but for concerts, comedy and drama programming, and the incredibly popular sporting events.

Art deco and surrealism continued to remain popular in the 1930s. Art deco especially fit in with the minimalism brought on by the Great Depression. The Depression also renewed the artistic interest in rural America and regionalism. The United States witnessed an influx of European artists who fled as Adolph Hitler’s aggressions intensified.

By the mid 1930s, big band music was mainstream and requisite in dance halls. Technological innovations in music recording and radios helped publicize new music styles and new artists. By the end of the decade, radio programming became stable, and advertisers were a staple in

most popular programs. FDR reached out to Americans via the radio in his fireside chats.

Despite the economic hardships of the decade, movies continued to be a popular attraction. American audiences visited the movie theater as often as they could, often weekly. The demand and interest in stars kept the movie studios' publicity machines going. The United States Motion Picture Production Code was enacted during this decade and imposed tight moral restrictions on movie studios.

In the 1940s, artists embraced Modernism, and some, such as Jackson Pollack, used Abstract Expressionism. The arts became more introspective and focused on the individual, whether it was created by a visual artist, musician, or writer.

During WWII, big band music remained popular, and it served as a reminder of home to the troops abroad. Increasingly, vocalists were featured in compositions and became popular in their own right. After the war, Bebop and Cool Jazz emerged as new musical styles.

Radio matured and nearly every American household owned a set. By the end of the decade, the new medium of television had taken hold. After the war, Americans could afford to purchase these new entertainment luxuries. As more sets were purchased, programming increased.

Movies were in their golden age during the 1940s. Movie stars generated huge public interest, and high-caliber movies were being produced every year. Musicals became extremely popular, and the most bankable stars could sing, dance, and act. In addition, Hollywood generated numerous comedy shorts, serials, and animation shorts. At the beginning of the century, no one could anticipate the interest that movies would generate by the 1940s.

## THE 1900s

### ART MOVEMENTS

One of the most famous artists of this period was Charles Dana Gibson. Arguably, his most famous creation was "the Gibson girl," a young girl with her hair in curls, shirtwaist blouses, and simple skirts. She became a model for many young women in the first two decades of the twentieth century. The Gibson girl was an illustration of the ideal American woman, admired by working women as well as her wealthier sisters. She was not obviously a suffragette, nor a temperance advocate slinging an axe in a saloon.



A Gibson girl in shirtwaist and picture hat, c. 1910. [Library of Congress]

Gibson's vision indicated a young woman who was sturdy, self-reliant, and knew what she wanted. Although not openly advocating any political or social causes, the Gibson girl would engage in sports, ride a bicycle without a chaperone, and might, on occasion, engage in some mild form of strenuous activity. She did not faint, nor did she change her behavior to appeal to men. Women tried to model themselves after Gibson's ideal, and men wanted to marry them.

Not all art was intent at presenting life in a positive, romantic manner. Perhaps because 1900 was seen as the beginning of a new millennium and the United States was growing past its isolationist stages and branching out into world politics, but in the 1900s, American artists started reconsidering what "art" was. Many of the young artists at the time saw little point in producing the fantasized illustrations of life that had been painted for centuries. They wanted to bring more realism to their work, hence the concept of "realism."

Part of the new trend was a result of finally having artists who were trained in the United States. During the nineteenth century, most artists went to Europe to learn the styles of the European masters. After the Civil War, many families could not afford to send children to Europe. The economic depressions and the horrors of the war impressed the artistic youth of this country. They began to see what really existed. By the end of the nineteenth century, artists were painting scenes of their area of the country. Homer Winslow, from New England, painted dramatic ocean scenes. Frederick Remington put the lives of common cowboys, horses, and cattle on canvas. The younger artists were starting to challenge the way art had been done for decades, if not centuries.

One of the first art movements in New York to challenge the status quo was a group of artists referred to as the Ash Can school. They painted scenes of life as it really existed on the streets of New York. Major museums and art critics deplored this art, but the artists insisted that it was real and that art should reflect life as it was, not as the artist wanted it to be. For the first year or two, no one was willing to allow such artists to display their work, so the artists joined forces and created their own studios and galleries that would display the more realistic scenes of life.

The century also saw the rudimentary beginnings of mass photography. The first Kodak camera had been introduced in 1888, and professional and talented amateur photographers had been taking portraits and pictures of scenery for years. Frank Brownell developed a small camera called the “Brownie” for George Eastman in 1900. This camera cost \$1 and was inexpensive enough that most Americans could buy one, making photography, for the first time, something that anyone could do (Chakravorti 2003).

The Brownie, by the way, was not named after its developer. George Eastman was aware that children read books about elves and children, and there was a character called “Brownie” that was popular at that time. Eastman thought that, if the camera had a name that children would like, it might catch on, and he was correct.

Architects were able to take advantage of some of the era’s new technology to “solve” some of the big problems of the cities. People kept flocking to the cities in hopes of finding work or in hopes of finding a better life. They needed someplace to live and work. The skyscraper was born to house offices, but it also could be used to house people. The new technique of creating steel beams that were strong and light would allow buildings to be built higher than anyone could have dreamed.

The motto “form follows function” became a trademark of early American architects such as Frank Lloyd Wright and Louis Sullivan. Neither man saw a point to the useless details and ornamentation on many older buildings. Sullivan’s work stressed the function and the structure of the building itself. Wright considered Sullivan a master in the field, but Wright was able to construct buildings that looked as if they were grown from the area around them. Both men would have major impacts on American architecture in later decades.

## LITERATURE AND MUSIC

Horatio Alger, a poor writer who found a successful formula, was a popular author for boys’ novels at the turn of the century. The plots of the stories all concerned young boys who had origins in poverty. The boys leave their family to seek fortunes elsewhere. These children did not earn their fortunes, but they were unfailingly polite and good role models for any young boy. They became wealthy simply because they would do something quickly and save someone or something, and then they would be rewarded for their bravery and quick thinking. Alger wanted to demonstrate to his readers that somehow, their virtuous behavior would be rewarded. In the world that Alger created in his books, boys who did not follow the rules tended to be evil or have troubles their entire lives.

Girls too had their stories. Many of them were presented as melodramas on a local stage. Frequently, a young girl would be engaged in some kind of dispute with a very wealthy woman. The wealthy women were often portrayed as thoughtless and frequently unscrupulous. The wealthy woman would be doing everything she could to maintain the wealth of her family and to continue living a life of what many called “conspicuous consumption.” The poor young girl might be nothing in the rich woman’s eye, but the plot to the story was obviously meant to demonstrate that the poor girl was a better person than the rich one. As in Horatio Alger’s stories, the poor young girl would be rewarded for her virtue by the end of the story, much like the ending of the *Cinderella* story. What was rarely discussed, however, was whether or not the young girl married her rich husband and then became a conspicuous member of the idle rich.

Much of the popular literature reflected the ideals of the times. Some of the best known novels of the late 1800s, stories such as Tolstoy’s *Anna Karenina* or Thomas Hardy’s *Tess of the d’Urbervilles*, reflected stories of women who, for a variety of reasons, left their husbands for another man. These fictional women might have some weeks or months of happiness, but, invariably, they met disaster. The idea was clear: a woman’s place was with her husband and children.

People who did not live a “proper life” were also the subject of the many pamphlets and stories that reformers made popular. As the world started changing, many groups banded together to do something about that change. Women who joined the Women’s Christian Temperance Union advocated stories that would demonstrate how someone could start out on the “right path,” become confused and misguided by “demon rum” or another form of alcohol, and then learn that following the footsteps of one’s forebears was the path to happiness. Many stories were also written in which the hero or heroine would be tempted but never gave into the temptations. Many such stories were aimed at young people. Edgar Rice Burroughs’ stories about Tarzan preached the virtues of ignoring the fancy trappings of the city life and living a simple life.

One subtle shift, however, was taking place in literature. At the beginning of the nineteenth century, stories ended with the marriage. The main characters had met, overcome their obstacles, and “lived happily ever after” in conjugal bliss. By the beginning of the twentieth century, however, stories began with the marriage and then discussed issues related to family life. Although the idea that a woman could leave her husband was not a totally acceptable behavior, the literature was beginning to reflect the reality that married life was not the “happily ever after” that everyone wanted marriage to be.

Literature was changing in others ways as well. Because the population was more urbanized, stories were focusing on people and the new experiences that the city provided. Many heroines would experiment with single life and a variety of jobs and men. Women in literature were becoming less inhibited, and many people did not like it. A variety of attempts were made to censor some of the new literature; many communities developed some sort of “anti-vice” committee in an attempt to ensure that youths were not led astray. The attempts to destroy material deemed improper only made it more popular.

Newspapers and magazines, although not exactly “literature,” became a popular form of storytelling. Generally, newspapers told the news. Then Ida M. Tarbell and Lincoln Steffens wrote what might be called “exposés.” Ida Tarbell documented John D. Rockefeller and his Standard Oil Company. Steffens started writing about the poverty and the problems of city living. Originally, these were intended to be simply stories, but the public reaction was overwhelming. Editors learned that people would pay to buy anything with a scandalous or sensational story to it. Editors started hiring people to write more such stories, called “muckraking” by President Roosevelt, simply to boost circulation.

One such “muckraking” story was *The Jungle*, written in 1906 by Upton Sinclair. The story discussed some of the “evils” of the industrialized cities. Its hero wanted to destroy the capitalist system, so most editors would not publish it. Sinclair found a socialist newspaper, *The Appeal to Reason*, that ran the story, and Sinclair’s novel became popular. When it was published in book form, even President Roosevelt was supposed to have a copy. The book, along with some of the other newspaper and magazine stories, started changing people’s minds about living conditions in the cities. Some believe the book’s popularity caused Congress to pass laws that would prohibit some of the excesses of the greedier industrialists. This kind of legislation would have been unthinkable even ten years earlier.

Books were not the only commodity that people considered censoring. Music was becoming “evil.” Perhaps not the music itself, but the fact that much music encouraged young people to dance and the way they danced was horrifying to many adults. Some of the popular tunes during the period 1900-1909 were “In the Good Old Summertime” and “Give My Regards to Broadway.” Rags, such as “Alexander’s Ragtime Band” by Irving Berlin, became popular. Other dances, such as the tango, became very popular in dance halls before WWI.

One of the greatest sins of the music was that it made people move; they might wiggle and then move other parts of their bodies, and the



movements were seen as suggestive. Many people thought the new music would give youths “ideas” that they would not have otherwise. Many tried to ban dance halls and the music played in them, but the music was too popular. Adults who were working in or outside the home could not follow their children everywhere.

Even if people did not go to dance halls, many people wanted to play the music. Sheet music was popular and easy to obtain. Sheet music had been a popular medium for spreading music across the population. Then came the phonograph. In New York City, an area referred to as “Tin Pan Alley” started producing phonograph records that would allow anyone who did not play an instrument to play music at home. In the next several years, the phonograph led to the decline of the popularity of sheet music.

### THEATER AND MOVIES

People in urban areas were able to easily visit live theater. People in the rural areas might be able to put on some shows of their own for a special occasion, such as the Fourth of July, but many people looked forward to traveling shows, such as the circus or a traveling theater troupe. Some of the actors from large metropolitan areas such as New York would travel to smaller urban areas and give live performances. Very rural areas or areas that had some reason to limit entertainment, such as very mountainous regions, rarely had such opportunities. Many acts were Shakespearean plays or varieties that were popular in a particular region of the county.

American theater is closely connected to Broadway, in New York City. Madison Square Theater had been built in 1887, but new theaters were being built after 1900. It was in these theaters that George M. Cohan, Jerome Kern, George Bernard Shaw, and Henrik Ibsen presented their plays to the American public. Some, such as Ibsen’s *Camille* and *Doll House*, had to be modified so that they could pass the censors, but audiences loved them. Americans also became enamored with an odd tale of crocodiles and alarm clocks and boys who never grew up when *Peter Pan* first appeared in 1905.

In 1901, Sarah Bernhardt, the famous French actress, appeared in *Hamlet*, playing the title role. Perhaps because the play was in French, it was not liked by American audiences. As a result of the poor reception from Americans, Bernhardt said she would not return to America, but the popular star could not stay away from the lucrative American theater and returned to the United States in 1906. Other young actors learned their craft on the Broadway stage. Many, such as the Barrymore family and Helen Hayes, would later become big stars in motion pictures.

Because towns and cities acquired electricity, penny arcades proliferated and presented nickelodeons. For pocket change, people could view a variety of topics, depending on what was allowed in their communities. Topics could range from pictures of boats to flowers to girls climbing apple trees. They were usually short pieces of entertainment, but there were many of them and they were different from anything anyone had seen.

Before WWI, Broadway theaters developed three types of productions: light comedy, operettas, and vaudeville. Some of the operettas, such as *Babes in Toyland*, *Naughty Marietta*, *The Merry Widow*, and *The Wizard of Oz*, later found themselves in new incarnations as Hollywood movies. Victor Herbert, a classically trained musician, was so pleased with the success of *Babes in Toyland* in 1903 that he produced some form of the production almost every year after that until he died in 1924.

## THE 1910s

### ART MOVEMENTS

Cubism was a style that was increasingly noticed after 1910. Many of the cubists, including Pablo Picasso, Georges Braque, and Juan Gris, were European, but increasing numbers of Americans adopted the style because they felt that something needed to replace the idealized, representative art of the past century. Cubism involved deconstructing the objects in an image, flattening them into two-dimensional, geometric parts, analyzing them, and reassembling them at randomly intersecting angles. The style was ridiculed in print and cartoonists enjoyed making fun of the style, but it continued to grow despite the antagonism of the press and many art critics.

Realistic forms of painting were as popular as abstract ones. In 1916, an editor of *The Saturday Evening Post* met a young man who wanted to paint a cover for the magazine. The editor was positively impressed and Norman Rockwell painted the first of many *Post* covers, and a beloved American trademark was born.

Another popular artist who did not follow the trend of abstraction was James McNeil Whistler. He was an American artist who lived most of his life in Europe, usually London or Paris. His work was realistic, but he preferred using gray and black in his paintings to demonstrate the interplay of light and dark, as well as form. His *Arrangement in Grey and Black* is probably his most famous work, possibly one of the most famous

works by any American artist, although few people recognize it by the painting's proper name. Most people recognize the painting as *Whistler's Mother*.

The 1910s represented a fertile period of new technologies in photography. In 1912, a process was developed that would allow color pictures to be developed. This led to what Kodak called "Kodachrome" and further revolutionized photography. Photography also contributed to the motion picture industry when it developed a way of making moving pictures.

### LITERATURE AND MUSIC

The censoring of literature that emerged in the 1900s continued in the 1910s. Authors such as F. Scott Fitzgerald were eager to create stories that the youths of America wanted to read, but they had to worry about censorship. This made creativity and innovation difficult. Many magazine articles, books, nickelodeons, films, and even newspapers were subject to censorship. What was permissible was different from community to community, which made it hard for authors to appeal to a wide audience. Increased availability of transportation and a more reliable mail system allowed a variety of materials to be seen by anyone who wanted to see them. A person might have to travel to another city or county to do it, but they were available. Because the automobile was becoming increasingly popular, it was not difficult for anyone who really wanted to find a censored book to do so. Many popular authors of the time were Edith Wharton, Willa Cather, Jack London, Zane Grey, T. S. Eliot (who wrote *The Love Song of J. Alfred Prufrock* in 1915), Robert Frost, Carl Sandburg, and Edna St. Vincent Millay.

Music, especially in New York City, started to cross cultures. Up to this point, most music stayed within the culture in which it was written. With the popularity of music produced in Tin Pan Alley and the spread of the phonograph, ethnic music became American music. Irish songs such as "My Wild Irish Rose" (1899), "When Irish Eyes Are Smiling" (1912), and "Danny Boy" (1913) became popular throughout the country. Irish music was not the only popular ethnic music.

African-American music entered the mainstream with the publication of the blues song "Memphis Blues" in 1912. The song was originally written to attract attention to a local election in Memphis, Tennessee. The sheet music for the song sold out in three days, but the store told the composer, William Christopher Handy, that the song was a failure. He sold the rights to the song for \$50 (Handy 1991, 108). When he discovered that he had been swindled, Handy wrote several other songs that

became at least as popular as his first song. The blues quickly became part of American music.

The blues, a bit of ragtime, and other components of African-American music, combined with a touch of the classical music of Europe and the United States, would ultimately lead to the creation of jazz. Depending on one's definition of jazz, the style began in the early 1900s or developed in the 1920s. The seeds, however, of what would become a distinctive musical style were mostly collected in the early years of the twentieth century.

### THEATER AND MOVIES

The second decade of the new millennium also brought with it a wondrous form of entertainment: the movie theater. The first movies, starting in about 1902, were essentially short films of a variety of topics, but they were rapidly developing. The first feature-length motion picture was *Queen Elizabeth*, in 1912, starring Sarah Bernhardt. Some movies were serialized, as in *The Perils of Pauline*, or comedies with such stars as Charlie Chaplin.

Mary Pickford became famous in 1901 and was one of the first movie stars. Called "America's Sweetheart," she seemed to be the kind of young woman everyone wanted young women to be. Her popularity grew along with the popularity of movies. Originally a minor actress on Broadway, she earned \$25 a week until about 1910. That year, she was lured to Hollywood for the unheard-of salary of \$175 per week. By 1915, her salary had been raised from \$1,000 to \$2,000 per week plus 50 percent of the profits (Lowrey 1920, 157), all without saying a word for the camera.

In 1914, William Fox cast an actress named Theda Bara in a movie about a woman with an uninhibited (for the time) sexual appetite. Bara's character led to the coining of the term "vamp." She had used the term to discuss a character in a vampire movie, but the term stuck to her. It came to mean a woman who had a mind of her own, actually enjoyed men and sex, and would do as she pleased.

Almost overnight movies became popular, and the actors and actresses in these productions became household names. The concept of a movie star quickly emerged from this new medium. Actresses became very influential in transforming fashion and attitudes. Women wanted to copy the dress, hair style, and opinions of their favorite star.

Some stars, such as Lillian Russell, helped to change lifestyles in a slightly different way. She loved the freedom a bicycle gave her. She did not like the restrictions found in fancy clothes, corsets, and yards of

material in skirts. She adopted a simpler style of dress, and women everywhere began to follow her lead. Russell was also willing to tell people what she thought of just about anything, and many people would copy her style, hoping to be like her.

One of the reasons for the popularity of the early movies was one of its limitations: the movies had no sound. By today's standards, that would be a problem. When many large cities had a large immigrant population, the action on the screen could be followed by anyone regardless of his or her native language. A Russian could be seated next to a Chinese immigrant and both of them could understand the movie equally well. The movies were one of the most popular forms of entertainment for the poor who could not afford anything else. This egalitarianism was not deliberate, but it did encourage the growth of this form of entertainment.

This popularity created a new industry. Hollywood learned quickly that sex sells, and it produced many movies that incited conservative groups. Many of these movies featured enticing temptresses like Theda Bara rather than "good girls" like Mary Pickford.

Interestingly, Thomas Edison claimed that the movie studios had to pay him a royalty for using the cameras he invented. The studios found an easy way to dodge this expense. If a producer or movie studio was afraid of going over budget for a film, the film crew would leave and finish the film in Mexico, only about one hundred miles away, to avoid paying the royalty.

During the 1910s, musical theater was a popular form of entertainment. As movies got longer and longer, musical theater productions were adapted for film. Florenz Ziegfeld created a group called the "Follies Girls," which was made up of young women who would dance to some of the popular music. Although the Follies Girls debuted on Broadway, it made a very successful transition to film. What astounded many was the dress, or lack of it, of the young women. They were a hit and would remain so for many years. Many young women would dream of becoming a Follies Girl. Some of them wanted to be seen because many of the early ones married millionaires, but Follies Girls were also well paid. In a decade when the average annual salary was \$750, a Follies Girl could earn \$75 a week (Mizejewski 1999).

After the United States declared war in 1917, the young movie industry and the thriving theaters put their talent and energy into the war effort. Many productions were blatantly patriotic and served as propaganda. One production was named *The Barbarous Hun* and was meant to portray the Germans poorly. Other movies were used to get people involved in some form of help for the soldiers. At some point, just about all popular actors and actresses were selling Liberty Bonds. Many could sell thousands of dollars of bonds during one performance of a play. Other



*The Silent Screen Star.* In the 1910s, silent movies became a national obsession, and film actors and actresses such as Theda Bara, Rudolph Valentino, and, in 1920, Clara Bow, became stars. Studios worked to promote their new stars by blurring the lines between the character and actor. The movie studio transformed the actress Theodosia Goodman, the daughter of a Cincinnati tailor, into the exotic Theda Bara, the daughter of a French artist and his Arabian mistress.

Studios fueled the fixation on their stars by creating fan materials, including lobby cards, trade photos, and even Dixie cup tops. Fan magazines became popular among movie goers. Two magazines, *Motion Picture Story* and *Photoplay*, were founded in 1911. Fan magazines were filled with plot synopses, star

biographies, letters to the editor, and popularity contests. Many times, the content of these magazines were filled with stories manufactured by studios. Even newspapers included tidbits about the upcoming roles of popular actors and actresses.

During the 1910s, movies were often called photo plays, and individual writers were called on to write 100 150 stories a year. Usually, they created stories “made to order” to promote a certain actor or actress, but sometimes they had to incorporate a specific locale or an animal the studio had purchased (*New York Times*, August 3, 1913). The obsession with movies and stars may have launched in the 1910s, but it would grow to new heights in the following decades.



Actress Clara Bow in a sultry pose. [Library of Congress]

stars could be seen rolling bandages or doing some form of activity to encourage Americans to work toward the war effort. Many actors and musicians took to the road, volunteering their time and talent to raise money for the Red Cross.

## THE 1920s

### ART MOVEMENTS

A number of art movements and artists continued from the previous decade through the 1920s and beyond. Both Dadaism and cubism were movements of the previous decade, begun in response to WWI. They directly influenced the surrealist movement that began in the 1920s.

The Wiener Werkstatte, an Arts and Crafts workshop in Vienna, was established in the early 1900s around the notion of the “Gesamtkunstwerk,” a total work of art that integrates “all of the various design elements in a single aesthetic environment” (Kallie 1986). The craftspeople and artists who contributed to the work created fabrics, clothing, ceramics, jewelry, and furniture. Gustav Klimt, Josef Hoffmann, and Dagobert Peche were all members of the group. In 1921, the Wiener Werkstatte opened a branch in New York, although it faced difficulties by the 1920s and had disbanded by the early 1930s.

DeStijl (meaning “the style”) was a collective founded by Dutch artist Theo van Doesburg in 1917. Lasting through the twenties, this movement was also often referred to as Neo-Plasticism and incorporated the strict use of geometric shapes in architecture, painting, and sculpture. The most well-known DeStijl artist was painter Piet Mondrian. In the 1920s, Mondrian continued to develop his distinct geometric style.

The most well-known painters of this era were generally moving from one style toward a new idiom. Henri Matisse, who had experimented with cubism early on, continued to explore a modernist style. Cubism originator Pablo Picasso began to move towards surrealism during the 1920s, although his interest in a variety of interrelated styles makes him difficult to pin down (Cole and Gealt 1989). Georgia O’Keefe, who worked with photographer Alfred Stieglitz, developed a style that focused on female sexuality during this era.

Many of the art movements to come out of the 1920s were based on grand exhibitions that encompassed a variety of disciplines. Art deco is one of the major styles to come out of the 1920s. A kind of geometric

abstraction, this style was first introduced at the Arts Decoratifs et Industriels Moderns held in Paris in 1925. It is from this exhibit that the style derived its name. Architecture, industrial design, graphic arts, and fashion design of the 1920s frequently reflect the art deco aesthetic. The United States saw a rise in its popularity during the 1930s and into the 1940s.

The Bauhaus, a modernist art school based in Germany, lasted from 1919 to 1933. Architect Walter Gropius founded the school to teach architecture, arts, crafts, theater, typography, weaving, and other applied arts. His intention was to create functional, classic architecture that could be easily produced by machine. Professors included Paul Klee and Wassily Kandinsky, who would become more well known as artists in the 1930s. Architect and designer Ludwig Mies van der Rohe, who had been the head of the Deutscher Werkbund in the 1920s, was director of the Bauhaus from 1930 until it succumbed to political pressure from the Nazis and closed in 1933.

Art and fashion frequently mingled during the 1920s, often with the artist choosing to branch out into fashion. Cubist painter Sonia Delaunay was one such individual, as were many of the Russian Constructivists, such as Varvara Stepanova. (Cole and Gealt 1989).

Fashion photography also came into its own during this period, having largely replaced illustration in fashion magazines by 1925. The photographs of Baron de Meyer, Edward Steichen, Man Ray, Cecil Beaton, and George Hoyningen-Huene were most often used in the pages of *Vogue* and *Harper's Bazaar* to use avant-garde styles to display the fashions of the day (Mendes and De La Haye 1999).

## MUSIC AND LITERATURE

Although the 1920s is most often recognized as the Jazz Era, classical music retained an avid following as well. Modernism extended into the musical world, and Claude Debussy was regarded as “ultra-modern.” Another “modernist” composer who came to the fore in the twenties was Igor Stravinsky, who took much inspiration from Bach. The French musician Erik Satie had become a major force in the classical world by 1922. Another innovative French group of the twenties was Les Six and consisted of Louis Durey, Germaine Tailleferre, Francis Poulenc, Arthur Honneger, Darius Milhaud, and Geroges Auric. They worked with Jean Cocteau to develop their unique sound.

Popular music of the twenties was dominated by jazz, at first limited to the African-American community and slowly branching out to the world at large. Although jazz is generally considered to be a U.S.



invention, it found audiences the world over, especially in Paris. Initially played in small clubs, especially in Chicago and Harlem, it eventually made its way to big bands and Broadway. Artists such as Jelly Roll Morton, Louis Armstrong, Duke Ellington, and Cab Calloway and blues chanteuses such as Bessie Smith and Ma Rainey have since become legends in the genre. Dancing was popular as an evening activity, and one of the most well known of the social dances was the Charleston, which was born when a song was published under this title (Andrist 1970).

The 1920s saw the rise of some of the prominent American writers. "The Lost Generation" included Gertrude Stein, who coined the phrase, Ernest Hemingway, F. Scott Fitzgerald, John Dos Passos, and Sinclair Lewis, among others. During this time, expatriate Ernest Hemingway published *The Sun Also Rises*, which made the best-sellers list. F. Scott Fitzgerald, perhaps the voice of his generation, produced *This Side of Paradise*. Both Hemingway and Fitzgerald focused on postwar youth. Sinclair Lewis' *Main Street* and *Babbitt*, of the early twenties, were two of the most popular novels of the decade. Although he refused it, Lewis was awarded the Pulitzer Prize for *Arrowsmith* in 1925.

A number of other prominent novelists developed during the decade. Out of Greenwich Village in New York City some talented literary figures emerged, including Willa Cather, Theodore Dreiser, and Sherwood Anderson. Aldous Leonard Huxley published *Crome Yellow* at the age of 28 and James Joyce released his epic, *Ulysses*. Other literary figures of the decade included Nobel Prize winners George Bernard Shaw and Thomas Mann as well as poets Ezra Pound and Jean Cocteau. The public also preferred popular works such as James Branch Cabell's *Jurgen* and John Erskine's *The Private Life of Helen of Troy*. Imported novels were also popular, especially Michael Arlen's *The Green Hat*, which depicted stylish London life. This work was so popular that it was turned into a stage play starring Leslie Howard.

#### THEATER AND MOVIES

The American theatrical world was still riding high in the 1920s. The films of Hollywood had not yet completely eclipsed the popularity of the Great White Way. Notable performers included Billie Burke, the wife of Florenz Ziegfeld Jr., and John Barrymore, whose most famous stage role was as Hamlet in London. He, like many others including Billie Burke, would later make a successful move into the film world. Another actress and stage manager, Grace George, performed in George Bernard Shaw's *Major Barbara* and the comedy *The Ruined Lady*. Alfred Lunt and Lynn

Fontanne were members of the Theatre Guild and performed in many of Shaw's plays, including *Arms of the Man* and *Pygmalion*, to much critical acclaim and audience enthusiasm.

*The Green Hat*, which had first been a successful novel, was produced for the stage in 1925 and starred the stage actress Katharine Cornell. She later became the first major American to form a repertory company. Not to be outdone, Eve Le Gallienne founded the Civic Repertory Theatre in New York in 1926.

In terms of theatrical dance, options abounded. Modern or interpretive, ballet, and even burlesque styles were popular with the theater-going public. Isadora Duncan became famous for her Grecian-style dancing and costume. Rodin went so far as to say, "The brilliance of her spirit makes the glory of the Parthenon live again" (Richardson 1982, 58). Ballet Rusee dancers Bronislava Nijinska and Leonie Massine not only danced but acted as choreographers in the early twenties. Ruth St. Denis was an American ballerina who "reflected the soul of India" (Richardson 1982, 94). She and husband Ted Shawn were founders of the Denishawn dance schools in New York and Los Angeles. Fannie Brice, star of the *Ziegfeld Follies*, performed to acclaimed review throughout the decade. Two of the most famous paired dancers of the era, Adele and Fred Astaire, gained much notoriety while performing on Broadway.

A number of important milestones of film history occurred in the 1920s. Films were silent until "talkies" began with *The Jazz Singer* starring Al Jolson in 1927. Before sound was added, dialog would appear as text on the screen, and a live piano player or band would provide musical accompaniment. In 1929, the first Academy Awards ceremony was held to honor achievements in films from 1927 and 1928. The famous actor Douglas Fairbanks hosted the event. During the 1920s, tragedies, war movies, epics, and horror films were popular, as were comedies, westerns, romances, and later musicals.

The most well-known comedy players included Charlie Chaplin, Harold Lloyd, Buster Keaton, and members of Mack Sennett's company. Popular actresses from the early years of the twenties included Clara Bow, Mary Pickford, the exotic Pola Negri, and flappers Louise Brooks and Colleen Moore. In the later twenties, actresses such as Greta Garbo, Claudette Colbert, and Jean Harlow began their rise to stardom. By the end of the decade, Gloria Swanson was the highest paid woman in the world (Richardson 1982). The first real heartthrob, Rudolph Valentino, was extremely popular until his untimely death in 1926. Adventure star Douglas Fairbanks and cowboys like Tom Mix grew in popularity, helping to establish the action genre as an early favorite.

Films had a huge impact on both the industry and their audiences, especially if they were epics made by Cecil B. de Mille or D. W. Griffith. Erich von Stroheim's *Greed* left a lasting impression, as did King Vidor's *Big Parade*. Foreign horror films such as *The Cabinet of Dr. Caligari* and *Nosferatu* expanded audience's imaginations and stretched actors' skills. Other famous films of this era include the futuristic *Metropolis*, the drama *Sunrise*, Greta Garbo's *Anna Christie*, and *The Taming of the Shrew*, starring husband and wife team Douglas Fairbanks and Mary Pickford.

## RADIO

During the 1920s, radio developed significantly as a medium. Before radio had been established, rural areas were more isolated and less aware of national events and trends. In 1920, the first commercial radio station (KDKA) was established by the Westinghouse Electric Company in Pittsburgh by Robert Conrad. Westinghouse planned to create demand for their newly engineered commercial radio equipment through programs. Initially, the sets were small, cheap crystal sets, but, as popularity grew, large console sets were sold as living room furniture pieces. In 1920, the first news station went on the air. By the end of 1921, there were ten radio stations, and, in 1922, ninety more went on the air. By 1925, 50 million people were listening on these sets. By 1927, listeners across the country had access to both local and national programming. Amazingly, the first car radio had been designed by 1928, but its reception was too poor and its design was too bulky to be commercially viable (Kyvig 2002; Andrist 1970).

This larger audience necessitated greater governmental regulation and control. In response, Congress established the Federal Radio Commission (which later became the Federal Communications Commission) as a part of the Radio Act of 1927. This act acknowledged that airwaves belonged to the people and that the government must be responsible for managing them in the common interest (Kyvig 2002).

Even in the early twenties, radio helped to link urban and rural areas with common information and entertainment. KDKA's first program reported that Warren G. Harding and Calvin Coolidge had won the presidential election. The station's early programs attracted more than 6,000 listeners by 1920, who tuned in for the vocal and musical broadcasts. Their schedule also began to be printed in the local newspaper (Kyvig 2002).

As time went on, competition built, with NBC establishing a station in 1926. With an estimated audience of 12 million, their first broadcast

included performances by musical acts such as the New York Orchestra and a soprano from Chicago, as well as comedian Will Rogers.

Generally, radio in the 1920s included a wide variety of programming, including news and weather reports, religious programming, music, educational and children's programming, as well as recorded music and live performances. In general, some of the most popular programs included "Real Folks" with Agnes Moorehead, along with sportscasts by Graham McNamee, the news with Floyd Gibbons, and comedian Jack Pearl. Educational programming included exercise instruction, auto repair, baby care, and health care.

Sports broadcasts were especially popular and from the start had drawn large audiences. The boxing match between the American Jack Dempsey and the Frenchman Georges Carpentier was broadcast over radio in July 1921. It was heard by approximately 300,000 people, at least 100,000 of those gathered in New York's Times Square to listen via loudspeakers (Kyvig 2002).

Musical programming was also popular. Radio helped jazz and country music to reach greater numbers and encouraged the establishment of more local bands and orchestras. In 1925, the Grand Ole Opry began broadcasting over the radio (Kyvig 2002).

Although some technological elements of television were in development by the late 1920s, it was not commercially viable at this point.

## THE 1930s

### ART MOVEMENTS

Many artists and movements that began in the 1920s hit their stride in the 1930s. Although the art deco movement reached its zenith in the 1920s, its influence remained visible through the 1930s. Although it began in the previous decade, surrealism became more widespread and well known to the general population. Painters such as Pablo Picasso and Salvador Dali continued to create and shape the direction of surrealism. Andre Breton, who wrote the surrealism manifesto in 1924, held major exhibitions in 1936 and 1938. Modernism in general continued its upswing, and, in the 1930s, Constantin Brancusi, a Roman sculptor who worked in Paris, garnered more attention in the art world with his abstract egg- and bird-shaped sculptures.

Alongside art deco, the "machine aesthetic" became popular, in part because of the Machine Age Exhibition held in 1934 at the Museum of

Modern Art in New York. The film *Metropolis* (1927) reflects this style, as did the modernist architecture of Charles Edouard Jeaneret-Gris, who was also known as Le Corbusier. His work was “like a Cubist painting, the house is a precise, rational, abstract statement about materials and forms and their interrelationships” (Cole and Gealt 1989).

Architect Frank Lloyd Wright, who was 60 in the 1930s, was by now generally accepted as the leader of modern architecture (*Timeline of Art History: Frank Lloyd Wright*, n.d.). His work continued to emphasize the relationship between landscape and design. One of his most famous houses, Fallingwater, was constructed in Pittsburgh, Pennsylvania, from 1935 to 1939. During this period, he also designed the first of his “Usonian” houses, simple house designs that were aimed at middle-class clients. These houses set the design for future suburban houses.

New art movements of the 1930s wielded great influence over the arts and artists. Neo-classicism and an interest in Greek simplicity greatly influenced the fine and visual arts during this decade. The Great Depression focused many American artists on “regionalism,” realism, and everyday life in rural and urban America. Examples include Grant Wood’s “American Gothic,” Georgia O’Keeffe’s southwestern themed paintings, and photographer Dorthea Lange’s documentary-style realism.

Murals, often supported by the Federal Works Projects, rose in popularity during this time as well. Two of the most well-known muralists were Mexican Americans Diego Rivera and Jose Clemente Orozco. Rivera was especially controversial because of his apparent connection to Lenin and his depictions of laborers.

In terms of new architectural movements, skyscrapers were considered modern marvels and had increasing influence on visual culture and design in general. The Empire State Building, Chrysler Building, and Rockefeller Center were built during this decade. This style of architecture was sleek and aerodynamic in appearance; it influenced everything from industrial design to commercial design.

In addition to the Great Depression, other historical events that affected the arts included Hitler’s 1933 appointment as chancellor of Germany, after which some 60,000 artists, writers, actors, and musicians began leaving Europe. Many relocated to the United States, helping to make it the “new artistic center of the West” (Cole and Gealt 1989).

The influence of these various art movements on fashion design was especially evident with art deco-style orientalism and surrealism. Baby clothes in particular reflected the earlier interest in orientalism. Season collections frequently showed little kimonos, or kimono sleeve details, often in silk and cotton (Bevans 1930). In adult fashions, it was the mixing

of Chinese designs with art deco that influenced printed silks and detailing. Valentina, Mainbocher, and Molyneux in particular focused on these tactics in the mid to late 1930s and often included brightly colored garments with mandarin collars, kimono sleeves, narrow tube skirts, and forked trains in their collections.

Surrealist art strongly influenced the world of fashion in the mid to late 1930s. Schiaparelli worked directly with several surrealist artists, including Salvador Dali, Christian Berard, and Jean Cocteau. To capitalize on the new movement, fashion marketers used surrealist imagery in advertising and window displays to lure potential shoppers inside (Mendes and De La Haye 1999).

Modernist fashion photographers such as Steichen and Hoyningen-Huene enjoyed continued success in the 1930s, as did the surrealist photographer Man Ray. Newcomers included Horst P. Horst and realist photographers such as Martin Mankasci and Toni Frissell. Surrealist photography remained a favored style in fashion magazines into the early 1940s.

## MUSIC AND LITERATURE

The 1930s saw a continued interest in the musical forms and artists of the previous decade, with new artists and genres contributing to the mix. Thanks to technological innovation in recorded music and radio, music as a whole gained a wider audience. Aaron Copland, George Gershwin, and Roy Harris contributed significantly to the cultural landscape, as did the Russian émigré Sergei Rachmaninoff. Additionally, “The Star Spangled Banner” was declared the official U.S. national anthem on March 3, 1931.

As white America accepted jazz as a genre, the style began to change. Big bands rose in popularity, including those led by Tommy and Jimmy Dorsey, as well as Guy Lombardo. These big bands often highlighted high-profile singers such as Bing Crosby and the four Mills Brothers. Country stars remained popular on many radio programs, and “foreign” or “ethnic” music saw a slight rise in popularity. On the whole, however, the Depression stifled record sales.

The major literary figures of the thirties included authors with vastly different styles and intentions. William Faulkner, John Steinbeck, and Harlem Renaissance authors emerged at the forefront. Nobel Prize-winner William Faulkner published the *Sound and the Fury* in 1929, continuing with *A Light in August*, *Sanctuary*, and others into the thirties. Steinbeck, focusing on the plight of dispossessed California migrant farm workers, published *The Grapes of Wrath* in 1939, for which he later received the Pulitzer Prize. The Harlem Renaissance was in full swing, highlighting



Joan Crawford in the 1932 film *Letty Lynton*. [Courtesy of Photofest]

African-American writers and poets such as Langston Hughes, Countee Cullen, Zora Neale Hurston, and Claude McKay.

Other novelists of the era included Thomas Wolfe and W. Somerset Maugham. Thomas Wolfe was interested primarily with “Americana,” in both *Look Homeward, Angel*, and *Of Time and the River*. Maugham’s *Of Human Bondage* is considered one of the best books to emerge from the twentieth century (Richardson 1982). Nathanael West wrote surrealist and fantasy social commentaries such as *Miss Lonelyhearts* and *The Day of the Locust*. Another notable book to come out of the thirties was the bestselling *How to Win Friends and Influence People* by Dale Carnegie. Especially popular with the newly emerging teen and young-adult market was the Nancy Drew series, which got its start in 1930.

## THEATER AND MOVIES

Despite the increasing success of Hollywood films and the rising toll of the Great Depression, the theatrical world remained vibrant. The Works Projects Administration’s Federal Theater Project provided much-needed work for many of the theater’s unemployed. In December 1932, Radio City Music Hall opened, and, at the time, it was the largest indoor theater in the world, with seating for 6,200 (Andrist 1970).

Some of Broadway’s most successful plays, playwrights, and composers established themselves in the thirties. In the early years, *Green Pastures* and *Of Thee I Sing* were hits, as was *The Barretts of Wimpole Street*. Many of the plays produced during this period later became some of Hollywood’s best-known feature films, including *The Man Who Came to Dinner*. Other notables include *Life with Father*, *Pins and Needles*, *Our Town*, *Of Mice and Men*, and George White’s *Scandals*. Eugene O’Neil, Bernard Shaw, Clifford Odets, and Thornton Wilder all had hits on the Great White Way. Composers and librettists such as Cole Porter, George Gershwin, and the team of Richard Rodgers and Lorenz Hart first came

to the fore. Actors such as Laurence Olivier, Noel Coward, Preston Sturges, Lynn Fontanne, Beatrice Lillie, and Hope Williams all had noted roles on the stage.

Two of the most famous dancers to come out of the thirties were Martha Graham and Serge Lifar. Graham, a native New Yorker, was an interpretive dancer and choreographer. Lifar was a Russian dancer and choreographer, who had danced with Diaghilev in the twenties. A self-taught artist, she made her American debut in 1933.

In part because of the amount of nudity present in the films of the early thirties, the Catholic Legion of Decency (also known as the Hayes Department) was formed in 1933 and began pressuring the industry to enforce the Production Code, a plan for self-censorship that had been instituted in the twenties that had been all but ignored. In 1934, the film industry succumbed to the pressure and began censoring films for nudity, sex, and violence.

Despite the new censorship, the public still went in droves to the movies, primarily to escape the dreps of the Depression. In answer to this, many films had a fantastical, elaborate, inflated atmosphere meant to help everyday people forget their troubles. Gangster and horror movies were especially popular, as were romances, dramas, and musicals.

Many call this era the “Golden Age of Hollywood,” a time when stars were their brightest and films their most impressive. Stars such as Norma Shearer, Jean Harlow, Joan Crawford, Marlene Dietrich, Bette Davis, Carol Lombard, and Mae West had huge followings, as did male stars such as Cary Grant, Gary Cooper, Clark Gable, James Stewart, and Claude Rains. The most popular comedies featured the Marx Brothers and W. C. Fields. Pre-code musicals choreographed by Busby Berkeley featured huge numbers of chorus girls in various states of undress. William Powell was featured in an extremely popular detective series, beginning with *The Thin Man*.

Ginger Rogers and Fred Astaire danced into the hearts of their adoring public. Although not dancers, other couples such as Joan Blondell and James Cagney or Katharine Hepburn and Spencer Tracy were repeatedly paired to great success and box office receipts. Child star Shirley Temple won the hearts of thousands with her tap-dancing skills and professional cuteness.

The most memorable films of the decade, however, all seem to have been produced the same year. Moviegoers were able to see *The Wizard of Oz*; *Gone with the Wind*; *Young Mr. Lincoln*; *Dark Victory*; *Goodbye, Mr. Chips*; and *Another Thin Man* in 1939 alone. Others produced during that



decade included the Marx Brothers' *Animal Crackers*, Charlie Chaplin's *City Lights*, Joseph Von Sternberg's *Blue Angel* and *Morocco*, and George Cukor's *The Women* and *Marie Antoinette*.

During the 1930s, the costume designer became more well known to the general public. Because of the emphasis on the lavish, fantastical, and glamorous, designers such as Edith Head, Adrian, and Travis Banton became known to the general public. These costume designers held massive influence not only over the costumes used in movies but the everyday fashion trends of the 1930s as well. From the *Mata Hari* hat, to platinum blond hair, to Victorian-style evening capes, these designers unintentionally skewed the fashion world.

## RADIO

The majority of the necessary technology for commercial radio was developed in the previous decade. Government continued to reevaluate the way radio was controlled, and, in 1934, the Federal Communications Commission took over from the Federal Radio Commission that had been established in 1927.

Programming in general became more refined and stable. By the mid-thirties, there were regular news broadcasts with substantial news programs. The standard morning programming included the weather, talk, and recorded music. When FDR became president in 1933, he instituted a radio series called fireside chats in which he explained his plans for relief from the Great Depression.

Advertisers and marketers more aggressively targeted radio audiences by associating various products with specific programs. Broadway and Hollywood performers and famous newscasters used their popularity to sell any number of commercial products. Sponsored serial dramas or "soap operas" including *The Romance of Helen Trent* and *Ma Perkins* drew audiences week after week.

Some popular entertainment programs included vaudeville-like performers such as Fibber McGee and Molly, George Burns and Gracie Allen, Charlie McCarthy (with ventriloquist Edgar Bergen), Jack Benny, and Kate Smith. *Amos n' Andy* was a series about two black men from the country who were continually confused by city life. It began as a local Chicago program in the late 1920s, became a national NBC program in 1929, and peaked in popularity in the early 1930s at 40 million people (Kyvig 2002). Other entertainment programs featured on the radio included the quiz show *Information Please*, *One Man's Family* featuring typical family chatter, and the *WLS Barn Dance*.

*Film Costume Designers and the Fashion Industry.* Although most costume designers of the 1920s received little or no attention for their work on Hollywood films, by the 1930s, these and many more designers were beginning to be recognized and valued by the industry as a necessary component to a film's success. Attributable in part to the increasing interest of executives in gaining larger female audiences, the costume designer became an integral part of the publicity machine. This, in turn, caused the fashion press to pay greater attention to the "looks" that these designers were creating for the screen, looks that appealed to shoppers from all walks of life.

Designers were frequent voices in fan magazines such as *Silver Screen*, *New Movie*, *Screen Book Magazine*, *Screenland*, and the ever-popular *Photoplay*. They discussed trends, what their jobs were like, and gossip from backstage. Reports in these magazines were keen to note new designs and highlight the designers' individual influences on the fashion industry. Adrian, in particular, was often highlighted for his work with Greta Garbo, Joan Crawford, and Norma Shearer.

Designers reacted to this newfound appreciation and notoriety in diverse ways. Many designers used the publicity to further their careers within film, getting increasingly more important projects. Others used their success to gain celebrity



The 1939 film *The Women* shows examples of evening gowns with long, flared skirts. [Courtesy of Photofest]

clientele, designing their personal wardrobes. A select few attempted to make the bridge from film design to fashion, with mixed success. Designers such as Edith Head, Orry-Kelly, Walter Plunkett, Travis Banton, and Howard Greer ventured into fashion design with some success. Adrian, however, had one of the more successful cross-over careers into fashion in the forties, in part because of his continual appearance in film fan magazines in the thirties and despite having never been nominated for an Academy Award.

In 1937 and 1938, *Fortune* magazine conducted a survey that found radio to be the most popular pastime in the nation. Because of the trust listeners placed in radio broadcasts, one of the biggest broadcasting debacles occurred on Halloween of 1938. A live performance of H. G. Wells' fictional tale of alien invasion, *War of the Worlds*, was produced by Orson Welles and broadcast on CBS, causing a considerable panic among listeners, who believed that the alien invasion was actually taking place.

Television was still in development in the 1930s, and an early incarnation was taken by RCA engineers to the 1939 New York World's Fair. Neither programming nor commercial television sets were available to the masses until the following decade.

## THE 1940s

### ART MOVEMENTS

As the world was transformed by WWII, the environment of the newly global, technological society brought about a larger art movement called Modernism. European artists fled their home countries and brought the concept of Modernism to the United States with them. This was the second generation of Modernism, a movement that emphasized the power of human beings to create, shape, and improve their environment. Artists achieved this power by reexamining everything and using scientific knowledge, technology, and practical experimentation. By the 1940s, Modernism was infused in all forms of American art: photography, sculpture, paintings, literature, wearable art, furniture, and architecture.

Modernism spawned another movement called abstract expressionism, which could be described as an attitude rather than a specific style. It was characterized by individuality, spontaneous improvisation, and freedom of expression. Jackson Pollock, Willem de Kooning, and Mark Rothko were artists with very different styles, but they are all considered abstract expressionists. This art was introspective, with artists and writers looking internally for their inspiration instead of looking out at the larger world. They moved away from political themes and toward individual expression.

New York City was full of artists who adopted characteristics of abstract expressionism. Many of these artists had been introduced to each other by the Federal Arts Project in the 1930s. Americans had seen an influx of European artists since the beginning of the war, and these emigrants tutored their American counterparts. New York City had replaced Paris as the art capital of the world. This informal group was

---

referred to as the New York School, and it grew to its peak in the 1950s and 1960s.

### MUSIC AND LITERATURE

Although classical music remained popular throughout the decade, jazz and its many variations eclipsed all other genres of music in the United States during the 1940s. This period was known as the Big Band Era, and, during it, swing music was king. Swing, or swing jazz, was a variation of jazz that featured a strong rhythm section and fast tempos. It had evolved from an alternative music style into popular music by 1935, and, by the early 1940s, it peaked as a music genre that is inextricably linked to WWII. Originally recorded in 1939, Glenn Miller's "In the Mood" is considered by most to be the musical anthem of WWII. White audiences were drawn to the Glenn Miller, Tommy Dorsey, and Benny Goodman orchestras because the music was easy to dance to and had an upbeat rhythm. Most clubs and hotels were still segregated at that time, and although black musicians were allowed to entertain, they were not allowed to patronize the same establishments.

Wartime was depressing and good music with lively dancing was one way to leave the war behind. Dance bands, or swing bands, got everyone on their feet. Dancing in the 1940s was a popular pastime for nearly every age and ethnic group. Either live at a club or hotel or heard on the radio, people got up and began to dance with any partner available. Swing music had a dense rhythm and used a hard riff against which the melody could be played. Tightly arranged three-minute pieces were written for 78 RPM records, but longer improvisations created open-ended arrangements for radio and live performances.

The instrumentation in swing music was a departure from that of the early bands. Larger bands, often 16 pieces, included trumpets and trombones for lighter and brighter sound, counterbalanced by saxophones and clarinets. The rhythm was jazzed up a bit with an expanded drum set, piano, and a string bass.

A lone conductor waving his baton was replaced by leader musicians who took center stage. Bandleader Benny Goodman was proclaimed the "King of Swing," but he was also an accomplished clarinetist whose solos were flashy and toe tapping. Similarly, bandleaders Glenn Miller, Tommy Dorsey, and Artie Shaw would alternate between leading the group and playing a solo on each piece. Count Basie and Duke Ellington played piano full time on each song while also leading their bands. Many bands developed gimmicks that made them stand out from the other bands.

Shep Fields' band got the name Shep Fields and His Rippling Rhythm as one of his sidemen blew bubbles through a straw in a glass of water. Gary Gordon and his Tick Tock Rhythm came about as he developed his trademark sound using temple blocks in his arrangements.

Vocalists traveled with the bands but were considered secondary to the instrumentalists. Oftentimes, the entire band would sing or "scat" an entire chorus in the southern tradition of call and response. Patriotic music was great for sing-a-longs, and everyone joined in to sing Johnny Mercer's "G.I. Jive," Carl Hoff's "You're a Sap Mr. Jap," and the unforgettable "Praise the Lord and Pass the Ammunition" by Kay Kyser. Kate Smith will always be remembered for her rendition of "God Bless America," and the Andrews Sisters will forever be associated with "Boogie Woogie Bugle Boy of Company B."

Sentimental crooners became popular, and Bing Crosby was the most popular. He introduced "White Christmas" in 1942 and "Silent Night" in 1943, and, from 1944 to 1948, he was voted the top money-making star at the box office five times in the Quigley Publications annual poll (Giddins 2001). Frank Sinatra caused fan hysteria early in 1940 and soon became the teen idol of America. When he appeared at New York's Times Square in 1943, he was mobbed by "bobbysoxers," teenage girls who wore short white socks instead of pantyhose.

Ballads became slower and more sentimental, whereas fast "jump" tunes became almost frantic. Bands would alternate slow ballads with jump tunes to give the dancers a breather. Whereas the action-packed dance tunes really livened up a place, the slower ballads were very popular and nicknamed "G.I. nostalgia" for the young servicemen who left girlfriends behind when they went off to war (Hakim 1999).

Every segment of society found a form of swing appropriate for listening or dancing. There was fox-trotting to "Moonlight Serenade" for the upper crust, a circle dance to "The Big Apple" for college kids, and aerial acrobatics of the lindy hop for anyone bold and flexible enough to keep up with the rhythm.

Record companies were selling more records than ever before. The durable plastic 45 RPM and 33 $\frac{1}{3}$  long-playing records introduced in 1948 were a huge advancement over the old 78s, which were quite brittle. Musicians went on strike twice in the 1940s to get more advantageous deals with the record companies. In 1942 and 1948, the strikes effectively stopped the issuance of new recordings until musicians and record companies could agree on new deals.

Rhythm and blues (R&B) was coined as a musical marketing term used to identify a combination of jazz and blues being played by African-American

artists in the late 1940s. It was a specific type of music that was the forerunner of rock and roll, and many swing bands incorporated R&B into their music. Count Basie had a weekly live R&B broadcast from Harlem that helped to bring this genre into American households.

Bebop and cool jazz also had their origins in the 1940s. They featured fast tempos and improvisation. The exploration of harmonies was the element that distinguished these genres from popular jazz, which emphasized melody instead. Charlie Parker and Thelonious Monk emerged as early leaders. When Miles Davis came to New York in the early 1940s to attend the Juilliard School, he neglected his studies to seek out his chosen mentor, Charlie Parker.

Not to be forgotten was the emergence of American folk music as a more widely accepted genre. Woody Guthrie, the original folk hero, used the traditional folk ballad as a vehicle for social protest and observation. Most famous of his hundreds of ballads is "This Land is Your Land." Later, in the 1950s and 1960s, Pete Seeger and Bob Dylan shared Guthrie's style of communication to the masses. Bill Monroe established the Blue Grass Boys and disseminated the sound of Appalachian folk music. Bluegrass gained popularity, but it did not rise to the mainstream. In the late 1940s, Clifton Chenier developed zydeco music by updating a form of Cajun music.

Although American literature is a constant experiment with viewpoint and form, the majority of works created during the war years remained realistic. Literature was generally believed to represent a common national essence; thus, American realism was used to describe the 1940s. Ernest Hemingway wrote of traditionally masculine pursuits, war, and death; William Faulkner brought southern culture and the sweltering heat of Mississippi to life in his powerful novels based on southern tradition, community, family, the land, race, and passion; Sinclair Lewis described the bourgeois; and playwright Eugene O'Neill brought the finality of tragedy to the simple lives built on dreams of fancy.

The end of WWII and beginning of the Cold War provided prime material for grim naturalism without glorifying combat. During the 1940s, novelists looked to European instead of American writers for inspiration. Norman Mailer wrote *The Naked and the Dead*, and Irwin Shaw wrote *The Young Lions* during this time period. Arthur Miller and Tennessee Williams emerged as the "new blood" on the literary scene and focused on the balance between personal growth and responsibility to family and community. T. S. Eliot and Ezra Pound dominated the literary scene in poetry, introducing modernism and giving poetry a connection to contemporary life.

As Americans sought escape from the war, comic books became popular. They were a cheap and exciting form of entertainment. Although they are commonly associated with children, comic books in the 1940s were avidly read by adults, too. The superheroes such as Superman, Captain America, and Batman provided inspiring stories about the triumph of good over evil when America needed those stories most. The first American paperback imprint, Pocket Books, was formed in 1939 and quickly became popular as an affordable format for the masses. Literary classics were reprinted as paperbacks, and the format helped popularize Western and detective fiction.

### THEATER AND MOVIES

The forties, often referred to as the Golden Age of Hollywood, was a heyday for movies. Sales of movie tickets soared to 3.5 billion a year as movies reinforced the values important to the country (Kaledin 2000, 31). The Office of War declared movies an essential industry for morale and propaganda. This helped to boost the movie industry to become the sixth largest industry in the United States by 1941. The government worked with Hollywood studios to produce newsreels sending patriotic messages across the home front. Patriotism shown by the movie industry through their commitment to the war effort helped educate soldiers and civilians alike.

Most movie plots appealed to American patriotism and concerned some aspect of the war-torn world between 1941 and 1945. Americans' fear and hatred of the Germans and Japanese intensified when the plots depicted them as villains. Even Walt Disney helped the war effort with *Donald Gets Drafted*, *Out of the Frying Pan into the Firing Line*, and *Der Fuehrer's Face* released in 1942. Disney Studios produced more than 90 percent of its footage during the 1940s for the government (Marc 1993).

The 1940s was one of Disney Studios' most productive and successful periods. In 1940, it released *Pinocchio* and *Fantasia*. *Dumbo* was released in 1941, and throughout the decade the studio produced popular Mickey Mouse shorts that aired before feature films.

Most Hollywood war-focused films had a fairly narrow and predictable set of morals: the valiant Americans had to overcome the evil Japanese and Germans. These films were designed to maintain the morale of Americans. Leading actors such as Gary Cooper, Humphrey Bogart, Katharine Hepburn, Cary Grant, Bette Davis, Marlene Dietrich, Joan Crawford, Judy Garland, Ginger Rogers, Jimmy Stewart, and Lana

Turner helped to keep morale high in *Casablanca*, *Above Suspicion*, *Wake Island*, and *Guadalcanal*. These films never depicted the actual harsh realities of battle but engaged patriotism as they romanticized war.

The other job of the entertainment industry was to take minds off of the tensions of war. Classic musicals such as *State Fair*, *Meet Me in St. Louis*, *Easter Parade*, and *Anchors Aweigh* were immensely popular. Abbott and Costello comedies were well liked, and there were many popular comedy shorts, including *Laurel and Hardy*, *Our Gang*, and *The Three Stooges*. Serials were another popular movie format. Moviegoers came back each week to see the next installment in the exciting serial adventures, such as *The Adventures of Captain Marvel* and *Dick Tracy vs. Crime Inc.*

The films of the 1940s were not all simply propaganda and comedies. Many critically lauded, classical dramas emerged from this era. Orson Welles' *Citizen Kane* criticized the life of William Randolph Hearst. *Gaslight* featured one of Ingrid Bergman's finest performances. *The Lost Weekend*, *Mildred Pierce*, *Twelve O'Clock High*, and *The Best Years of Our Lives* vied for Academy Awards and remain atop critics' lists of the best films and performances of all time.

Hollywood continued to capitalize on world events after the war by replacing Japanese and Nazi villains with Communists as America's enemies. *The Iron Curtain* (1948) and *I Married a Communist* (1949) reminded Americans that the Soviets were now the enemy in the Cold War. Drive-in movie theaters began a new trend in movie going as production of commercial cars resumed and Americans could afford to buy them.

## RADIO AND TELEVISION

Radio was the lifeline for Americans in the 1940s, providing news, music, and entertainment. Roosevelt continued his fireside chats from the 1930s, and Americans received nearly up-to-the-minute news about the war. People would gather around the radio to listen to their favorite programs, and, by 1942, some estimates put the American radio audience at 40 million people (Gould 1942).

Classical music, provided by the New York Metropolitan Opera and the NBC Symphony Orchestra, was popular. Listeners would hear big bands in special remote broadcasts of their performances. Musicians of all sorts were popular on variety shows, and this type of show would often feature a regular vocalist.

Programming included soap operas, quiz shows, children's hours, mystery stories, fine drama, and sports. Kate Smith and Arthur Godfrey were



popular radio hosts. Popular comedies included *Burns and Allen*, *Our Miss Brooks*, and *The Aldrich Family*. The popularity of serialized radio shows paralleled serialized movies. Each week, listeners would tune in to hear the latest adventures from *The Cisco Kid*, *Captain Midnight*, and *The Tom Mix Ralston Straight Shooters*. These serials often featured gimmicks that encouraged listeners to write in to get badges, decoders, or special rings. Dramas, such as *Escape* and *Suspense*, and detective stories, such as *Boston Blackie* and *The Shadow*, were popular, too. Many of the most popular radio shows continued on in television, including *The Adventures of Ozzie and Harriet*, *The Lone Ranger*, *Jack Benny*, and *Truth or Consequences*.

Everyone was concerned with keeping up morale of the troops overseas, and the government established the Armed Forces Radio Services (AFRS). The service was heard by servicemen overseas, not by people in the United States. Originally, the AFRS recorded existing radio programs and removed the commercials. The programs were recorded on transcription disks and sent overseas to the troops. Eventually, the AFRS created original programming designed specifically for servicemen. By 1945, the service was creating twenty hours of original programming each week, including *Mail Call*, *G. I. Journal*, and *Jubilee* (Christman 1992, 60).

Television provided a new opportunity for Americans to actually see much of what they had been hearing about on radio for many years. At the end of the decade, the percentage of homes with television shot up from 0.4 percent in 1948 to 9.0 percent in 1950 (Baughman 2006, 41). In 1946, *The Hour Glass* became the first regularly scheduled variety show on television. In 1947, television reached its first mass audience when 3 million viewers tuned in to watch the 1947 World Series (Von Schilling 2003, 95). As more Americans owned sets, the demand for programming grew, which added opportunity for advertisers. Most programming in the early days was sponsored by corporate giants, such as Texaco. It sponsored *Texaco Star Theater*, which launched the first television star: Milton Berle. As the Golden Age of Television began in 1949, radio soon faded in popularity.

## REFERENCES

- Andrist, R. K., ed. 1970. *The American Heritage History of the 20s & 30s*. New York: American Heritage Publishing Co., Inc.
- Berkin, C., Miller, C. L., Cherny, R. W., and Gormly, J. L. 1995. *Making America: A History of the United States*. Boston: Houghton Mifflin.
- Best, G. D. 1993. *The Nickel and Dime Decade: American Popular Culture During the 1930s*. Westport, CT: Praeger.

- Bordwell, D., and Thompson, K. 2002. *Film History: An Introduction*, 2nd revised ed. New York: McGraw Hill.
- Bouillon, J.-P. 1989. *Art Deco: 1903–1940*. Translated by M. Heron. New York: Rizzoli.
- Cole, B., and Gealt, A. 1989. *Art of The Western World*. New York: Summit Books.
- Eyles, A. 1987. *That Was Hollywood: The 1930s*. London: Batsford.
- Gordon, L., and Gordon, A. 1987. *American Chronicle*. Kingsport, TN: Kingsport Press, Inc.
- Kallie, J. 1986. *Viennese Design and the Wiener Werkstatte*. New York: G. Braziller in association with Galerie St. Etienne.
- Keenan, B. 1978. *The Women We Wanted to Look Like*. London: Macmillan London Limited.
- Kyvig, D. E. 2002. *Daily Life in the United States, 1920–1940*. Chicago: Ivan R. Dee Publisher.
- Lucie-Smith, E. 1996. *Art Deco Painting*. London: Phaidon.
- McKay, J. P. 1999. *A History of Western Society*. New York: Houghton Mifflin.
- Mendes, V. D., and De La Haye, A. 1999. *20th Century Fashion*. London: Thames and Hudson.
- Metropolitan Museum of Art (n.d.) *Timeline of Art History: Frank Lloyd Wright*, [http://www.metmuseum.org/toah/hd/flwt/hd\\_flwt.htm](http://www.metmuseum.org/toah/hd/flwt/hd_flwt.htm).
- Mordden, E. 1978. *That Jazz! An Idiosyncratic Social History of the American Twenties*. New York: Putnam.
- Murrin, J. M., Johnson, P. E., McPherson, J. M., Gerstle, G., Rosenberg, E. S., and Rosenberg, N. 2004. *Liberty, Equality, Power: A History of the American People*, Vol. 2 since 1863. Belmont, CA: Thomson.
- Ogren, K. J. 1989. *The Jazz Revolution. Twenties America and the Meaning of Jazz*. New York: Oxford University Press.
- Perrett, G. 1982. *America in the Twenties, A History*. New York: Simon and Schuster.
- Reeves, T. C. 2000. *Twentieth Century America: A Brief History*. Oxford: Oxford University Press.
- Richardson, D. E., ed. 1982. *Vanity Fair: Photographs of an Age, 1914–1936*. New York: Clarkson N. Potter.
- Willever-Farr, H., Parascandola, J. *The Cadet Nurse Corps, 1943–1948*. Available at: <http://www.lhncbc.nlm.nih.gov/apdb/phsHistory/resources/pdf/cadnurse.pdf>.
- Zinn, H. 1995. *A People's History of the United States*. New York: Harpers Perennial.





# 4

---

## Daily Life

Daily life in the United States shifted from a dependence on servants and strict class distinctions to a more democratic, self-sufficient way of life. During the first decade of the century, many Americans moved from farms into cities in search of jobs. Upward mobility was a possibility for most Americans and was idealized in much of the literature of the time.

Class distinctions were a significant component of early twentieth-century living. Upper-class families had several servants, and even middle-class families often had cooks, housekeepers, and nannies. In contrast, lower-class families were responsible for all of their own housekeeping, cooking, and child care.

Socialization followed class lines, too. Middle- and upper-class women followed a rigidly structured series of visits to their friends during the day. Each visit had to be scheduled, and the visitor would be presented to the hostess. Lower-class women visited their friends in a much more informal format.

Health was precarious during the 1900s. Medical science was still primitive, and urbanites often lived with the threat of cholera epidemics. Injuries, such as broken bones or deep cuts, frequently became infected and could result in death. Within the next decades, medical advances would curtail diseases and allow doctors to prevent and treat infections.

Although sports would gain popularity later in the century, in the 1900s, bicycling was extremely popular. Upper-class Americans enjoyed

tennis, golf, and lawn games such as croquet and badminton. Travel, especially European travel, was enjoyed by affluent Americans.

During the 1910s, World War I dominated the daily life of Americans. As men went to war, women went to work to alleviate the labor shortage. They also assisted the war effort by selling war bonds and helping aid organizations.

The world of Americans, especially those in rural locales, was shrinking and changing. Newspapers, magazines, and catalogs brought the outside world and factory-made products to people through the United States. Electricity expanded the daylight hours, leaving people with more usable leisure time. After the war, women refocused on the debates over women's suffrage and birth control.

Life expectancy increased during the 1910s, although many Americans perished after contracting the Spanish flu in 1918. The government began to take a tougher stance on drugs. In 1914, the Harrison Narcotics Act outlawed the use of opium and cocaine, two drugs that had experienced a surge in popularity.

The 1920s is sometimes characterized by wild parties and loose morals. Social occasions were frequent. People got together over teas, luncheons, at horse races, and at night clubs. Theme parties were common, and alcohol and cigarettes were in plentiful supply.

Prohibition went into effect during this decade, but this did not keep people from drinking. Upper- and middle-class people frequented speak-easies to imbibe, whereas lower-class people found cheap, often low-quality alternatives. In urban environments, prohibition received scorn, because drinking establishments were often an integral part of communities.

Americans' health and leisure activities became strikingly modern during the 1920s. Many women ate low-calorie diets to attain and keep the slim, boyish figure that was in fashion. Americans became more aware of nutrients in their foods, as several new vitamins were discovered. Fewer servants meant that more women cooked the family's food. There was a surge of interest in sports during the 1924 Summer Olympics in Paris, and dancing continued to be a popular pastime. The proliferation of automobiles made car travel a common activity.

The decadence of the 1920s ended quickly after the stock market crash in 1929. Parties and conspicuous consumption were replaced with frugality and restraint. Families found themselves resourcefully stretching budgets to make ends meet. Much of the nation was underfed and many were homeless. Men's self-esteem suffered when they found themselves out of work.

Despite the poverty of much of the nation, extravagant debutante balls and weddings still occurred. Christmas became a commercialized holiday,

and families still found enough pocket change to go to the movies. The 1932 Winter Olympics in Lake Placid inspired many Americans to take up sports such as skiing and ice skating. Swimming remained a widespread pastime, but most Americans chose inexpensive pastimes such as board games, puzzles, and listening to the radio.

The first half of the 1940s was dominated by WWII. For the adults who did not serve in the war, daily life involved working in factories. Civilians were responsible for conserving and contributing to the war effort as much as they could. This usually involved salvaging, recycling, and planting Victory Gardens.

Most socialization during the 1940s revolved around the war effort. People went to USOs to dance and entertain the servicemen. Movies and sing-alongs were popular group activities, and baseball was seen as the all-American sport. Although many of the major league players were off fighting overseas, African Americans and women held games for eager crowds.

After the war, Americans took advantage of the increased production of commercial cars. Families took Sunday drives and road trips. National parks across the United States were frequent destinations. By the close of the decade, Americans no longer had to abide by train schedules; they could get nearly anywhere they wanted in their cars.

## THE 1900s

At the turn of the century, the population was shifting away from rural areas and into cities. The urban areas not only had the possibility for work, they also had amenities such as telephones, electricity and indoor plumbing. Even the most poor tenement housing had indoor plumbing, although one bathroom might be shared by four or five families.

Daily life tended to be fairly consistent for each class. One day was much like another, except for holidays and the rare special occasion. The working class worked. Those that managed to find themselves in the growing middle class worked as well, although the nature of their work tended to be less grueling than that of the working class. Technology and industrialization created jobs that needed education and skills that were usually only available in urban areas. Increasingly, fewer farms could feed more people. Industrialization was moving the country, and that meant that the population was shifting to the urban areas.

For the first time in history, large numbers of people were improving their economic status. It was truly possible for someone who was born dirt

poor to become a millionaire, but this generally meant that people had to move to the city. Individuals and families had to work hard, but the poor could join the middle class and those in the middle class worked to become wealthy. The rich had somewhat more leisurely lives, but they, too, had a rather rigid daily schedule. Class distinctions and rigorous rules of etiquette governed every aspect of social life during the first decade of the century.

Upper-class women were frequently objects for display. The implication was that the less work they did, the more leisurely they seemed to be, the more money their husbands and fathers made. Those families trying to join the upper classes would work diligently to have their women appear as if they had nothing to do, even if that was not true. Appearances were important. Upper-class women were expected to have a variety of activities during the day. Each activity meant a different outfit; a woman could not be seen at afternoon tea wearing the same outfit she wore during a morning's activity.

Fashion at the turn of the century meant clothes that were troublesome. A woman could not just "throw on a dress" and be ready to receive guests or go shopping. There were corsets and garments that required the attendance of at least one maid. The "S-bend" corset, popular at the turn of the century, forced a woman's hips back and her bosom forward, producing the popular "S" shape. The corset also created what was referred to as the "monobosom." This corset required at least one maid to help lace and tighten the corset until the wearer's figure attained the appropriate shape. Many physicians complained about this corset, saying that it did more harm than good to a woman's bones and internal organs, but wealthy women needed to look as if they did not need to worry about such things. No country farm woman, or any of the working-class women, could work in this corset. Also, they could not afford a maid to take care of the corset or the rest of the clothes.

A maid was required to maintain the wardrobe for the lady of the house. The maid was responsible for the cleaning, mending, ironing, and general maintenance of a wealthy woman's wardrobe. The maid would also have to help the lady dress, because there was no way any one woman could fasten, attach, and arrange the various garments that the "well-dressed woman" of the early 1900s needed. Women may have found some of the fashion dictates to be uncomfortable and confining, but that was the point. The ideal in the 1900s envisioned women in a confined role; they were not supposed to have anything better to do than be ladylike, manage their households, and raise their children.

Middle- and upper-class women spent much of their day constantly changing clothes. If a woman were to dress comfortably or be seen in the



same outfit twice in one day, she could bring scandal and ridicule onto her family. At the beginning of the twentieth century, few women were willing to do this. Subtle changes were occurring and dramatic events, such as WWI, were on the horizon, so it was not long before this particular lifestyle would be gone forever.

During the last half of the nineteenth century, technology and industry developed a series of inventions that would change the course of life more rapidly than in any previous century. Most of these inventions seemed to become established in the urban areas. Urban areas grew into large cities, and the residents of those cities demanded the new inventions and conveniences, such as electric light and indoor plumbing. These conveniences helped attract more people to urban areas, which tended to increase the desire for new technology. One of those initially unassuming inventions was the telephone.

The telephone was invented in 1876. Whereas its predecessor, the telegraph, had begun to change how people communicated across great distances, the telephone increased the speed of those changes. By the end of 1909, the telephone was no longer a "curiosity." It was common in urban areas and allowed news to travel quickly. The leisurely pace of life began to speed up, and women were less accepting of the time it took to wear the clothes that had been fashionable a mere decade earlier.

### SOCIAL OCCASIONS

For the upper classes, "social" meant almost anything outside the house. The rather rigid expectations of daily life that existed in the late 1800s slid into the beginning of the 1900s. Each different activity occurred during a specific time of day, and each required a specific outfit.

The early mornings were usually spent in delegating the day's activities. Generally, the men were at work, so the women would be home and a relatively comfortable, but fashionable, dress could be worn. The afternoon hours were spent visiting others. Many of these visits were not simply friendly social calls but calls women made to other women in an attempt to get on a particular guest list for an upcoming activity. The visits were strictly set for fifteen minutes each, after which another guest could be expected. These were very formal visits and required a formal outfit designed for that specific kind of occasion.

At about 5:00 in the afternoon, women could make friendlier visits that did not require as formal an outfit as the earlier visits. If a woman was invited "to tea," then the woman would have to wear something more formal than if she was simply visiting a good friend. The women would



*Advertising 1900 1910.* In the first decades of the century, most companies turned their advertising over to advertising agencies. Providing a wide range of services, including planning, research, ad creation, and the implementation of campaigns, agencies modernized product advertising. They became focused on how well the advertising worked. They created basic customer surveys and compared how the same ad performed in various publications.

Women became principal targets for advertisers because women were the primary purchasers of the family's consumer goods. Food, soap, and cosmetics advertisements had strong appeals to women. They were usually written in an editorial style with claims about the product and a coupon or sample. Crisco vegetable shortening, Maxwell House coffee, Ivory soap, and Cutex nail polish were all advertised in this way.

A new form of advertising called atmospheric advertising emerged during these decades. It created a desirable atmosphere around the product through large stylized images and text that stopped the reader from turning the page. There were fewer words on the

page, and the whole look of the ad was intended to give the impression of integrity, quality, and prestige. Multiple-plate printing allowed for colorful, pictorial-style ads.

This period became the golden age of trademarked advertising. Agencies developed memorable characters such as the Morton Salt Girl, the Campbell's Kids, Buster Brown, Planter's Mr. Peanut, and Cracker Jack's Sailor Jack. Copywriters developed carefully worded slogans such as Maxwell House's "Good to the last drop," Greyhound Bus's "Leave the driving to us," and Morton Salt's "When it rains, it pours."

During this era, there was an emphasis on health and cleanliness, and advertisers focused on these themes. In 1906, the U.S. government passed the Pure Food and Drugs Act, which required a listing of ingredients on all foods and medicines. Advertisers included health claims in the copy for many products, including Dixie cups and Scott Tissue. Some of the copy was sensational with its frank explanation of the health horrors that might befall someone who chose another product.

then leave to return home and change clothes for dinner. If a couple were going out for the evening, yet another change of clothes was required. Miscellaneous activities such as walking the dog might require yet another change of clothes. Women were to be seen, and they needed to be seen in different outfits. Even on vacation, an upper-class woman could not be seen in the same outfit twice during a week.

Evening activities usually revolved around one's social circle or the arts. Dinner parties and balls were carefully arranged. Invitees had to be of a certain social standing, and great effort was placed on inviting excellent conversationalists and graceful dancers. Bachelor men with good conversation skills were seen as a valuable commodity and were often invited to parties as a fill-in for someone who could not make it or to entertain spinster aunts. Theater productions, symphonies, and operas were other popular evening activities.

#### HEALTH AND LEISURE ACTIVITIES

Leisure activities were rare for the rural population and the urban poor. Men would work during the day, and, in the evening, they might join a few friends and go to a local tavern and socialize over a mug of beer. Women would work in the fields or at their jobs during the day, then do housework or take care of their children in the evening. Urban women who worked as domestics, especially in the north, would live in the homes of their employers. Those who were able to go home on weekends or at the end of the day still had to care for their own families. Live-in domestic help were always on-call and rarely got any leisure time at all, which accounted for the high turnover rate.

For the majority of people at the beginning of the 1900s, health was precarious at best, especially for those living in urban areas. If they did not get caught in some kind of dangerous activity or a dangerous occupation, they were susceptible to whatever illnesses might come their way. Medical science was still in its infancy, and there were few physicians, most of whom were in the cities. Rural areas relied on the traditions that their families and communities used for generations.

The growth of urban centers had exploded, and the infrastructure and engineering had not kept up. Most city dwellers did not have access to clean water, which led to epidemics, including cholera and yellow fever. For example, in the beginning of the century, many New Yorkers still



An example of the popular S-bend corset. [Library of Congress]

relied on pit toilets and outhouses (Marshall 2006, 28). Like New York, most cities worked valiantly to overcome their sewage problems and saw much progress in the early years of the new century. Chicago was able to overcome decades of disease with the opening of its Sanitary and Ship Canal in 1900. By cleaning up the water and sewer systems, most cities saw their disease rates plummet.

Diet and exercise were almost unknown in the sense that people use the terms today. Most of the working class got enough exercise from their jobs. Those in the upper classes did not see the need for exercise. A slender figure might mean that an individual had to work for a living. People who had money could afford more food and they had more leisure time. Having a few extra pounds actually was an attractive feature in some circles because that could indicate that people had lots of leisure time. Adult women, especially rich adult women, were not to be seen sweating. These women would have servants doing any heavy work.

As the middle class and the Progressive party grew more popular, people became more conscious of health issues. Slowly, the country learned and accepted that an individual's health would suffer if he or she worked long hours in filthy or hazardous surroundings. Labor unions developed, and they fought for better working conditions for their members. A better financial situation for many families allowed them to have more leisure time. Many young people found that sports were an enjoyable way to spend leisure time.

For the first time ever, women started to publicly enjoy sports as much as men did, and they participated in some of the same sports men enjoyed. The bicycle became exceptionally popular in the late 1800s, and its popularity continued to grow in the new century. It was acceptable for men and women to ride bicycles and women did, in large numbers. The bicycle allowed a woman to travel freely, without a man to help her. The younger women began to go places and do things by themselves. Many people feared that the bicycle would destroy the family structure because women could go places on their own. They also feared what men and women would do if they were unchaperoned. Although it did not destroy the family as much as some feared, it did eventually cause designers to consider clothing that would be more appropriate. Still, many women rode their bikes while wearing even the "S-bend" corset.

In 1895, bowling became standardized. Before that time, every community developed different rules. When the rules became standardized, they also included rules for women's play. Many women learned to enjoy the sport.

Americans enjoyed other sports during this period. Tennis and golf achieved popularity and were played by both men and women. Each sport required a different kind of outfit. Few sports could be played by a woman wearing a corset or bustle.

Although these sports did not emancipate women as the bicycle did, these activities had one thing in common: the women who engaged in these sports began to complain about their clothes, insisting that “old-fashioned” fashion was inhibiting their lifestyles. Not everyone would engage in travel or sports, but enough women did that fashion started to change. The great fashion houses could not afford to ignore the growing numbers of women who wanted clothes that fit their new lifestyles.

Travel was another popular leisure activity. Young wealthy Americans frequently went on a European tour for their honeymoons or before they started working. Europe was seen as the center of culture despite the vast artistic talent in the United States and the American museums filled with fine art.

The age of westward expansion had come to a close, and rail lines linked the east coast and midwest to the western half of the United States. Train travel tended to be dirty, loud, and uncomfortable, but it was the fastest way to get around the United States.

In the first decade of the century, only the wealthy could afford automobiles. The general public saw them more as expensive toys and nuisances than a mode of transportation. They would frequently break down, and the owner would need to acquire the skills to fix it or bring along a mechanic for the ride. The open cabin and lack of a windshield on the automobile resulted in dust-covered drivers and passengers. To protect themselves, motorists would wear a long coat called a duster, gloves, goggles, and a hat.

Although alcohol was the drug of choice during the 1900s, the temperance movement sought to combat it. Reformers saw alcohol as a counteragent to family values. Opium was another drug under scrutiny during this period. It was associated with Chinese immigrants, some of whom imported the drug. Opium dens were dark, hazy rooms where opium users stayed while they were on the drug. The proliferation of opium use led to the outlaw of its importation in 1909.

## THE 1910s

WWI had a tremendous impact on the daily life of many Americans. Many men joined the war effort in Europe. After the United States declared war

on Germany, most communities had several young men who enlisted in the war effort. As Europeans had discovered, someone had to keep the country going to support the troops and create the weapons and materials that the troops needed. For the first time, American women in large numbers became employed in a variety of jobs, most of which had been done by men.

Women drove automobiles and worked in factories, and they joined military-like units that provided support to the military troops. They held jobs in large numbers and it was respectable. Their clothes, however, had to change. Nurses could not help the wounded and sick while wearing hobble skirts or bustles. Women who worked with machinery could not wear ornate dresses. Women wore work clothes that were strictly utilitarian. Corsets were still required for many clothes, but, instead of restricting motion, they were supposed to help support the body. Some women actually wore pants, because the job required them. Many wore a form of culottes because they made the work easier. Many wore dresses that resembled military uniforms. Skirts, which had slowly become shorter to accommodate bicycles and other sports, became even shorter. Women in the workforce needed and demanded clothes that were comfortable.

Many of the superfluous fashions of past generations disappeared. Hats with lots of feathers and jewels, dresses of silk and velvet, and skirts with yards and yards of material were seen as unpatriotic. The material was needed for uniforms and bandages for the soldiers. People were encouraged to buy war bonds rather than expensive dresses and jewelry. Flaunting wealth by wearing expensive clothing was considered inappropriate considering the many families who had family members die in the war.

After the war, many women wanted to return to the simpler lives they had before the war. Many could not because their soldiers did not return or were so wounded that they could not get good jobs. Many women were thus forced to retain their jobs and become the support of their families. Many women found that they did not want to return to the restrictive lifestyles they had before the war. This caused much tension across the country as men saw women competing for the same jobs. It also blurred the lines between home life and work life.

Women had achieved a level of independence; they had jobs to do and those jobs helped the Allies win the war. Many women, especially those in the middle classes, realized that they could survive on their own without a man to make decisions for them. Women did not want to follow the lives their mothers and grandmothers led, nor did they want their fashions.

By the end of WWI, women had the right to vote, which brought social issues into the political limelight. Birth control became a volatile issue. Margaret Sanger tried to educate women about birth control, which spurred critical backlash from conservatives. Temperance groups gained momentum. Their work against alcohol would see fruition during Prohibition in the next decade.

The isolation of rural life evaporated as new forms of communication linked rural residents to cities and the outside world. Their lives changed in other ways as well. They were able to purchase the same products as urbanites by ordering from the Sears Roebuck and Montgomery Ward catalogs. Motorized machinery reduced much of the backbreaking labor and need to hire additional workers or purchase draft animals. Prices for crops went up during the war, so farmers experienced profitable harvests.

Cities continued to grow as immigrants settled there. Most ethnic groups settled in distinct ethnic neighborhoods. With their ethnic group, they built social structures, such as houses of worship, stores, aid societies, unions, theater groups, and native language newspapers. The immigrants' sons and daughters often broke away from their parents' ethnic life and adopted a more homogenous American lifestyle.

In addition to the war, new technologies influenced daily life in the 1910s. The electric light bulb, a seemingly innocuous item, could be said to have changed the daily life of the world. The light bulb would allow people to extend their lives beyond the daylight hours. It was cleaner and safer than gas and candles. As more people wanted to have their houses wired for light, people began to consider other things that could be done with electricity. Once people had their homes wired for light, it was simple to find other uses for the electricity.

One such item was the phonograph. This invention allowed music and voice to be reproduced and played back repeatedly. People who could afford to have several phonograph disks would be able to entertain themselves and their friends at home. A radio, although not in widespread use in the early twentieth century, was available in some large urban areas. People could turn on their radios and get a variety of news and entertainment items without leaving their homes.

Large cities had subways and electric trolleys, which brought people to large areas such as parks to listen to bands and other forms of entertainment. Whereas some people would continue to go to the theater and see plays, others would visit vaudeville houses and be entertained by music such as Scott Joplin's ragtime music. Various comedy and dramatic acts would also be seen on the vaudeville stage. Life and entertainment became more casual.



*Irene and Vernon Castle.* Irene and Vernon Castle were a dynamic husband and wife ballroom dancing duo, who helped popularize modern dancing. The couple debuted in New York in 1912 performing ragtime dances such as the “turkey trot” and “grizzly bear.” Their popularity was immediate, and they were soon in demand in stage productions, vaudeville, and motion pictures.

They opened a dancing school, Castle House, in New York and taught local socialites modern dancing. Their dance lessons were often secured by private clients, and they commanded high prices. They are attributed with refining and popularizing the fox trot. They appeared in the newsreel *Social and Theatrical Dancing* in 1914 and wrote the book *Modern Dancing*, which became a bestseller. Although they appeared in numerous movies, their best success was their performance in Irving Berlin’s first musical, *Watch Your Step*, in 1914.

Irene became a fashion icon during the 1910s. She bobbed her hair several years before it was common. She wore shorter skirts and wore dresses designed by Lucille or herself. In magazines, she was held up as a model of the fashionable woman, with the grace to successfully carry any style. Vernon, who was a pilot,



Irene and Vernon Castle demonstrating dance. [Library of Congress]

died during WWI training maneuvers in 1918, but Irene continued to appear in films. In 1939, their story was made into the movie *The Story of Vernon and Irene Castle*, starring Fred Astaire and Ginger Rogers.

## SOCIAL OCCASIONS

Women continued to aspire to marriage, and society continued to expect them to remain devoted wives to their dominant husbands. The war had changed this dynamic, and many women began to spend time marching for



the right to vote, participating in social organizations, and taking advantage of educational lectures. The Victorian ideals of womanhood that had reigned since the middle of the nineteenth century finally began to erode.

Americans continued to enjoy society balls and introducing their daughters to society through debutante balls. The debutantes typically “came out” in groups of several girls. In this respect, upper-class society separated itself from middle- and lower-class societies, which did not have the means to participate or host these types of soirees.

### HEALTH AND LEISURE

Life expectancy had dramatically increased since 1900, when Americans could expect to live an average of forty-seven years. By 1919, their life expectancy had increased to fifty-five years. The year 1918 was an exception to this trend, when life expectancy dropped to thirty-nine years (U.S. Census Bureau 2001). This was a result of a widespread flu pandemic known as the Spanish flu, which started in the United States and traveled around the globe. At least 50 million people died of it because of its extremely high infection rate.

The athletic trend that began in the first decade of the 1900s continued in the 1910s. What was remarkable about these sports is that women would play them, even while wearing some of the confining clothes that fashion dictated. In time, fashion followed need and clothes were developed that gave a woman more freedom of movement. Although these clothes might have been restrictive by today’s standards, they did indicate a subtle change in the apparel of women and men. A subtle change in one outfit was not necessarily a major trend, but, taken together, younger women and girls began to expect that their clothes would fit their lifestyles. As these young women grew to adulthood, they refused to be confined by their clothes as their mothers and grandmothers had been. Skirts became somewhat shorter around 1910, allowing a woman to show her ankles. Part of this trend was to allow a woman more freedom when she practiced her favorite sport.

For the extremely rich and the growing middle class, travel was a popular leisure activity. One of the favorite modes of travel was by ship. Travel across the oceans took time, which allowed the passengers to bring their personal items and live life onboard ship almost as they lived it on land. Everyone knew there was a chance that a ship would sink, but that did not seem to be a major concern for most people. To some degree, this would change on April 10, 1912.

It was on this date that the RMS *Titanic* set sail from Southampton on her maiden voyage to New York. At that time, she was the largest and most luxurious ship ever built. At 11:40 PM on April 14, 1912, she struck an

iceberg about 400 miles off Newfoundland, Canada. Less than three hours later, the *Titanic* plunged to the bottom of the sea, taking more than 1,500 people with her (Barczewski 2004, 71). Only a fraction of her passengers were saved. The world was stunned to learn of the fate of the unsinkable *Titanic*. It carried some of the richest, most powerful industrialists of her day. Together, their personal fortunes were worth \$600 million in 1912 money. In addition to wealthy and the middle-class passengers, she carried poor emigrants from Europe and the Middle East seeking economic and social freedom in the New World.

The sinking of the *Titanic* was a shock to many people. Ships had sunk before, but the advancements in communication meant that much of the world knew about the tragedy within days after it happened. Many people delayed any nonessential ship travel out of concern that they might meet the same fate. Before ship travel could regain the prestige and popularity it had held before the *Titanic*, war in Europe was declared. When the German U-boat sank the passenger ship *Lusitania*, fewer people wanted to travel by ship. Many people chose to travel by rail, or they would take an adventurous ride in the increasingly popular automobile.

The use of the assembly line meant that Henry Ford could produce automobiles more cheaply and quickly. In 1905, there were 77,000 registered automobiles in the country. By 1920, there were more than 8 million (Lief 1951, 23). The automobile had gone from a plaything for the rich to an everyday mode of transportation for the American masses.

Although Americans continued to attend the theater and symphony, a new art form, movies, had captured their imagination. Increasingly, movies became a leisure activity of choice. Americans were also fond of going to clubs to dance and listening to popular music.

Before 1910, marijuana had been used for medicinal purposes. In 1910, as many Mexicans immigrated to the United States after the Mexican revolution, they popularized the recreational use of marijuana. Beginning in 1906, states began to regulate its use. In 1914, the Harrison Narcotics Act regulated and taxed opiates including opium and cocaine. After WWI, the temperance movement was able to leverage anti-German sentiment to pass the Eighteenth Amendment in 1919, which established Prohibition.

## THE 1920s

The 1920s are often referred to as the “roaring twenties” in reference to the parties and socialization that occurred during the decade. Although

the period was dominated by optimism, there were troubling trends. Prohibition and violent crime marred the rosy ideal of the carefree twenties.

Prohibition went into effect in 1920. It outlawed the manufacturing and sale of alcoholic beverage. Temperance leaders had been fighting alcohol since the nineteenth century, and the Eighteenth Amendment that created Prohibition was their victory. Prohibition divided the nation. Rural America saw drinking as an urban problem and generally complied with the new law. "Wets," those who wanted Prohibition to end, often lived in urban areas. For them, the local pub or saloon was a neighborhood meeting place. They would hold weddings and dances there.

Despite the law, people continued to drink. They would go to speak-easies, which were unofficial drinking establishments. Some people made their own liquor, and others began drinking alcoholic-like substances that often had physical effects such as blindness and slow paralysis.

The alcohol in drinking establishments was provided by bootleggers. These were criminals who supplied alcohol, and they were often involved in organized crime. As Prohibition wore on, organized crime grew in power and violence. In addition to bootlegging, they operated brothels and gambling rings and sold drugs. Chicago was the base of operations for Al Capone, one of the most notorious gangsters. Violent deaths associated with organized crime dramatically increased in the city during Prohibition.

### SOCIAL OCCASIONS

The 1920s saw many changes for debutante balls, also known as coming-out parties. For the first time, debutantes began using the services of press agents to manage and encourage their increasing celebrity status. Similar to Hollywood celebrities, New York "celebutantes" of the twenties were caricatured in the press by illustrator John Held Jr. Often considered junior members of café society, debutante gossip was followed closely in the press (Marling 2004).

The cost of coming-out parties continued to increase as well, although in the early twenties they were usually group affairs with several girls coming out at one party. Attire for the debutante ball remained formal, with a special dress designed specifically for the party. However, the traditional white had been abandoned, and bright colors were the most fashionable; the more extravagant the better (Marling 2004).

Given the prosperity of the decade, it should come as no surprise that celebrations and parties were frequent and lively. Birthdays became a more celebratory event in general, and it was during this decade that cards were created and produced specifically for birthdays. Other forms of formal



*The Flapper.* Fashion in the twenties was epitomized by the iconic image of the flapper. A flapper was a new, modern woman whose interests included being independent, liberal, healthy, and outgoing. She was slender, with bobbed hair, and was the antithesis of the ideal of womanhood from the previous generation. The look was often referred to as *La Garçonne*, a term coined in 1922, when Victor Margueritte wrote the novel *La Garçonne*, which told the story of a young woman who leaves home to explore an independent life.

The flapper appears prominently in other forms of mass media, notably movies and cartoons. The 1923 production *Flaming Youth* starred actress Colleen Moore, who offered the new flapper image to the masses. A continual stream of movies followed this example, most notably *It*, starring Clara Bow. John Held Jr., a well-known cartoonist for *Life* and *The New Yorker* in the twenties, depicted the flapper and her love interests, who

were frequently described as “Held’s Hellions.”

The term “flapper” has strange roots. According to researchers, these young independent women often wore their rain boots, known as galoshes, unfastened, causing them to flap as they walked, but there was much more to the flapper appearance than this. Most strikingly, the new silhouette of the flapper demanded flat lines and no curves, with an almost prepubescent or childlike appearance. Described as sleek or svelte, the look was both youthful and androgynous. Women of this era cut their hair to emulate Colleen Moore’s Dutch bob, dieted to keep their hips narrow, and flattened their chests. Pointed shoes and rolled hose completed the picture.

Conflicting reports describe the flappers’ demise. *The New Republic* suggested that, as early as 1925, the appeal of the flapper was already passé. By 1926, the look had reached its international peak, and *The New York Times* reported the death of the flapper era in 1928.

celebrations included luncheons, teas, and tea dances. Attire for these events was as fanciful and decadent as evening attire. Other opportunities to socialize and show off included horse races, dog races, and scavenger hunts, along with the regular cacophony of cotillions, and society parties provided ample opportunities to display the latest fashions (Keenan 1978). The informal cocktail party also came into vogue, in some instances replacing the traditional luncheon, tea dance, and formal dinner party.

Other society parties were frequent during the early years of the 1920s. French couturier Paul Poiret was known for his extravagant Parisian fetes, which were theme based. His most famous was “The Thousand and Second Night,” a fantasy based on the tales of *The Arabian Nights*.

## HEALTH AND LEISURE

A postwar interest developed in nutrition, caloric consumption, and physical exertion that remained present throughout the twenties. On a national scale, over one hundred county health departments had been added by 1920, and nearly 600 were serving the U.S. population (Center for Disease Control). Vitamins and minerals were recognized as important to overall health, and several “new” vitamins were discovered during the decade. The potential of vitamin E to prevent sterility and its ability to prevent rickets were two of the most important. Vitamins A, B, C, and K were also discovered (Kyvig 2002).

Also during this time, servants were hired only by the wealthy. The middle class began to have a greater self-reliance and cooked for themselves, often using processed foods. The market quickly evolved to meet their needs in a variety of ways. Condensed soups, especially Campbell’s, flourished, and sales of other canned fruits and vegetables improved. In 1925, a new quick-freeze method of preserving food changed how both restaurants and homes served meals. Convenient and easy-to-make foods such as salad, fruit, Jello, and mayonnaise became popular as well (Kyvig 2002).

Many products were marketed for their “healthy” properties, including cigarettes, salt, grape juice, and even chocolate. The trend was started by breakfast cereal companies in the previous century, and marketers in the 1920s capitalized on the newly found importance of vitamins in their advertising.

General Mills invented Betty Crocker as part of a marketing strategy for its products. This fictional housewife provided advice and recipes via radio, newspapers, and cookbooks, subtly encouraging the purchase of General Mills products.

In part because of the increased use of photography in fashion magazines of the 1920s, dieting and exercise became especially important for middle-class women. Most of these low-calorie diets involved grapefruit, coffee, buttermilk, or melba toast and were featured in chart form in fashion magazines such as *Vogue*. Additionally, advertisements for everyday



Fashionable young woman, posed next to a roadster, 1926.

[Library of Congress]

foods such as Wonder Bread and grape juice were labeled to cater to dieters, highlighting their nonfattening and energizing properties.

During the previous decade, large numbers of volunteers became used to exertion during the war effort. This led to an increased interest in nonsedentary activities. Women began exercising in gymnasiums as a group, which was also known as calisthenics. Although not quite exercise, fads or “crazes” became popular for youngsters and teenagers. These included run-of-the-mill activities such as dancing and cycling but also included more creative activities such as flagpole sitting, miniature golf, multi-day dance marathons, and even crossword puzzles, mah-jongg tournaments, and scavenger hunts.

Athletics and sports were highly popular at this time, attributable in part to the 1924 Summer Olympics held in Paris. Although many people enjoyed sports as spectators, an ever-increasing number of the upper and middle class began to participate in sports as a leisure activity. Especially popular were tennis, swimming, cycling, golf, and even hunting for both men and women. Winter sports such as skiing and ice skating became more popular as well. Swimming was thrust into the headlines when Gertrude Ederle broke both male and female records by swimming the English Channel. Other popular spectator sports included dog and horse racing, American baseball, and boxing.

Dancing was a favorite pastime. Americans adopted energetic dances to match their taste for “wild” ragtime and jazz music. Dances such as the Charleston, the Shimmy, and the Black Bottom were derived from African-American dances. Dance halls and commercial ballrooms proliferated during the 1920s to meet the popularity of the dance craze.

In the early twenties, affluence was more prevalent, and people were working less and vacationing more. More people were able to enjoy annual vacations, including the wealthy, salaried employees, and occasionally even farmers (Kyvig 2002). The car played an important role in the American vacation, as production of automobiles more than doubled between 1920 and 1930 (Olian 2003).

Family car trips were the most popular form of leisure travel, although underdeveloped routes and accommodations often necessitated that travelers pack camping supplies as a precaution. Destinations often included parks and other natural attractions such as Cape Cod, Niagra Falls, Yellowstone, Yosemite, and the Grand Canyon (Kyvig 2002). Many travelers preferred beaches, such as those in Florida and California, as a part of the new sunbathing obsession of the 1920s.

Driving became a leisure activity as well as a symbol of freedom and independence to women, who had learned to drive out of necessity during the war. Men who worked in the city typically enjoyed driving as a leisure activity on Sunday afternoons. Car ownership allowed people to commute

to work in areas that did not have public transportation. Cars also allowed couples to have more privacy on dates. With the rise in popularity of automobiles, the federal government passed the Federal Highway Act in 1921, which gave federal funds to states to build an interstate highway system.

Although Prohibition, enacted in the United States in January 1920, was intended to stop the consumption of alcohol, the law only ended up criminalizing the production, transportation, and sale of it. Bootleggers and speakeasies in larger cities, including San Francisco, New York, and New Orleans, helped ensure that Americans could drink throughout the roaring twenties. Imported liquor was generally both of higher quality and higher expense, and domestic alcohol was already a fairly expensive item during Prohibition. Drinking was popular among immigrant populations as well as the wealthy.

Another popular drug of choice was tobacco. Women were specifically targeted by cigarette advertisers in the 1920s, and it was touted as a symbol of equality. Ads also often featured “doctors” explaining the health benefits of smoking, which often included a reference to weight management (Kyvig 2002). Consequently, cigarette consumption doubled to 43 billion in the 1920s (Gordon and Gordon 1987; Kyvig 2002).

## THE 1930s

The rampant unemployment that plagued the 1930s significantly disrupted men’s lives. When they lost work, their self-esteem suffered. They tried to maintain their breadwinner status, but they often found themselves out of work with a lot of time on their hands.

Americans spent significant time and focus on keeping their spending within their budgets and performing activities to conserve their resources. Women worked to stretch their food budget. Leftovers were stretched into even more meals. In place of the backyard, most families created gardens to supplement their menus. Some even raised chickens for the eggs.

Women enhanced their sewing skills because, during this decade, few clothes were store bought. Torn clothing was mended and worn clothing was patched or made into a new piece of clothing. Nearly everything was saved and reused: rubber bands, tin foil, paper bags, jars, and shoe boxes.

### SOCIAL OCCASIONS

Debutantes continued to use press agents to manage their public images, and the public continued to be interested in the gossip surrounding their

unending material consumption, despite the woes of the Depression. In fact, because of the vast discrepancies between rich and poor, debutante balls were covered even more in the press as a kind of escapism, similar to the kind achieved by Hollywood films at this time. Thus, the most attractive of the celebrities, along with “debutante slouches,” were of the most interest.

Some of the most famous were the 1930 debut of Woolworth heiress Barbara Hutton and the 1936 debut of Barbara Field, daughter of Marshall Field. Field’s party cost a whopping \$50,000, and still another 1936 debut cost nearly \$100,000 in Philadelphia. These debutantes became both hated and adored for their ostentatious displays of wealth. The decorations at these vastly expensive parties were often bizarre and, despite Prohibition, usually included alcoholic beverages (Marling 2004).

Some of the most famous group debutante balls began in the 1930s and recurred each year. In New York, the “Debutante Cotillion and Christmas Ball,” “Gotham Ball,” and “Debutante Assembly and New Year’s Ball” have become the most important and were all established in the thirties. They each debuted hundreds of girls annually and used classical cotillion figures and white gloves.

Christmas really came into its own as a commercial holiday in the early thirties. In 1931, Coca-Cola hired artist Haddon Sundblom to draw a cartoon of Santa Claus to advertise its soda in magazines and newspapers across the country. Consequently, celebrations surrounding the holiday became more frequent and focused on the idea of St. Nick bringing toys and trinkets for children.

Celebrations by the lower and middle class were kept to a minimum by the economics of the Depression, although the wealthy continued to drink and smoke at informal cocktail parties, horse races, dog races, teas, and dances.

## HEALTH AND LEISURE

In the 1930s, the depression hindered Americans’ ability to feed themselves adequately. Approximately 40 percent were underfed, but, by 1935, meals were healthier and more nutritional. Frozen foods had been developed in the twenties, and, by the mid-thirties, Americans gobbled up 39 million pounds each year. When not eating frozen meals, people in the eastern United States had the opportunity to visit one of the many new chain restaurants. Howard Johnson’s, White Castle, and several others opened during the 1930s.

In large part attributable to the Depression, dieting for weight loss was less of a concern in the early thirties than it had been in the previous



decade of affluence and abundance. So too, exercise and fitness were less of a concern for the struggling masses. As the thirties progressed, however, the middle class and upper class returned to diet fads from the previous decade and relied on various sports to keep them fit.

Both men and women participated in sports activities in the 1930s. Swimming and sunbathing remained fashionable, and other popular sports included running, fencing, mountain climbing, horseback riding, sailing, hunting, and cycling. Both water skiing and tennis were gaining in popularity.

Winter sports, such as snow skiing and ice skating, gained in popularity starting in 1931, attributable in large part to several winter carnivals and travel promotions. The Winter Olympics in 1932, held at Lake Placid, brought skiing further into the limelight. Less active games and fads spread across the country as well, including miniature golf starting in 1930, as well as card playing and jigsaw puzzles.

Despite the inability of most people to travel for leisure, the thirties saw a host of travel innovations that aided in getting people to more remote locations in much quicker and luxurious or convenient ways. The Greyhound bus line was inaugurated in 1930, and the largest ocean liner, the *Queen Mary*, was launched in 1934. In 1938, the *Queen Mary* crossed the Atlantic Ocean in just over three days, a record at the time.

World's Fairs were popular travel destinations during this period: Chicago in 1933, New York in 1939, and San Francisco, also in 1939. These fairs offered an opportunity for attendees to see the latest in technology, entertainment, art, and architecture.

Leisure time was filled with inexpensive pastimes. Many families played board games such as Monopoly, enjoyed card games such as Bridge, and completed cardboard jigsaw puzzles. Reading, listening to the radio, and writing letters were popular as well.

In December 1933, Prohibition was repealed and drinking was again a legal activity. Consequently, the price of alcohol decreased and therefore became more commonplace. Taverns became popular places to gather for the working class, whereas the middle and upper class preferred to drink at home. Cigarettes remained popular and were still seen as a chic accessory.

## THE 1940s

"A Successful Victory Garden is a Blow to the Enemy" could be found on government-issued posters along with Rosie the Riveter and Uncle Sam. Growing vegetables locally eased wartime demands on the transportation system, as well as augmenting available produce for processing C-rations and

K-rations for the troops. The Department of Agriculture called for 18 million victory gardens beginning in 1943 to help feed the military and allies. Individuals and communities responded, producing close to two-thirds of all the produce consumed in the United States between 1943 and 1945.

Significant contributions made by people on the home front included salvaging and recycling materials. Recycled kitchen grease was collected to help make explosives, medicine, rubber, and nylon for parachutes. During the war, empty cans and license plates were collected to help produce tanks. Toothpaste tubes were saved for the lead content. Another government slogan was, "Use it up, wear it out, make it do or do without."

Americans were encouraged to contribute 10 percent of their pay toward the purchase of war bonds. Despite emerging from the Depression, this was not generally difficult for many Americans. More people had more income than ever before. Although the salaries were low, there was not much available to purchase because of war-time rationing.

Every neighborhood had a civil defense warden. Thousands of men and women volunteered to protect the country by making sure their neighbors followed air-raid and blackout precautions during drills and scheduled blackout times.

Most everyone who had a telephone during the 1940s had a party line. With this type of line, several residences would share a phone number, and the number of rings would indicate which family should answer the call. Although listening in on other people's calls showed bad manners, it did occur and it was often the source of town gossip. High school days were not filled with much dating because most young men were serving in the military, so party-line eavesdropping was a substitute for entertainment. Girls would also go to the movies in groups, sobbing through the news reels that had current combat films from all over the world. This was calculated propaganda to inform the public of the conditions of war brought on by America's enemies, in turn creating a strong determination from the public to support the war effort.

Attending grade school in a one-room schoolhouse was still common outside of the bigger cities. The country was still mostly agrarian aside from key manufacturing industries. Many farm children were unable to attend school during the war because extra help was needed running the farms. Summer vacation was in response to farms that needed children to help with the chores and harvests. Many of the one-room schoolhouses had no running water or heat. Children would take turns going out to the pump and using the necessary house, one for boys and one for girls. In the winter, the boys would take turns bringing in coal or wood to stoke the pot-bellied stove that produced heat for the classroom. City kids

generally had larger schools with indoor plumbing, even some laboratory equipment in the higher grades.

### SOCIAL OCCASIONS

American society was disrupted by the war. Spare time was dedicated to the war effort in many different ways. The USO and Red Cross provided opportunities for civilians to contribute to the war effort. Established in 1940, the USO included the Young Men's Club of America, the Young Women's Club of America, Salvation Army, National Catholic Commission Service, National Jewish Welfare Board, and the National Travelers Aid Society. The USO operated mobile and stationary canteens, visited hospitals, and entertained the troops around the world. The Red Cross served understaffed hospitals, sent relief parcels to the troops, and collected blood plasma.

Everything in support of the war effort became a social occasion. Neighborhoods would work together to collect tin and rubber and in victory gardens and sharing produce. Ladies' community and church groups taught each other how to "make, do, and mend." They would turn men's suits into ladies' suits, make hats for church and going into town, and put up canned goods. Even shopping and cooking economically became a social occasion.

Like adults, teenagers contributed to the war effort. Some worked in factories after school, whereas others volunteered to make care packages for the troops. They still found time to socialize. Dances, movies, and sing-alongs were group activities for all to enjoy. Dances were held in high school gyms and the USO on weekends. Thanks to big bands and swing music, the jitterbug became the favorite dance of teens. Neighborhood dances became quite popular, with speakers strung outside around the block. Churches and high school gyms were also favorite dance halls for local teenagers.

Movies were usually attended in groups or double dates. The movies helped the teenagers to both connect with the war and escape from it. Sing-alongs were another popular diversion from the realities of life during the war. Teenagers would sing together sitting around a campfire or gathered in someone's living room. They would sing wartime favorites such as "Boogie Woogie Bugle Boy of Company B" and "Don't Sit Under the Apple Tree with Anyone Else but Me."

### HEALTH AND LEISURE ACTIVITIES

Leisure activities were limited during the war. Every effort went to support the war, and baseball was no exception. War bond drives were



*Jitterbug.* The Jitterbug referred to various types of swing dances, such as the lindy hop and the East Coast swing, that were popular during the 1940s. These energetic dances were done in nightclubs and dance halls to the sounds of big bands. The dances had fast, bouncy, and sometimes acrobatic movements. It was not uncommon to hear about jitterbug injuries for those who were unfamiliar with the moves. The clothing worn for this style of dancing needed to be comfortable and allow for exaggerated, large

movements. Fuller skirts, low-heeled shoes, and bobby socks were commonly worn by women. The mambo, a dance that emerged during this period, combined the athletic moves of the jitterbug with the smooth flow of the rhumba.

The jitterbug was extremely popular with service men. Whenever they had leave, they were found at nightclubs and USOs, jitterbugging the night away. They popularized the dance in both England and France when they were stationed there.

sponsored by baseball teams. Baseball provided entertainment on the home front and served as a connection to home for those serving around the world. Equipment was gathered and shipped to the troops overseas, and many coaches, umpires, and players enlisted, including Joe DiMaggio, one of the greatest hitters and centerfielders of all time. Baseball games were considered so important to morale that the Japanese tried to jam radio broadcasts of the games.

By 1943, half of the professional players had enlisted. Older baseball veterans and even a one-armed outfielder, Pete Gray of the St. Louis Browns, were recruited to fill the void. Wood was in short supply so it was difficult to find bats. Rubber went to military use, so baseballs became soggy and unresponsive. Baseball, the American game of games, made an interesting diversion during the war.

With most able-bodied men between 18 and 26 off at the front, the favorite American pastime turned to who was left: women and African Americans. The emergence of the All-American Girls' Professional Baseball League helped. A pioneering new sport for women, this was a tough sell to the public. These ladies not only had to exhibit enough athletic ability to keep the game interesting, but, in the conservative society of the 1940s, they also had to show refinement and become proper role models for young girls. The image of the sport and its participants was so important, the league prepared a document titled, *A Guide for All American Girls*. Suggestions in this document included the necessary components of

a beauty kit including a daily beauty routine, exercises for beauty, fitness, posture, relaxation, wardrobe choices, etiquette, sportsmanship, and public relations. The greatest emphasis was to appear wholesome and polite.

Major League Baseball had lost its excitement because of inferior players and equipment. The league did not allow African Americans to play, so they created their own leagues. The Negro League packed games across the country. African Americans were kept out of many military occupations, and, thus, more experienced players were able to stay in the game. They became very popular during the war and competed in a Negro World Series that pitted the winners of the Negro National League against the winners of the Negro American League. The series was played every year from 1942 to 1948.

The African-American players were so good that the Major League began scouting the Negro League. Jackie Robinson broke the color barrier when he signed with the Brooklyn Dodgers in 1947. That was the beginning of the end for the Negro League as more players crossed over.

When the Japanese first attacked Pearl Harbor on December 7, 1941, three scheduled National Football League games were underway. At New York's Polo Grounds, the public address announcer interrupted a celebration for star running back Tuffy Leeman, telling all servicemen to report to their units. The same announcement was heard at Chicago's Comisky Park. Reporters were told to check with their offices at Washington's Griffith Stadium. The announcer paged high-ranking government and military personnel in attendance but did not mention the attack.

As with the other professional sports teams, hundreds of football players enlisted to support the war effort. More than \$4 million in sales of war bonds were driven by the National Football League in 1942, and a halftime rally at the Steagles-Bears game in 1943 raised an additional \$364,150 (Algeo 2006, 98).

Football was so popular and important for morale that innovative tactics were taken to preserve the game. Travel restrictions attributable to the war effort made it impossible for fans to follow their favorite teams. To keep the excitement up from the crowd and give fair advantage to both teams, during the 1942 Army-Navy game played in Annapolis, half the midshipmen were assigned to cheer for West Point (*USA Today* 2007).

Teenagers' free time was usually spent in team sports in school, outdoor activities such as hiking, camping, swimming, skating, and sledding, church-sponsored activities, or neighborhood get-togethers and dances. Golf and tennis were supported mostly by upper-class families and private high schools, but courts were not regularly available to lower-income families.

Whereas boys could choose from a number of organized activities including baseball, soccer, swimming, sailing, rowing, basketball, and football, girls often had only badminton and basketball available as a competitive sport. As the All-American Girls' Baseball League emerged, so did the All-American Girls' Basketball League. Winter sports were popular in the northern part of the country. Sleds and toboggans slid through the snow, and Americans skated on any frozen pond or creek. In addition, skiing was available in mountainous northern states.

Postwar activities were influenced by a rising standard of living, technological advancements, and new fashions and fads. Cross-country skiing was more popular than before the war thanks to returning soldiers who used it as a necessity throughout Scandinavia and the Alps during the war.

Generally speaking, the upper and upper-middle class spent more time in museums, dining out, at the theatre, concert hall, golf course, and college football games. Lower-class families tended to appreciate baseball, boxing, and horse racing. When Detroit resumed production of automobiles in 1946 and gasoline was no longer rationed, the open roads provided opportunity for "escape" and Americans took to the highways. With movies still a key entertainment venue, drive-in movie theaters sprang up across the country to meet the needs of Americans on wheels.

People had the freedom to move about the country and the means with which to do it. Getting away for a weekend or week of vacation was becoming popular. People went to the beach, to the lake, to the mountains, just getting away. The end of the war brought a sudden upswing in the number of national park visitors. Visitors to the national park system jumped from 11.7 million in 1945 to 25.5 million in 1947 (Sellars 1997, 173). Favorite driving destination vacations included Niagara Falls, Luray Caverns, and Yellowstone National Park.

## REFERENCES

- Andrist, R. K., Ed. 1970. *The American Heritage History of the 20s & 30s*. New York: American Heritage Publishing Co., Inc.
- Baker, P. 1992. *Fashions of a Decade: The 1940s*. New York: Facts on File.
- Berkin, C., Miller, C. L., Cherny, R. W., and Gormly, J. L. 1995. *Making America: A History of the United States*. Boston: Houghton Mifflin.
- Best, G. D. 1993. *The Nickel and Dime Decade: American Popular Culture During the 1930s*. Westport, CT: Praeger.
- Bevans, G. H. 1930. Assembling the Layette. *Chicago Daily Tribune*, July 6, D4.
- Gordon, L., and Gordon, A. 1987. *American Chronicle*. Kingsport, TN: Kingsport Press, Inc.

- Hobbs, F., and Stoops, N. 2002. *Demographic Trends in the 20th Century*. U.S. Department of Commerce, November.
- Kaledin, E. 2000. *Daily Life in the United States, 1940–1959: Shifting Worlds*. Westport, CT: Greenwood Press.
- Keenan, B. 1978. *The Women We Wanted to Look Like*. London: Macmillan London Limited.
- Kyvig, D. E. 2002. *Daily Life in the United States, 1920–1940*. Chicago: Ivan R. Dee Publisher.
- Marling, K. A. 2004. *Debutante: Rites and Regalia of American Debdom*. Lawrence, KS: University Press of Kansas.
- Marshall, A. 2006. *Beneath the Metropolis: the Secret Lives of Cities*, edited by D. Emblidge. New York: Carroll and Graf Publishers.
- McKay, J. P. 1999. *A History of Western Society*. New York: Houghton Mifflin.
- Mendes, V. D., and De La Haye, A. 1999. *20th Century Fashion*. London: Thames and Hudson.
- Murrin, J. M., Johnson, P. E., McPherson, J. M., Gerstle, G., Rosenberg, E. S., and Rosenberg, N. 2004. *Liberty, Equality, Power: A History of the American People*, Vol. 2 since 1863. Belmont, CA: Thomson.
- Olian, J., ed. 2003. *Children's Fashions 1900–1950: As Pictured in Sears Catalogs*. Mineola, NY: Dover.
- Perrett, G. 1982. *America in the Twenties, A History*. New York: Simon and Schuster.
- Reeves, T. C. 2000. *Twentieth Century America: A Brief History*. Oxford: Oxford University Press.
- U.S. Census Bureau. 2001. *Expectation of Life at Birth by Race and Sex, 1900–2001 HS-16*.

# 5

---

## The Individual and Family

Families looked profoundly different from the beginning of the century to the end of the 1940s. In the first years of the century, marriage was seen as an ideal to which women aspired. Often, marriages were arranged by the parents. If they were not arranged, they still required the parents' approval. Divorce was scandalous, and if a young woman got pregnant, she was usually forced into marriage.

Men's and women's roles in the 1900s were quite different. Men were seen as the breadwinners, whereas women were the keepers of the family's virtue and morals. Women were expected to support and guide the family as the mother and wife, two roles that were held in high regard by society. Women began advocating for more rights, including the right to vote. Not all women agreed that their position should change, and there were frequent debates about the subject.

Sexuality in the 1900s was rarely discussed, and, when it was, it was always done in private. Women were expected to suppress any sexual desires and never to have sex outside of marriage. Conversely, it was accepted when men had sex outside of marriage. As families sought to limit the number of children they had, they began seeking birth control methods but could rarely find reliable information.

For children, the potential for illness was great and a source of fear for parents. Mothers had the responsibility of caring for their children's health and their upbringing. Lower-class children often worked to



supplement their family's income, and educational opportunities for girls were limited.

The 1910s allowed women more freedom in choosing marriage partners. Many women chose to marry young, and, when WWI began, many couples rushed to the altar to keep the man from being drafted. During this period, women who held professional jobs, such as teachers, were expected to give up the job once they were married.

Sex education and information was a common theme in the 1910s. Activists pushed for sex education in the public schools and more readily available information about birth control. There were many critics of these plans, so they were rarely implemented. Syphilis became a problem especially during WWI, when men would frequent brothels. White slavery, or forced prostitution, became a sensational topic and the impetus for legislation outlawing the practice.

Young women began to have more choices in education. Although there had been many "finishing" programs available, professional programs for women grew in the 1910s. Activists took on the cause of child labor in the long fight to protect children from the often hazardous and fatiguing factory work in which many of them were employed.

Women won the right to vote in 1920, and many of them chose to delay marriage and children. More often couples were choosing marriage for love over arranged marriages. Families became more affectionate and nuclear. Pregnancy was less of a risk, and families were eager to have more control over the spacing of their children. The divorce rate climbed as the social stigma of ending a marriage began to erode and the expectations of a loving marriage rose.

People were more open about sexuality in the 1920s than they were in previous decades. The period was characterized by the sexually open flapper who went to parties and night clubs unchaperoned. Cars provided a way for young couples to get away from the prying eyes of parents and chaperones.

For children growing up in the 1920s, multigenerational households were less frequent. Grandparents lived in their own households, and older siblings moved out once they married or established themselves. More children attended school than in previous times.

The Great Depression from 1929 to about 1941 colored the lives of many young couples and families. Marriages were often postponed or preceded by long engagements. It was common for newly married couples to live with their parents to save on expenses. Multigenerational households became more common again, and women often picked up extra jobs to supplement the family's income.

In some ways, the Depression dampened people's sexual appetites. Couples still engaged in premarital sex, and pregnancy continued to be a stimulus for marriage. The Hayes Code enforced a strict morality on motion pictures, which forced studios away from nudity and sensationalism.

Despite the frugality and malnutrition of the Depression, people of the 1930s had a greater life expectancy than before. More children went to school and fewer of them worked.

In the 1940s, the marriage rate increased in part because of the men who went off to serve in the war. Women held up the home front by working in factories and contributing to all of the government campaigns. The baby boom began as the war was ending.

Sexual messages conflicted during the 1940s. Women were urged to avoid provocative dress when they worked in the factories. At the same time, servicemen ogled at scantily clad "pinup" girls as motivation while overseas. Then the government issued literature to servicemen warning of the dangers of sexually transmitted disease.

Children of the 1940s may have experienced the new child-rearing techniques espoused by Dr. Benjamin Spock. He exhorted parents to treat their children with affection, a strange notion to parents who were raised in an era when affection was thought to warp a child. Children participated in the war effort just as their parents did. Adolescent boys enlisted in the services, and adolescent girls often married right after high school.

## THE 1900s

### MARRIAGE AND FAMILY

Women in the early 1900s lived life much as their ancestors did. The lives of women who were born into wealthy families were somewhat easier than the lives of women born into poorer families, but all women tended to share some of the same problems.

It was not uncommon for a girl to be married, sometimes against her will, at a very early age. Girls were, in some cases, considered a drain on the family's budget. Boys were able to get jobs and produce income. Although some urban girls were forced to work almost as soon as they could walk, they rarely earned the salary that their brothers did. It was easier to marry them to a young man who wanted to start a family of his own. He, then, had the responsibility of caring for his wife.

Marriage was part of the ideal for women. Divorce remained scandalous, but women found that marriage was not an equitable arrangement. Before 1900, many states would not allow women to own property in their own name. Any property they had became the husband's property. Although the laws that allowed women to keep property were advances, there were other laws that reinforced their inferior position. In 1907, a law was passed that mandated that all women take on their husband's nationality upon marriage. Women continued to struggle for equal rights.

Girls from the upper-middle class and their wealthier sisters would be chaperoned when they reached a marriageable age. Group activities were the norm. "Proper" young ladies were not to be alone with any male. Daughters were expected to marry a suitor of the parents' choice. A lot of marriages were arranged many years before the young people were old enough to be interested in marriage. Marriages were to maintain or to improve the social standing of a family. Males were not expected to "marry down," but females were expected to "marry up," preferably to a man who had a good income. Few women were allowed any choice in their mate. The higher up the social ladder their parents were, the less choice a girl had in her marriage.

The families of the working poor had few such restrictions. Many girls were allowed to meet a variety of eligible males, and the couple was frequently able to make their own decision about marriage. In many cases, a marriage might be "forced" because the girl was pregnant, but a poor girl with a child and no husband did not have the same stigma that her wealthier sister would have in the same situation.

A marriage proposal, once accepted, carried with it the force of a signed contract for the man. Once an announcement was made about a wedding, a man could not change his mind. Some states, usually in the south, had laws that would allow a man to be prosecuted for breaking an engagement. This was one situation in which women had more freedom than men because women could change their minds. Society, perhaps, granted a woman this option because she was usually forced to remain in a marriage once it was performed.

Marriage for immigrant families was often difficult. Once a family had come to the United States, they not only had to earn a living, but they had to manage with a different set of social customs. Although women in the early 1900s might seem to have been restricted by the standards that were prevalent even sixty years later, they were freer than the women in Europe or Asia. Men and women who came to America learned that many of their cherished beliefs were not shared by their new country.

An Asian woman, for example, would have learned not to look any man directly in the eyes. Possibly she would have learned to obey her Japanese husband in all matters. Once in America, she realized that her behaviors were not as limited as they had been in Japan. Other women who had been told since childhood that they had to accept their husband's drunkenness or physical abuse learned that they had options. If a man was known to be physically violent or could not support his family because of alcoholism, a woman was permitted to divorce him. She might leave the area in search of a new life and call herself a widow, but it was an option that she would not have had in her native country.

Blacks, after the Civil War, adopted most of the rules of the southern white culture. Women would get wedding dresses and follow the "traditional" southern wedding ceremony. Former slaves brought with them one tradition: that of stepping over a broom. The couple might have been married by a preacher, but the marriage was not really final until they stepped over a broom handle as they entered the house in which they would live. Some couples, especially in areas without a preacher, would simply step over the broom. Once it was known that a couple had done that, they were considered legally married.

According to the accepted philosophy of the day, women's work was primarily to produce and raise children; therefore, the lives of women deviated sharply from the lives of the men in their families. Women remained in the house, running the household and raising the children. The men would be expected to work outside the home. As fathers, men were supposed to establish the rules of the home and provide the financial support, but otherwise, men were not expected to have much to do with the daily operations of the household.

Southern women were not supposed to need any skills other than managing a home and raising children. Occasionally, however, a woman's husband would die or become unable to manage the work of a plantation. Women, somehow, were expected to step in and manage, and many women did. Some women, however, found they had so few skills that they would have to remarry or depend on some male to oversee the work of the plantation. Women who were able to assume the responsibilities of their dead or incapacitated husbands were allowed much more freedom than other women. Although some people still expected a woman to have a man be responsible for her, a widow was allowed more latitude than her single or married sisters.

Men worked outside the home; therefore, they developed an extensive set of social contacts outside the home as well. Men generally engaged in leisure activities that excluded their wives and children. Men could engage

in some sports, depending on where they lived and how old they were, or they could join men's clubs and engage in whatever activities were acceptable for men in their community

The concept that a woman's life revolved around her house and home whereas her husband's life revolved around his work and leisure activities tended to be more accurate for the urban middle classes, although there were exceptions to that rule. Most poor families had to put almost everyone to work to have enough money to pay the bills and buy food and clothing. The farther west one traveled, the less likely the woman's role was very different from her husband's. There was just too much work to do to tame the wilderness, and both men and women shouldered much of the work together.

The one thing that did not seem to change for women, under most circumstances, was that the woman was responsible for the home and housekeeping. This included raising the children, keeping the house clean, and ensuring that her husband was cared for and fed. Whereas women might have worked in factories or put their shoulders to a plow, men were never expected to feed the children or stir the cooking pot. This attitude began to change with the coming of the 1900s.

By 1900, women had started organizations to make changes. Some women wanted the right to vote. Some women wanted more autonomy in their lives. Some women wanted nothing to do with suffrage but wanted to abolish liquor. Other women's organizations had different agendas, but they all wanted change.

The new millennium was being called the age of "the new woman." Depending on where one lived, that phrase had a variety of meanings, but as the decade developed, the phrase came to mean that women did not want to be the compliant, self-sacrificing mothers and wives that they had been in the past. Although many people advocated abolishing marriage totally, that was one of the more radical views and was never really accepted by the majority of men or women; however, it might have been discussed at length in some of the more liberal newspapers and magazines of the era.

The industrialization of the workforce indirectly contributed to the changing views of morality. Technology and science had begun to make noticeable changes in people's lives. As new products were developed and distributed, the nature of work began to change. Workers moved to urban areas and companies needed larger offices and a larger sales force. Bureaucracy was developed to help streamline production. Efficiency experts were creating new ways to increase production. Women entered the workforce as typists, phone operators, and office workers because they did not need to be paid as much as men. The mingling of men and women



*The Gibson Girl.* Charles Dana Gibson was a popular illustrator for magazines and advertisements at the turn of the century. The ideal woman he created in the 1890s continued to be extremely popular until WWI. He created pen and ink drawings of a wasp-waisted

young woman with soft, feminine features and hair arranged in a full pompadour. His illustrations were so popular that they were merchandised on a wide variety of items, including ashtrays, fans, pillow covers, souvenir spoons, and tablecloths.

outside the home needed to become more acceptable for businesses to succeed. As more women worked, the accepted standards of morality began to change.

In a minor way, President Theodore Roosevelt may have helped the cause of the “new woman.” His daughter Alice was not a prim and proper example of Victorian womanhood. Alice had a mind of her own and felt no restrictions if she wanted to share her opinions. Alice enjoyed causing trouble in staid Washington, DC. People felt that if the president allowed his daughter to adopt a modern role, they should be able to treat their own daughters the same way.

### SEXUALITY AND MORALITY

Sexuality at the beginning of the twentieth century was considered a masculine characteristic. It was common knowledge that men had sexual desires, and many men saw nothing wrong with satisfying those desires. Women were raised to be mothers, not sexual creatures. Sex was considered a woman’s duty and necessary for the production of children, but women were not supposed to have sexual desires. They were to satisfy their husband’s desires and to produce children, especially boys who could carry on the family name.

Men were considered to be far more passionate than women, so it was not uncommon for men to engage in sexual activities outside their home. In many situations, these extramarital affairs were frowned on only if the relationship was obvious. Sexual relations with women other than a man’s wife were accepted, provided they did not exceed the boundaries of a given community’s tolerance. In wealthy families, it was not uncommon for the wife to have a party or other social activity without her husband.

Women, however, had little, if any, latitude regarding appropriate sexual behavior. It was totally unacceptable for any woman to display an

“unnatural” desire for sex simply for pleasure. Because women can get pregnant, many women who had sex outside of the boundaries of marriage were ostracized and considered to be somehow unfit and possibly even evil. A community’s reaction to a pregnant, unmarried woman, or a woman who was not pregnant with her husband’s child, could face a variety of sanctions, depending on the size and location of the community. Many families would not allow their unmarried daughters to associate with a pregnant, unmarried woman for fear that the reputation of the “innocent” daughter would be damaged. That might mean that the daughter could not get a good husband, which was the primary goal for most young women.

Most people expected to be married for life, because most marriages existed until one of the partners died. Divorce was rarely an option; at the beginning of the century, only about 5 percent of the entire population had been divorced (Chadwick and Heaton 1992). There were times when divorce would have been socially acceptable, usually when a man refused to support his wife and children, but many women would not divorce a husband because they had no skills to support a family without the husband’s presence. In some cases, women could return to their birth families, but many women did not have relatives who could support a woman with children. Whereas a divorced woman also found it difficult to remarry, a divorced man usually had no problem.

This dual sense of morality existed in one form or another for centuries. It might have been modified somewhat in the frontier communities in the latter half of the nineteenth century. Some frontier communities had few women, and those women were allowed more freedoms than women in the more established rural communities of the east. It was not uncommon for a young woman to come west to live in a town with few other single women. A young girl could become a prostitute, earn a respectable amount of money, and then later make a good marriage. Once she was married, her past had little meaning. Once the community began to grow, however, and the number of men and women were more equal, this tolerance diminished. This change in behavior was attributable partially to the fact that many women from “back east,” with their more conservative expectations, were now living in what had been a more liberal community.

Originally, families needed many children because the children could be put to work on the family farm. Many children also died before they grew to maturity, so families needed a high birth rate to partially compensate for the high child mortality rate. As the country grew and became urbanized and healthcare improved, large numbers of children were no

longer a necessity. Some women wanted to limit the size of their families, for a variety of reasons, but birth control was not considered an appropriate topic for discussion or an appropriate choice for any woman.

In the latter part of the 1800s, birth control and abortion became, if not popular topics of conversation, at least more available if one knew how to find information. Literature on birth control was easy to obtain through the mail. Accurate information, however, was harder to get. The birth rate was declining, but sex, menstruation, birth control, and abortion were considered inappropriate topics of conversation, even between a woman and her doctor.

This was taken to such an extreme that it was not even wise for a male physician to look directly at a woman while she was giving birth. It was thought that the physician would develop “impure” ideas if he actually saw his patient naked. Some women would not let their husbands see them naked and refused to visit a doctor because of their sense of modesty. Women began to get medical training, but women physicians were rare. Those women who did practice medicine were thought to be abortionists and were frequently ostracized.

### GROWING UP IN AMERICA

Considering what is known in the twenty-first century about children and how to raise a child, it is somewhat surprising that so many children from earlier centuries actually survived childhood. The first obstacle was childbirth. Many children, or their mothers, did not survive childbirth in the early days of this century because little was known about infections and how to prevent excessive bleeding. Very little was known about miscarriages or reasons for early births. If a woman was going into labor before the fetus had matured enough to live on its own, there was little a woman could do to help her child.

Once born, infants in urban areas were often raised in less than sanitary conditions because everyone lived in those conditions. Other than the wealthiest city dwellers, most urbanites dealt with inadequate sewer systems, lack of clean water, and air pollution from factories. Because the general public did not understand germs, children’s diapers might not be washed thoroughly between uses. Many children would be wrapped so that they could hardly move. They would be left like that for hours, if not an entire day. This practice continued even into the beginning of the twentieth century.

Healthy children might be in contact with sick children or sick adults. Standard medications for childhood diseases did not exist. If a child



caught the measles, it was potentially fatal. If a child cried a lot, good parents were known to give their children alcohol or drugs to quiet them. Some children were even given laudanum, an opium derivative, to keep them calm and quiet.

Because mothers had almost total supervision of their children, they were deemed responsible for the outcome of their children. If a child was too noisy, too lazy, or did not behave as the community expected, it was the mother's fault. The Victorian ideal that the woman was responsible for the family's morality continued in the first decade of the century.

Unless a girl was born into a wealthy family, she was expected to help her mother with her younger siblings as well as the household chores. Depending on where the family lived, a girl might attend some school. If a school was available, some girls would attend only when they were not needed at home. Most families did not think that girls needed as much education as boys did. Many women, especially in rural areas, received very little education.

Girls born into urban families might have no education at all. If they were old enough, some girls would stay at home and care for their siblings and keep house while their parents were working. In some cases, children could earn more than their parents did, so both girls and boys would get jobs as soon as they were able to do so. Most of these jobs lasted ten or more hours a day and consisted of difficult work that adults did not want to do or could not do.

Generally speaking, most boys were raised with the belief that they needed to learn the skills necessary to be a wage earner. Some boys would become apprentices, some would work on farms or at unskilled labor, and some, if the family could afford it, would attend school. Girls, conversely, would learn the domestic skills they would need when they became wives and mothers. Many girls, however, would learn skills such as needlecraft or singing, but they rarely learned the skills necessary to run a household. Many marriages suffered when a young wife was suddenly faced with the need to cook, clean, and manage a household.

Urban children of the working-class poor, which included most of the newly arrived immigrants, usually started working as soon as they were old enough. Many children worked in dirty, dangerous jobs that needed someone small or agile, and children were prime candidates. Many of these jobs were cleaning up after the older adult workers. Children, for example, would take away the used bobbin spools in mills and return with full bobbins so the adults could continue their work. They worked long hours and got little pay. What money they did earn they brought home to their families.

Society was not making children work. Children started working because business owners became increasingly greedy. There were no rules or guidelines to protect workers from unscrupulous supervisors. If the nature of the work did not require an adult, many business owners simply hired children because children earned less money. In some communities, the parents could not find work because companies hired children. Thus, to have any money, a family would be forced to send the children to work.

Some children, especially girls, did not work outside their home. They worked in their homes. Many mothers had to go to work because they had no husband or because their husband's job did not pay enough to support the family. These mothers would have to entrust the care of the children to the oldest children in the families. These children, if they were old enough, would actually remain at home and care for their smaller siblings. Some children would be sent to live with other relatives until the parents were able to obtain jobs that could keep the entire family together.

Another option was for the mother and the children to work at home. This would allow the mother to be home with her children, but she would have to enlist the aid of her children in the job as well. Many times, the children would have little or no schooling, because they were needed to help supply income to the family. Poor families wanted their children to get educations because they viewed education as the way out of poverty.

Initially, there were no laws that covered child labor. As the use of child labor grew unchecked, many practices got worse. Only in the 1900s did some of the advocates of the Progressive movement begin to push for change. One such demonstration was led by an Irish-born woman called "Mother Jones." In 1903, in an attempt to gain recognition for the plight of child workers, she organized a march of children past President Theodore Roosevelt's home in Long Island. Mother Jones also managed to have the march publicized. Her intent was to make a comparison between Roosevelt's children and the child workers. Roosevelt did not acknowledge the children, but the publicity helped Mother Jones draw attention to the needs of children.

African-American families wanted their children educated, but prejudice kept the children in poorer schools. Their parents were not able to get jobs that would allow the children to attend a better school. In many cases, African-American women would have to take jobs as domestic workers, because that was the only job they could get. For many women, this meant that they would have to live in the home of their employer

and be ready to do any work that the employer wanted done at any time. Many African-American women rarely got to see their children, unless they quit their jobs.

Children in the middle and upper classes were able to get some formal education. Children who did not live in urban areas might have to be sent away to school, but children in cities frequently had schools they could attend that were close to home. Boys would attend school to learn the skills necessary to acquire an occupation and earn the money necessary to maintain a family.

## THE 1910s

### MARRIAGE AND FAMILY

Perhaps because parents had some idea of the restrictions place on married women, young, unmarried American women were allowed considerable freedom. This freedom, however, totally disappeared, for most women, the moment they married. Visitors to the United States were surprised at this sudden shift of behaviors. Over time, American women began to wonder about it themselves. Young women debated the benefits of a restricted married life versus a life as an unmarried spinster. Although most women ultimately did marry, an increasing number of them believed that married women should have some of the freedoms of their unmarried sisters.

At the end of the nineteenth century and the beginning of the twentieth, “women’s causes” were varied. It was not unusual for a woman to want more freedom, but many of them were also anti-abortion and anti-suffrage. There were many women who wanted the right to vote but did not think women needed additional changes in their lives.

There were just as many women who vocally opposed the changes that feminists proposed. They believed that the concepts of feminism and family were fundamentally at conflict. Like women’s rights activists, they saw feminism as the right to lead one’s own life as an individual. Anti-suffrage women saw the feminist as turning her back on society and family. They also saw it as deposing the man as the breadwinner of the family. These women held meetings and lectures at private houses and in public places to disseminate their opinions. These meetings were often covered in local newspapers.

Young marriages continued to be frequent in the 1910s. The marriage of minors became a Supreme Court issue in 1910, when the court found

a conflict in the Domestic Relations Act that governed marriages. One portion of the act allowed city clerks to issue marriage licenses to minors as long as there was parental permission. Another portion of the act gave courts the right to void marriages of minors. For a period, city clerks stopped issuing licenses to minors, which included men under 21 and women under 18, until the conflict in the law could be resolved (*New York Times* 1910).

Once a woman married, she was expected to give up her job, stay at home, and take care of her husband. This belief remained prevalent in the 1910s despite a Supreme Court ruling that made it illegal to dismiss a female employee because she was married. In 1913, many teachers in the New York public school system hid their marriages to continue working, because the school system opposed employing married women (*New York Times* March 23, 1913).

WWI created a “matrimonial drive” among many young men. When President Wilson announced in 1917 that the draft may be instituted for single men aged 19 to 25, many young couples rushed their wedding plans. The surge of weddings caused animosity from many Americans who felt these young men were shunning their duty. They called these weddings “slacker marriages,” and laws were created that withdrew the marriage exemption for men who had married after the selective law was announced.

With so many fathers and husbands off fighting the war, families suffered without their primary breadwinner. Numerous organizations and personal pleas requested aid for servicemen’s families. This benevolence continued after the war as many men were injured or killed.

### SEXUALITY AND MORALITY

Margaret Sanger fought for the right of a woman to have birth control information and to be able to make choices about her life. Although she might have thought woman’s suffrage was a good goal, she spent more time trying to educate women about their own bodies and sexuality. Sanger collected the best information that was available at the time and distributed it in a pamphlet entitled *What Every Girl Should Know*. She managed to get some of the information published in radical newsletters in New York City. Although this was ignored by most “polite” people, Sanger apparently caused too much of a stir when she announced that she would publish information on venereal disease. The local authorities did not arrest Sanger; they threatened the publications that printed and distributed her information. She then raised enough money to produce,

publish, and mail her own newsletter. She was arrested for distributing obscene literature. In 1918, she was convicted of violating obscenity laws because she tried to disseminate birth control information in New York.

By 1914, teaching sex education became a frequent and controversial topic. Some experiments were conducted in public schools. These involved separating the sexes and explaining “personal hygiene” to them. Proponents lauded the success of these programs, but there were far more opponents who railed against this candor in a society that was rooted in suppressing desires.

Despite all of the activism to broaden opinions and knowledge about sex, it continued to be socially acceptable in marriage only. For women, this standard was absolute. For men, society often accepted a man’s need to “sow his oats.” By the first decades of the twentieth century, syphilis had become a publicized problem. Women were urged to stop accepting this double standard and men were encouraged to stop sleeping around, but these campaigns had little effect on what people did.

White slavery was one of the most shocking sexual issues of the 1910s. This term referred to forced female prostitution. Sensationalized stories of national vice rings abounded, outraging most Americans. In 1910, the Mann Act, also known as the White Slave Traffic Act, was passed. It outlawed the transportation of women across state lines for immoral purposes.

Masturbation was thought of as a nasty habit that should be eradicated in both men and women. Self-help books encouraged their readers to achieve an ideal of “purity” and listed numerous side effects of what it often referred to as “self-abuse.” Anyone who engaged in this habit could suffer from a poor complexion, weakened energy, and even hairy palms. To break the habit, people were advised to avoid sensational love stories and focus on distractions.

Much of the women’s education in the late 1800s was genteel: needlework or the new science of home economics. By the 1910s, women were getting educated in more academically rigorous topics. Slowly, young women were beginning to believe that they had a right to an education. More and more colleges were opening their doors to women. Of the women who did not go to college, many of them postponed marriage and engaged in some kind of work that they hoped would be helpful to the less fortunate.

As these young women learned about the lives of poor women, they began to believe that women should have more rights than their mothers had. Sexuality and morality became topics for conversation and frequently led to very animated conversations. As women were becoming more

educated and in touch with the world outside their own, WWI began and gave them opportunities to participate in a daily public life that they did not have previously.

During the war, many young men were drafted or enlisted. Before they were shipped out, many men visited brothels. Many American men visited European prostitutes when they were not fighting, and venereal diseases increased because of this practice. The government became concerned because venereal disease was keeping many men from fighting the war. The government responded by forcing an ethic of purity on its citizens. This allowed the government to imprison or expel unwanted social reformers. These government rules would continue after the war.

At the same time, with the men fighting a war across an ocean, women had to start working at jobs that had only been considered “man’s work.” Women had to make their own decisions and lead their own lives. Many marriages failed when men returned home after the war. The soldiers wanted their wives to resume the roles they had before the war, but many women refused. The struggle between sexuality and morality for women and men would lead to changes that would make the 1920s a unique decade in American history.

### GROWING UP IN AMERICA

The idea of schooling for children became more popular in the twentieth century. Young girls would get more academic educations and were slowly being allowed to attend college. Many women’s colleges were little more than finishing schools, teaching women the finer points of etiquette or the new science of home economics. There were a handful of colleges that were preparing women to become physicians and lawyers. Initially, college-educated women had a difficult time finding respectable jobs, but as the Progressive party advocated the idea of helping others, and, as war decimated the number of men available for work, educating women became more acceptable.

Girls who attended school learned the skills men thought they needed to maintain a household and be a good wife and mother. If they had the means to do so, girls would start a “hope chest” at an early age. They would acquire some of the things that they were expected to bring with them to a marriage, such as linens and cooking pots. Frequently, a girl would be married to whichever young man her parents selected. Girls were often married at an early age, sometimes even 14 or 15, and they might find themselves married to a youth they had never met, but a youth whose parents were known by her parents.

The idea that children were different than adults was a concept that gained strength around the turn of the century. The concept of “adolescence” did not emerge until the twentieth century. Until then, children were simply considered small adults. They dressed like adults and were expected to act maturely. If children seemed to develop differently, many people believed that to be an indication that the parents were not appropriately disciplining the child. Parents rarely considered if a child was developmentally able to cope with a job or with marriage. Once married or employed, childhood was over; adulthood and all its responsibilities had begun.

An increasing number of social activists began to take up the cause of child workers. The political situation in Europe became a greater concern to many Americans. When war was declared in 1917, many of the organizations put their agendas on hold until the end of the war. They thought that they would resume fighting for their principles after the war. No one knew how much the war would change life for everyone, regardless of age. Laws regarding child labor would not be seen until the 1930s.

## THE 1920s

### MARRIAGE AND FAMILY

It can be argued that the 1920s would be one of the most revolutionary decades in human history. Just a few years before the start of the decade, more people were transported across greater distances in a shorter period of time than ever before in history. Women who only five years earlier had been content to be wives and mothers, had gone to work and done jobs formerly done only by men. People who were born at the beginning of the century and who expected to grow up and die in their home communities were moved from their homes to new areas, sometimes even across the Atlantic Ocean to Europe and then return to their homes. Travel is said to change a person’s perspective, and the perspective for many Americans had changed drastically by the beginning of the 1920s.

People were moving to urban areas. There they found new technology and new opportunities. Medicine and technology were enabling the population to live longer. Children were staying in school longer because they were not needed in the workforce. Leisure time was increasing, and people were finding new ways to spend that time. Although not everyone could enjoy all of the cultural and financial opportunities, more and more people were improving their lifestyles.

The 1920s may have been “wild and crazy” for some, but many believe that the image of the flapper was typical only of a relatively small group of young people who had some money and lived in urban areas. People in rural areas tended to become more fundamental in their beliefs, possibly as a backlash of the social upheaval created during the Great War. Regardless of the point of view, the 1920s are usually seen as a time of social change for the family and the individual.

The “war to end all wars” had an impact on most individuals living in the United States. Almost everyone was involved in the war effort to some extent. Many families lost friends and relatives in the war. Some of the soldiers were affected by the mustard gas used in Europe and were unable to resume the lives they had lived before the war. Many soldiers and their wives wanted their lives to return to the way they had lived before the war, but this was almost impossible for most people.

The suffrage amendment passed in 1920, allowing women to vote. Attitudes had changed and women’s role had changed with it. Women had worked in most jobs during the war. Some men expected that women would be content to return to their roles as wives and mothers once the soldiers returned home. Although this may have happened in some situations, many women would have to remain in the workforce because their husbands, brothers, and fathers had died during the war or had become so incapacitated that they were unable to be the major financial support of the family. Other women, having tasted independence, would not return to the lives they led before the war.

The relative independence that women had experienced during the war taught them that they could manage on their own, without a man to protect or care for them. They no longer were dependent on their parents or husbands. Women started retaining control of the money they earned; they did not automatically give it to their husbands or fathers. As the roles of men and women began to change, the attitudes of marriage and family changed as well.

Compared with modern equivalents, a greater number of young couples were married during the twenties. Three of five people over the age of 15 were married, partly because of the widespread prosperity of the decade (Kyvig 2002; Modell 1989). Location also played a factor in marriage age, with rural marriages occurring at a younger age and urban marriages at a slightly older age. Generally, however, women were actually spending more time in the work world and on their own before committing to a marriage (Israel 2002). Most men, however, got married after age 21.

Increasingly, young women believed that they did not have to be married and have children by the time they were 20. Many young women



delayed marriage and child rearing until they were in their late twenties or even their thirties. Women realized that their individuality and roles did not have to depend on the occupation or wealth of their husbands.

Culturally important marriages of the time included the 1922 nuptials of Princess Mary and the Earl of Harewood, which because of technological advances became the first royal wedding to be broadcast in the United Kingdom. Consequently, “the wedding game,” in which two children dressed up and pretended to get married, became popular both in the United Kingdom and in the United States (Yapp 1998).

Americans witnessed a change in family behavior by the 1920s. In the late Victorian period, families were hierarchical, with the father as the leader. The family ideal espoused in the 1920s was the “compassionate family.” This ideal was friendly and affectionate, and it included an emphasis on nurturing children. This ideal became more attainable as the size of the American family decreased.

The writings of Freud and other psychiatrists and psychologists became popular, as did Margaret Sanger and other advocates of birth control. Sex became an acceptable topic of conversation. People would discuss the scientific reasons for other people’s behavior and support their opinions with research and academic literature. Usually, people could find something in print that would allow everyone to validate his or her own personal belief.

For a few years, the birth rate in the United States declined to such a low that the country was not reproducing itself. Women wanted to control their bodies and their pregnancies. At the beginning of the century, few people knew about, or discussed, birth control. During the 1920s, information about it was more widespread, but not all of the information was factual. Advertisers catered to the misconceptions.

Pregnant women began to have a life outside the home. Before this time, most women would be confined to the home once a pregnancy became obvious. Although ready-to wear maternity clothes had been available for about a decade, most women would not be seen in public if they were obviously pregnant.

Pregnancy was causing less fear in women. Although children were still dying of childhood diseases, the lower birth rate and increased age of the mother allowed many women to deliver a healthy child. The advances in medicine also meant that, for the first time, women could be given drugs and be allowed to “sleep through” the entire delivery process. Women no longer had to suffer the pain of childbirth. Although this might have meant that women would be more eager to have children, women began to want more control over the number of children and the

intervals between children. Women began using birth control devices in increasing numbers, although many people thought that was inappropriate. Without the fear of pregnancy, many women began to enjoy sex.

The divorce rate began to climb. Women wanted more equality in their relationships and would often leave a husband who did not, or could not, take care of a family. Premarital sex became more common and openly discussed. Many of the young men of the day, especially the more affluent or more educated men, no longer believed that it was necessary to marry a virgin. The fact that many young couples had sex before marriage had one unexpected consequence: fewer men were visiting prostitutes. This in turn helped lower the rate of sexually transmitted diseases, but few people thought that the end result was worth the fact that young people were engaging in sex outside of marriage (Elliot and Merrill 1934).

Women who did marry had lives that were similar yet different from their mothers. Women still were responsible for the maintenance of the home. Men were the breadwinners; women were responsible for the cooking and cleaning and all the chores that had been considered as “women’s work.” What now changed was that most urban women had an assistant. That assistant was called electricity.

Housework was still housework, but most families were able to buy appliances on credit. Advertisers were especially skilled at convincing the American family that they needed all sorts of labor-saving devices. When faced with the choice of going into debt to buy an electric stove or slaving over a wood stove, most women probably opted for electricity. Not only could they cook with the new-fangled electrical marvel, but they could sew, wash, and iron clothes using new electrical appliances.

These appliances might have saved, or ruined, many relationships. Instead of having to spend all her time keeping house, a woman now was able to greet her husband at the end of the day and have time to talk to him. New-fangled gadgets such as pressure cookers allowed a woman to change a menu if her husband unexpectedly brought his boss home for dinner.

After dinner, the couple might be able to have some leisure time together, attending a show or some other attraction that was available to them. Many of these attractions were child friendly and the entire family could attend.

Some men found the new, more assertive woman threatening. Many men believed that women were frail and needed a man to protect them. Some men tried to keep women home or make it illegal for them to work, but most women simply ignored these attempts to keep them at home.

In some cases, the women had to work, because there was no man available to provide a paycheck. In other cases, many women did not want to subjugate themselves to men and found ways to get around a community's attempts to keep women at home.

The stock market crash of 1929 accomplished what legislation and public opinion could not do during the previous years. More families stayed home; they simply did not have the finances to do anything else. Many families could afford relatively inexpensive records and go to a movie every week or so, but many other activities were too expensive. Electricity again helped many people pass the time.

Radio kept many people occupied, and the programs would allow everyone to gather around the radio and enjoy an evening of listening to music or other forms of entertainment. During the day, women would listen to a new kind of program called a soap opera. Sponsored by companies that made washing products, programs such as *Stella Dallas* would keep people listening to discover the new adventures of the young heroine.

### SEXUALITY AND MORALITY

The decade ushered in a major attempt by government to legislate morality. On January 16, 1920, the Volstead Act ushered in the era of American history commonly referred to as Prohibition. The act made the manufacturing and sale of alcohol illegal. Almost as soon as the ink was dry, Americans began searching for ways to evade the legislation.

The convenience of cars transformed dating for young people. They quickly discovered that the automobile allowed men and women to ignore the heavily chaperoned dates that had been the primary form of courtship before WWI. A young man could meet a young woman, they could drive off, and no other adults would be able to know where they went.

In earlier decades, women encouraged men to be as chaste outside of marriage as women, but, in the 1920s, that concept disappeared as women seemed to believe that they had the rights to be as sexually active as men. Before the war, sexual activity was rarely discussed. In the 1920s, it was a common topic of conversation. American naiveté had changed so much that the American public became aware of homosexuality, although it held stigma among most Americans.

The flapper seemed to be the center of sexual confrontation. There seems to be a variety of origins for the term flapper, but most people agree that the 1920s use of the word flapper meant a young woman who embraced the ideas of modern womanhood. She wore short skirts, bobbed their hair, ignored the "courting customs" of their ancestors, drank illegal

alcohol, dated men she hardly knew, and danced the night away in clubs, bars, and “speakeasies.” These young women enjoyed the activities and would not let the morality of their parents’ generation prevent them from having a good time. Women, for the first time on a large scale, were publicly acknowledging that they enjoyed their activities, the company of men, and the physical sensations that came with being young.

The old order was shocked and attempted to classify the flapper as less intelligent or somehow mentally disturbed. Some communities attempted to arrest young women found alone in cars with single men. Many considered the behavior of the flapper frivolous and licentious, yet young girls were literally dying to emulate the flapper style. There were stories that young girls committed suicide when their mothers would not allow them to adopt the flapper style.

The fashions of the flapper, in retrospect, seem relatively tame compared with the fashions of fifty years later. The dresses were short, but they also tended to hide the woman’s figure. The dresses were loose and had a tendency to make the women who wore them look as if they had the figures of young boys. The dresses hid the fact that women had breasts. A woman would bind her breasts if they would disturb the flat-chested look. The short length of the skirt horrified many people who found the visibility of a woman’s leg to be scandalous, but young women saw the fashions as liberating. The new styles represented a feeling that women could do what they wanted to do. They could go where they wanted when they wanted, have jobs, postpone marriage, and generally live the same kind of life that men could live. Interestingly enough, men tended to wear more clothes than women did.

This culture and attitude was partially shaped by literature and the increasing popularity of the moving pictures. Romance and love began to be seen as necessary for marriage. In the movies, couples who accepted arranged marriages tended to be unhappy and searching for love. Couples who sought love and companionship were portrayed as being happier than those who married for other reasons. Women were not only portrayed as being more independent than their mothers, they were also seen as sexual beings, not simply as mothers and wives.

Men, according to the popular media, preferred a woman who would be an equal partner in a relationship. The movies even portrayed workaholic men as being somewhat unattractive to women. The goal, according to the movies, was that a couple would be companions, sharing each other’s activities.

In the print media, the tabloids became increasingly popular. These magazines and newspapers would report on any activity that exploited

sensationalism. Other periodicals, such as Bernarr MacFadden's *Evening Graphic*, specialized in photographs of scantily clad individuals. MacFadden was a health and fitness fanatic, who found the athletic human body beautiful. In many situations, the pictures would be of MacFadden's own body, but athletic people barely clad or wearing body-hugging clothing were regularly featured. The publication encountered difficulties with a variety of obscenity laws, but it continued to depict photographs that highlighted the human form.

MacFadden also began publishing "women's magazines" that emphasized love stories. The heroines of the stories were supposed to be told by an "ordinary" American woman; however, the stories were created by writers, many of them males, on MacFadden's payroll. By the end of the 1920s, each issue of the magazines was selling at a rate of more than 2 million copies (Jones 2005).

### GROWING UP IN AMERICA

Although families were still the primary social unit, multigenerational families were becoming less frequent, but they were still common. Children, as a rule, tended to grow up in the communities in which they were born, although more and more families were moving to follow available work. Many families were headed by a woman at the beginning of the decade, primarily because of the death or disability of a husband or father during the war.

Technology and a growing middle class allowed many young people to remain in school. By the 1920s, people advocated a high school education for all Americans. Although this would not become universal for several years, the idea that youths could remain in school without entering the workforce allowed youths to remain young longer than any generation before theirs. Adolescence, a new concept, also seemed to indicate that youths would clash with the beliefs and morals of their elders.

The burgeoning group of adolescents, the young men who had returned from the war, and the young women who had supported themselves and their families during the war did not want a return to the culture in which their parents were raised. They flocked to the automobile, urban areas, and the newly developed illegal bars called speakeasies. These situations allowed women to experience a degree of sexual freedom that their ancestors never had, and they embraced that freedom with a ferocity that helped to change the American culture.

In the 1920s, for the first time in history, children could dream of becoming famous in activities that did not even exist before they were

born. Rural children could dream that they might one day live in a city. Both rural and urban children could dream that they might be movie stars, radio entertainers, or pilots. Children of the 1920s had options that their ancestors could never even imagine.

The education of children became the center of a national debate during the 1920s. John Scopes, a biology teacher in Dayton, Tennessee, dared to teach Darwin's theory of evolution in his high school classes. What originally was a local issue became front page news for most papers across the county. Although Scopes lost the trial, the case demonstrated the polarization of the country. Many educational systems noticed the controversy the trial caused and refused to purchase any text that mentioned Darwin or the theory of evolution. Textbooks would not change for another fifty years, although the controversy never diminished.

Most young people in their teen years were spending more time in school and less in the workforce. They also had more leisure time. Much of that time was spent in frivolous activities such as seeing how many people could fit into a vehicle, swallowing goldfish, dancing for hours in dance marathons, sitting on flagpoles, or standing on the wings of planes while the plane was flying. Young people would try almost anything if it was considered "new and different."

In the 1920s, many American families were able to live a lifestyle that only the wealthy could afford in the nineteenth century. Although this improvement meant that life was simpler in many ways, life also became more dangerous for children. In the nineteenth century, most parents knew that their children would be safe in their communities: everyone knew each other, and stories about children's behavior, good or bad, would ultimately be told to the parents. In the 1920s, parents were no longer sure what experiences their children would have.

Urban life, although it brought improved technology and a major lifestyle change, also meant that one's neighbors might not be the same from one year to the next. Parents who wanted to raise their children to practice "old-fashioned values" could not know whether the children's teachers or classmates or even the children down the street might practice some new and "horrible" custom, such as wearing makeup. With the rampant production of illegal alcohol, the crimes, and relatively flagrant sexual activity of the flapper and her beaux, parents were fearful of the activities that they could not control.

There were some new activities for children and young people. Comic books became common during the decade. Superman became a hero for many boys, although many parents did not like the idea that Lois Lane was an independent woman. Young people had other, real, everyday heroes,

such as Charles Lindbergh, Jack Dempsey, and George Herman “Babe” Ruth, who were idolized for their individual skills and accomplishments.

## THE 1930s

### MARRIAGE AND FAMILY

During the Great Depression, marriages were often postponed to save money by those with limited resources and, in some instances, rushed by those with greater financial capabilities. For those with little means, parents and families occasionally offered a “parental subsidy to solidify the marriage contract” (Modell 1989). This could include the option of living with in-laws, parents, siblings, or friends to save on expenses. Some favored a longer engagement to ensure a real commitment and a good match.

Since the 1920s, activists had been advocating that couples should have thorough medical exams before marriage. They hoped that this would ensure that a new husband or wife did not learn about their loved one’s fatal disease on their honeymoon. In 1938, New York passed a law that required a medical exam and blood test before a couple could marry, and other states soon followed suit. Once married, couples generally stayed that way for both emotional and financial stability. Generally, divorce was too expensive for couples to consider. Gift registries were also established for the first time in department stores after a 1935 marketing campaign by Lenox China (Whitaker 2006).

The most famous wedding of the era was nearly royal. The marriage of the Duke of Windsor and Wallis Simpson, an American divorcee, made headlines when Windsor chose to abdicate the English throne to marry Simpson in 1937.

The Depression had a dramatic effect on the makeup of households. When Americans saw their savings evaporate, they often moved in with extended family members. This was especially true of young married couples and elderly parents. Single people in their teens and twenties often lived with their parents to save money. Sometimes families would send their children to live with family members in the country. It was not uncommon for one parent to abandon the family when they faced the prospect of poverty.

Many families had to sell the furniture and luxuries as they moved from place to place looking for work. Sometimes families would be forced

to live in housing that was substandard by any measure. Many families together would create small communities of nothing but old boxes or old crates or train cars. Plumbing and electricity were almost nonexistent, and women would have to cook much the same way that their grandmothers did, on open fires.

For the first time in this century, men found their gender role changing. With the scarcity of jobs, they frequently had time on their hands. Their wives often picked up extra jobs such as doing laundry or serving as maids. This disrupted men's status as the breadwinner of the family, which angered most men. This role reversal was not welcomed by men or women. They usually tried to maintain a patriarchal household regardless of the economic struggles they experienced.

### SEXUALITY AND MORALITY

The crash of 1929 and the Depression that followed seemed to dampen the sexual attitudes of the country. Many people were either looking for work or working long hours to maintain a living wage. Many people could not afford the more "frivolous" activities that they had enjoyed during the 1920s. The economic depression also helped fuel a mental depression in men.

The austerity brought on by economics kept many people close to home. Activities that remained popular were the movies and music. For a relatively small price, people could attend a weekend matinee and forget their daily lives for an hour or two. The actors in the films were attractive, and most of the movies were lavish, costume scenes, adventures, or fantasies.

In the 1920s, movies pushed the boundaries of what many Americans considered decent. In response, the United States Motion Picture Production Code, also known as the Hayes Code, was passed in 1930. When the code began to be enforced in 1934, it prohibited content that would lower the standards of the audience that watched it. It kept filmmakers from showing nudity, ridiculing religion, discussing sexual perversion and venereal diseases, and showing explicit representations of methods of crime, such as safecracking. The code even discouraged "scenes of passion" that were not essential to the plot.

Although premarital sex was frowned on, young couples still engaged in it. From 1930 to 1934, one in every six first-time births was conceived before marriage among 15- to 29-year-olds (Bachu 1998). Young people were having sex and solving out-of-wedlock pregnancy by getting married.



## GROWING UP IN AMERICA

At the beginning of the 1930s, a man's life expectancy was 58.1 years and a woman's was 61.6. By the end of the decade, a man could expect to live to be 60.8 years old, and a woman's life expectancy jumped to 68.2 years (U.S. Census Bureau 2002). The rapid extension of the lifespan was only one small indicator that life in the United States had changed greatly. Medical advances meant that children were more likely to live through child birth and infancy.

Although the times were hard, people had the simpler life that many of them had desired during the madcap twenties. Life had its good points and bad: young people did not spend so much time in bars or clubs, yet some children could not go to school because there was not enough money to pay the teachers. Many girls and young women returned to the pursuits of their mothers, which were tending to the household, children, and family. Most young people did not have the opportunity, or the money, to "fritter away the night" at a nightclub.

Children had unprecedented access to their grandparents and older siblings. In previous decades, these relations would live in other residences, whereas they moved in with their extended families during the Depression. Many children had more adult oversight than ever.

During the Depression, most urban kids attended school. It was difficult enough for adults to find jobs, so children worked much less during this period than in previous eras. Children filled their free time with radio adventures, such as *Little Orphan Annie*, and comic books. Many popular classic toys were launched during the 1930s, including Scrabble, Sorry, Monopoly, and the Viewmaster Viewer.

## THE 1940s

### MARRIAGE AND FAMILY

Keeping up morale for the men and women in service as well as those on the home front was everyone's job throughout much of the 1940s. Men went to war, women went to work, and children were just as eager to do their patriotic duty in collecting recyclables and earning money. Daily life during the war years centered on the war and surviving it. A book entitled *So Your Husband's Gone to War* provided practical advice in 1942 for how to write a letter, how often to write, and the vital role that mail played in building and sustaining morale. Many young women would write to every

young man they knew out of patriotic duty to keep up the spirits of those fighting for the country. Servicemen enjoyed receiving letters and took time to write back sanitized versions of battlefield experiences.

During the Great Depression of the 1930s, many couples delayed marriage and families because saving and frugality were a way of life. WWII motivated people in different ways. Some believed the war was the answer to a new economy, and marriage gave both men and women something to hang on to as a promise of better things to come as the men left for the battlefield. Some, afraid they would not return from the war, wanted to enjoy marriage even if briefly before they left. Needless to say, the marriage rate increased dramatically as a result of the United States entering WWII. Naturally, a baby boom followed.

During the 1940s, the baby boom started as returning G.I.s started families. Families in all socioeconomic and racial groups contributed to the boom. Child-rearing methods of the past regarded properly disciplined children as "seen and not heard." Doctor Benjamin Spock changed the way parents raised their children in 1946 with his book *The Common Sense Book of Baby and Child Care*. Spock identified children as individuals who should be treated with natural affection. This was a revolutionary concept in child rearing, and his books became indispensable to parents throughout the remainder of the forties and fifties. Parents, who as children felt deprived, vowed they would give their own children everything they did not have as children. Some believe that the flower children of the sixties are the result of an undisciplined child-rearing approach advocated by Spock.

### SEXUALITY AND MORALITY

Little girls were restricted in their activities as to what was proper for little girls in this still conservative society. Young ladies were taught when to speak and what was appropriate conversation. Although dating was an approved social activity, it was usually in groups or double dates. In public, any visible sign of affection between a man and woman was avoided. Both clothing and activity were conservative so as not to draw attention to one's sexuality. Girls and women wore dresses because showing the shape of the entire leg was considered vulgar. On the farm, however, girls did wear baggy slacks.

WWII changed the role of women in the family. During the war, nearly every family had a man in uniform, and women were taking on the responsibilities traditionally held by men. Severe labor shortages on both the farm and in factories could only be alleviated by employing women.

Women were proud to do their part to support the war effort and were encouraged to join the workforce by Rosie the Riveter posters. Traditional barriers clearly defining men's work and women's work and the conventions of dressing up quickly broke down. Trousers required for work in the factories became acceptable to wear outside of the factory, because there simply was not enough available fabric for an extensive wardrobe.

Women in the workforce did create issues for the men who were managers and the older men who were not serving in the military. Although most factory clothing was not flattering, management wanted to be sure it stayed that way so as not to distract the men. Slacks and jumpsuits were practical for factory work, but they could not reveal a woman's form. Work had to be done and women should not tempt men with provocative clothing.

The Vought-Skilorsky Aircraft Corporation sent fifty-three women home on moral grounds that the sweaters the women wore were too sexy. When the union pointed out that sweaters had been approved for office workers, the company then cited safety reasons. The National Safety Council confirmed that sweaters could attract static electricity and start fires. The dichotomy persisted of good girls not dressing in a provocative manner, but it was all right for performers who were doing their patriotic duty. In fact, when zippers were reintroduced with stretch pants after the war, they were located on the side because a front zipper was considered too provocative.

Men found female motivation from women who were very different from Rosie the Riveter in her jeans, rolled-up sleeves, and bandana. Pinup posters of Betty Grable and other starlets adorned the walls, tents, and lockers of young men around the world. Hollywood assisted the government in boosting the morale of the men and boys at the front by sending USO tours with lots of pretty girls. As a partner in the war effort, Hollywood design had to pass a censorship board to guard against provocative costumes. It was not considered to be in the best interest of the country for men at home to be distracted or tempted by women.

Along with boosting morale by sending showgirls around the world, the government also provided news reels and information warning soldiers about the dangers of sexually transmitted diseases. The idea was to help the men remember their wives and girlfriends at home to motivate them to fight for freedom.

### GROWING UP IN AMERICA

Young people in America spent much of the early 1940s contributing to the war effort. Victory gardening and recycling became a patriotic way of

life. One way the youths could participate was to tend the gardens and collect paper and tin cans for the war effort. In many ways, the war kept children from having a childhood. Instead, they were expected to fulfill the responsibilities of the war effort. School enrollment went down as teenagers enlisted and took jobs to help out. Boys and girls were taught to respect adults and authority.

Families went back to their frugal ways of the Depression years as they dealt with rationing of basic goods. Hand-me-down and homemade clothing was typical. Clothing was often handed down from one sibling to another and was modified from boy's to girl's when necessary. It was a milestone for young boys to wear long pants, and some of them had to wear the knickers that had been fashionable in the 1930s because it was all the family had.

Growing up during the war often meant living with extended families and sharing whatever was available. Families generally stayed in the same towns and even the same neighborhoods. It was quite common for cousins to grow up together and for family activities to include aunts, uncles, and cousins each weekend.

While adults scrimped and saved to get by, children learned not to be wasteful and not to ask for treats or special items. Children were sometimes able to get odd jobs such as clearing lots and picking vegetables because all able-bodied men were at war. This type of work did not pay much, but it allowed children to help make ends meet during a time of rationing and low wages. Boys looked forward to the opportunity to serve their country by enlisting as soon as they came of age, whereas girls flocked to see Humphrey Bogart at the movies and spent their weekends at the USO dancing with soldiers on leave to the music of Frank Sinatra and other numbers from the Hit Parade. Many boys lied about their age to enlist early. Some did this out of patriotism, some for escape, some for want of adventure, and some to choose a branch of service before the government chose one for them. High school graduation classes were disproportionately made up of girls, because the boys were drafted or enlisted.

Emphasis now was not only providing for the family but volunteering for efforts to support soldiers and sailors overseas. Young women went to work outside of the home, some as young as 15 years of age. This provided not only income but exposure to life "off of the farm."

As young couples delayed marriage and starting families during the Depression, the war changed that trend and attitudes. Marriages right after high school were common as young men rushed off to war with the anticipation that life would be better after the war was over. With the continued need for factory workers in defense plants, single women were

soon joined in the workforce by married women who were soon allowed to work.

## REFERENCES

- Abbott, B. 1973. *Changing New York: New York in the Thirties*. New York: Dover.
- Andrist, R. K., ed. 1970. *The American Heritage History of the 20s & 30s*. New York: American Heritage Publishing Co., Inc.
- Bachu, A. May 1998. *Timing of First Births: 1930–34 to 1990–94*. U.S. Census Bureau: <http://www.census.gov/population/www/documentation/twps0025/twps0025.html>.
- Baker, P. 1992. *Fashions of a Decade: The 1940s*. New York: Facts on File.
- Berkin, C., Miller, C. L., Cherny, R. W., and Gormly, J. L. 1995. *Making America: A History of the United States*. Boston: Houghton Mifflin.
- Best, G. D. 1993. *The Nickel and Dime Decade: American Popular Culture During the 1930s*. Westport, CT: Praeger.
- Bevans, G. H. 1930. "Assembling the Layette." *Chicago Daily Tribune*, July 6, D4.
- Bordwell, D., and Thompson, K. 2002. *Film History: An Introduction*, 2nd revised ed. New York: McGraw Hill.
- Cole, B., and Gealt, A. 1989. *Art of The Western World*. New York: Summit Books.
- Dolfman, M. L., and McSweeney, D. M. 2006. *100 Years of U.S. Consumer Spending: Data for the Nation, New York City, and Boston*. BLS Report 991, May. Bureau of Labor Statistics.
- Eyles, A. 1987. *That Was Hollywood: The 1930s*. London: Batsford.
- Flappers: The Birth of the 20th Century Woman*, Motion picture. Produced by K. Botting, 2001; Princeton, NJ: Films for the Humanities and Sciences.
- Gordon, L., and Gordon, A. 1987. *American Chronicle*. Kingsport, TN: Kingsport Press, Inc.
- Hobbs, F., and Stoops, N. November 2002. *Demographic Trends in the 20th Century*. U.S. Department of Commerce.
- Israel, B. 2002. *Bachelor Girl: The Secret History of Single Women in the Twentieth Century*. New York: William Morrow.
- Kaledin, E. 2000. *Daily Life in the United States, 1940–1959: Shifting Worlds*. Westport, CT: Greenwood Press.
- Keenan, B. 1978. *The Women We Wanted to Look Like*. London: Macmillan London Limited.
- Kyvig, D. E. 2002. *Daily Life in the United States, 1920–1940*. Chicago: Ivan R. Dee Publisher.
- Modell, J. 1989. *Into One's Own: From Youth to Adulthood in the United States, 1920–1975*. Berkeley, CA: University of California Press.
- New York Times*. 1910. "Marriage of Minors Legal Till Annulled," March 13.
- New York Times*. 1913. "Concealed Marriages of Women Teachers," March 23.

- New York Times*. 1914. "Lauds Sex Lessons in Public Schools," June 16.
- New York Times*. 1915. "Eugenic Marriages Urged For Jersey," November 20.
- New York Times*. 1917. "Denounce Slackers in Marriage Rush," April 11.
- New York Times*. 1918. "Slacker Marriage Not a Draft Excuse," January 27.
- Perrett, G. 1982. *America in the Twenties, A History*. New York: Simon and Schuster.
- Reeves, T. C. 2000. *Twentieth Century America: A Brief History*. Oxford: Oxford University Press.
- Richardson, D. E., ed. 1982. *Vanity Fair: Photographs of an Age, 1914–1936*. New York: Clarkson N. Potter.
- Rowbotham, S. 1997. *A Century of Women*. New York: Penguin Books.
- Schrum, K. 2004. *Some Wore Bobby Sox: The Emergence of Teenage Girls' Culture 1920–1945*. New York: Palgrave Macmillan.
- U.S. Census Bureau. No. HS-16. *Expectation of Life at Birth by Race and Sex: 1900 to 2001*.
- U.S. Census Bureau. 2001. No. HS-20. *Education Summary—Enrollment, 1900 to 2000, and Projections*.
- U.S. Census Bureau. 2002. No. HS-30 *Marital Status of Women in the Civilian Labor Force: 1900 to 2002*.
- Yapp, Nicholas. 1998. "The Hulton Getty Picture Collection: The Thirties." *Decades of the 20th Century*. Cologne: Konemann.
- Ware, S. 1982. *Holding Their Own: American Women in the 1930s*. Boston: G. K. Hall.



PART II



Fashion and the Fashion  
Industry, 1900–1949







# 6

---

## The Business of Fashion

The business of fashion experienced innovations and changes to its character during the period from 1900 to 1949. Haute couture, the French high-end fashion business, was at its height for most of the period. American designers copied French fashions line-by-line, and French designers competed against each other to produce the original styles that shaped trends.

Haute couturiers extended their reach into American markets with inventive marketing techniques and licensing opportunities. They distributed booklets of their designs and held fashion shows. They created perfumes and name-brand accessories such as gloves and stockings to entrench their names in Americans' minds. Although the two world wars and the Great Depression cut off the influence of haute couturiers from Americans, they resumed their dominance after each event.

At the beginning of the century, ready-to-wear clothing was worn primarily by the working class. Readymade clothing helped immigrants quickly adopt an American look. By the 1920s, the popularity of ready-to-wear clothing had increased. Most sportswear was readymade, and the growing numbers of working women adopted prêt-à-porter clothing. The simplified silhouettes of the 1920s and 1930s meant that ready-to-wear garments fit better and were easier to make than they had been in the past. Efficient wartime production during WWII led to more efficient

garment production after the war, and ready-to-wear clothing became less expensive and easier to make.

Clothing retailers at the beginning of the century included tailors, seamstresses, department stores, and mail-order companies. After WWI, American consumerism flourished, and department stores marketed Parisian imports and installed make-up counters. Chain stores and discount stores emerged and proliferated with the greater number of cost-conscious consumers during the Great Depression. After WWII, department stores moved out to the suburbs to follow the wave of consumers.

New fashion communication vehicles emerged during the first half of the century. In the early decades of the century, Americans primarily relied on ladies magazines and mail-order catalogs for up-to-date fashion information. Fashion shows, a new type of marketing, were held and soon became a critical form of fashion dissemination. By the 1920s, the increased use of photos in magazines, catalogs, and newspapers helped proliferate fashion trends. In the 1930s, Hollywood and Miss America Pageants defined new fashions and communicated them to Americans. The influence of Hollywood heightened in the 1940s as stars and Hollywood designers gained mainstream prominence.

Technological innovations shaped the business of fashion during the first half of the twentieth century. Clothing manufacturers relied on sewing and cutting machines to speed their processes in the 1900s, and, for the first time, they used electricity to power these machines. In the 1920s, several new artificial fibers were developed. Rayon, acetate, nylon, and polyester were invented and woven into a variety of garments. Some of these fabrics did not see wide use until WWII when the shortage of natural fibers such as wool, cotton, linen, and silk necessitated the use of artificial ones. Zippers became a widely used fastener in the 1930s, supplanting the buttons used for many closures.

## HAUTE COUTURE

### 1900s AND 1910s

During the first decades of the twentieth century, the French dominated haute couture. Houses such as Worth and Callot Souers were the driving forces behind many of the popular styles. The century launched with the L'Esposition Universalle in Paris in 1900. Because French houses such as Worth and Callot Souers, but also Drecoll and Paquin, participated in L'Esposition, the modern concept of haute couture gained a worldwide audience.

Charles Frederick Worth, who founded the House of Worth in the 1860s, is seen as the “father of haute couture.” By the turn of the century, his sons had taken over the business and hired Paul Poiret as a designer. Poiret did not last long working for the Worths, and he opened his own house in 1903. Poiret rebelled against the “S-curve” silhouette that reigned during the first decade of the 1900s. By 1906, he introduced the empire silhouette, with a slim skirt, a style that was inspired by classical Greek dress.

Poiret was aggressive in his promotion of the designs, and they quickly caught on. He also created *Rosine*, the first perfume by a couturier. He coordinated the packaging, fragrance, and marketing campaign for it. Poiret was not the only popular designer who was inspired by classic Greek costume.

Mariano Fortuny made his name as a designer by introducing the “Delphos gown” in 1907. This slim-silhouetted, richly dyed gown was made of finely pleated silk. The edges were trimmed with small glass beads to weigh down the silk. It varied dramatically from the popular silhouette of the day, because it was uncorseted and flowing. The style highlighted the natural female form.

Callot Souers’ designs were ultra-feminine and were usually covered in lace. This is no surprise because Madame Gerber, the oldest of the three founding sisters, had owned a lace shop, and their mother was a lace maker. Although they opened the house in 1895, they emerged as popular designers in the 1910s. Day clothes trimmed in lace and ribbon and lingerie were their staple, but they also created a following for their period gowns, which were contemporary versions of eighteenth-century dresses complete with tightly corseted waistlines, hoop skirts, and pastel tulle.

During WWI, many of the couture houses shut down, at least temporarily. Even Paul Poiret shifted toward the war effort by enlisting in the French infantry as a tailor. The couturiers who continued to design during



Mrs. Condé Nast in a Fortuny pleated tea gown, c. 1910.  
[Library of Congress]

the war adopted the wartime silhouette, which consisted of wide, barrel-shaped skirts supported by petticoats with loose bodices. The hips were often further accented with a peplum.

As the world emerged from the war in 1918, haute couture designers found themselves in a more modern world. Those who adapted and created more liberated designs found success in the 1920s and beyond, but many couturiers found themselves out of step with the times and permanently closed their houses not long after the war.

### 1920S AND 1930S

By the 1920s the role of the couturier as fashion dictator and trendsetter was firmly established. Haute couture houses through Paris began vying for the honor of originating new fashion trends through the production of two collections per year. In keeping with the changing role of women in the 1920s, an increasing number of haute couture houses were established by couturieres (female couturiers), including Callot Souers, Vionnet, Madame Gres, Schiaparelli, and, of course, Gabrielle “Coco” Chanel.

Chanel infused her personal style into her designs, favoring simple wool jersey dresses, skirts, and sweaters rather than elaborate day dresses. Her creations broke with tradition and gave women an alternative to “fussy” fashions that required extensive fittings and assistance when dressing. The simplistic styles she promoted were perfectly suited to the new, active woman. Many couturiers attempted to return fashion to its previous complex and elaborate state, but American women refused to participate in these trends. So Paris, the dictator of fashion, in turn was dictated to by American women who had the means more than their European counterparts to purchase one-of-a-kind custom-made clothing.

The increased prosperity in America and abroad in the 1920s meant that more women could afford couture garments, and Parisian fashions became the ultimate status symbol. Once the domain of “old money,” couture became a means for movie actresses and the wives and daughters of the new industrial tycoons to display their new-found affluence. Royalty and the social elite attended couture shows and fittings with the nouveaux riches, blurring the lines between past class distinctions.

The Great Depression of the 1930s devastated the haute couture establishment in Paris. Haute couture, once the second-largest export from Paris, dropped to twenty-seventh place by 1933 (Ewing 2001, 105). American department stores cancelled orders. Both American and European clientele no longer had the funds to travel abroad to indulge in expensive, one-of-a-kind, custom-fit garments. In response, fashions

continued to simplify, removing elaborate and expensive trims, offering up simple silk dresses to those that still had the means to afford formal dresses.

Challenging Paris' role as fashion dictator in the 1920s and 1930s, a new class of trendsetters arose: Hollywood stylists. Travis Banton, Edith Head, and Adrian were three of the individuals responsible for launching worldwide fashion trends through their wardrobe selections and original designs for actresses Lillian Gish, Clara Bow, Marlene Dietrich, Tallulah Bankhead, Joan Crawford, and Carole Lombard. Their designs were featured on the big screen as well as in fashion magazines such as *Vogue* and *Harper's Bazaar* and were adopted by women around the world. Paris had no choice but to take heed of the garments on the "big screen" and incorporate the design elements into the couture collections.

### 1940s

Paris, the center of haute couture since Louis XIV established it as the epicenter of fashion in the late seventeenth century, fell to Germany in 1940. When Hitler took Paris, many top designers retired, went into exile, or fled the country rather than design for the Nazis. This, in addition to the mass exodus of the Jewish fashion workforce, led to the temporary collapse of the French fashion industry center. The German occupation now controlled haute couture. Nazism demanded ultra-nationalism and absolute conformity, including conformity in clothing.

The few fashion houses that remained worked mainly in collaboration with the Germans. Because the United States and Great Britain stationed battleships blockading the French coast, New York designers were cut off from the annual fashion shows of opulent French haute couture. Americans and Brits could no longer receive inspiration from Paris because no news was coming from occupied Europe. Social trends dictate fashion, and the entire civilized world was engaged in the war effort.

Before WWII, thousands of people worked for the couture industry, with each worker specializing in one area such as seamstress, pattern drafter, or trimmer (De Marly, 1980). Because the war devastated the moneyed class and scattered the seamstress talent across Europe and the United States, American designers now had the freedom to develop new styles without the influence of Paris. Because supplies were short and most materials were rationed, an opportunity emerged for creative design along with the use of unique materials.

Hats became the item to dress up an otherwise politically correct design. The adornment of feathers, raffia, and other leftover items not

rationed provided a creative outlet. American designers were doing more than creating design for a small elite population. They were responsible for generating a positive response to the strict clothing regulations and building morale on the home front.

When Paris was liberated from the German occupation, French designers who had cooperated with the Nazis were perceived unfavorably. Although Coco Chanel closed her Paris fashion a year before the war, her love affair with a high Nazi official made it difficult to open her salon for many years after the war. Furthermore, many French designers had proceeded with free use of material despite the frugality that non-French designers had adopted during the war to comply with rationing. These two attitudes, combined with the emerging popularity of American designers, initiated a shift away from Paris as the arbiter of all fashion.

In an effort to reestablish Paris as the fashion center of the world, fifty-three French couturiers banded together in 1945 to create a traveling exhibition, known as Théâtre de la Mode. This group included Cristóbal Balenciaga, Jacques Fath, Jean Patou, Elsa Schiaparelli, and Robert Ricci. They revived an age-old method of displaying new designs by dressing 200 dolls that were complete with lingerie, hats, shoes, gloves, belts, umbrellas, jewelry, and handbags.

In spring of 1947, when Christian Dior launched his “Corolle” collection, he brought a new vibrancy to French haute couture. The silhouette of this collection was a stark contrast to wartime fashions. Whereas wartime fashions had broad, padded shoulders, Dior’s collection featured slender, feminine shoulders. Dior replaced the natural waist and bust of the war with a corseted, nipped waist and uplifted breasts. In further contrast to wartime fashions, he replaced the modest, somewhat narrow skirts with wide, crinoline-stuffed skirts. Initially, the collection sparked criticism because it was dramatically different from the fashions that had been popular at the time.

Carmel Snow, the editor at *Harper’s Bazaar*, called Dior’s collection the “New Look,” and it received praise as well as criticism. Many women were enthusiastic about the feminine look specifically because it was a stark contrast to the rationing and masculine silhouette that had dominated their clothing during the early and mid-1940s. Although Dior is credited with originating this look, other designers had tried to introduce similar looks at the same time. Charles James, Jacques Fath, and Cristóbal Balenciaga introduced the silhouette in evening wear, although Dior was the first to introduce it in daywear.

The New Look became so popular that it solidified Dior as a preeminent style dictator for the next ten years. He passionately took on the role

and launched a new silhouette twice a year, so to remain fashionable women had to regularly purchase new wardrobes. In essence, Dior sped up fashion changes to a modern pace.

## READY-TO-WEAR

### 1900s AND 1910s

In the early years of the century, most American designers worked for ready-to-wear manufacturers. They prepared designs for the spring, fall, summer, and holiday seasons, and, in some cases, they produced a resort line (Tortora and Eubank 2005, 382). The American designers' relationship with ready-to-wear manufacturers remained essentially unchanged until WWII.

Ready-to-wear garments were especially important to the working class. Both men and women were attracted by ready-to-wear garments because they were relatively inexpensive and did not require the time commitment of sewing the garment oneself or visiting a tailor or seamstress. For recently arrived immigrants who brought clothing from their home countries, ready-to-wear garments allowed them to quickly adopt a more "American" look. Although it allowed them to blend into their new home, the new look also kept them from looking like a "greenhorn" (newly arrived immigrant), which helped protect them from being targets of con men and scams.

Customers of the ready-to-wear market also included sports enthusiasts and the military. Hunters, fishermen, and hikers often chose ready-to-wear garments like the ones produced by Burberry's. During WWI, the U.S. government needed tens of thousands of uniforms quickly, and they turned to ready-to-wear manufacturers to fill the orders.

Shoes and accessories were commonly created by ready-to-wear manufacturers. Gloves, undergarments, and coats were often readymade.

Knockoffs of French designer fashions were common in America at the beginning of the century. When Paul Poiret came to the United States in 1913 to market his lines, he left in anger over the number of Americans wearing copies of his designs. In France, he began to lobby for legislation to outlaw the copying of designs, but that would not occur until the 1950s.

### 1920s AND 1930s

Although Paris remained the arbiter of style for women's fashions, the increased informality in society created a new wardrobe demand: sportswear.



The popularity of attending and playing sports in the 1920s and 1930s created a demand for functional, comfortable, and yet stylish clothing for both men and women. Sportswear, so dubbed because it was clothing worn by spectators at sporting events, became a new classification of apparel in the 1920s. Although the ready-to-wear industry had been established for decades, the demand for sportswear provided the impetus for the growth of the ready-to-wear industry. Low-cost, stylish wardrobes were needed by both men and women to attend horse races, football games, and other outdoor sporting events.

Another major contributing factor to the growth of the ready-to-wear industry in the 1920s was the working woman. Women were now entering the workforce in increasing numbers and needed an affordable wardrobe. Working women did not have time for home sewing or to visit a seamstress for fittings, thus ready-to-wear apparel was the ideal choice for the “working girl.” Dresses, skirts, jackets, and tops could all be purchased as separates or coordinates, allowing working women to create a “mix-and-match” versatile wardrobe for work and play.

Perhaps the single most important factor that impacted the growth of the ready-to-wear market was the change in silhouette and undergarments that occurred in the 1920s. Whereby the fashionable silhouette in previous decades required elaborate support structures to create bustles and monobosoms, the tubular silhouette of the 1920s required only a simple slip, brassiere, and drawers. The silhouette and fit were simple and required minimal engineering of pattern pieces to create high-quality, attractive, well-fitting garments. The simple designs were well suited to mass manufacturing on the new cutting, pressing, buttonhole, and hemming machines, eliminating the need for hand sewing and treadle machines. Productivity was increased, although overall costs were decreased using assembly line techniques, allowing fashionable clothing to be produced at price points that could be afforded by all socioeconomic classes of society.

America led the charge in manufacturing and developed a new type of couturier, the fashion designer. These designers were employed by either department stores or manufacturers to develop apparel lines targeting the new middle class who demanded comfortable, affordable, high-quality ready-to-wear clothing. American designers began as “knockoff artists,” making line-for-line copies of Paris originals. Retailers and manufacturers would employ artists and designers to attend the Paris fashion shows, who, in turn, were charged with memorizing every detail of a single dress. After the show, the artist or designer would sketch all the details, and the sketch would be translated to a garment, sold as a “French import” in retail establishments. By the 1930s, the change in the economic climate of

America meant that American designers no longer had the funds to visit Paris for shows and began to rely less and less on Paris for fashion influence. American designers began creating their own designs rather than knocking off Paris trends. American designers, such as Adrian, Claire McCardell, Norman Norell, Valentina, and Adele Simpson, were among the new class of designers who established the American fashion industry in New York City in the 1920s and 1930s. Although American designers may have looked to Paris for overall silhouette and trend, their interpretations were uniquely American: casual, simple, and comfortable.

### 1940s

Better methods of large-scale production resulted from experience gained during the war, when rapid mass production of uniforms was necessary. The clothing industry was changed forever by innovations such as economical cutting, using materials in different ways, better mechanized methods of large-scale production, and the scientific discoveries of new manmade materials.

Garment production for soldiers during the war resulted in increased efficiency, lower cost, and standardization in quality and sizes. Mass production of clothing became the way of the market after the war. Once rations were lifted, the nation that saved together was ready to spend on items for which they had done without for so long. Ready-to-wear clothing was no longer considered a second-class choice but a necessity to be fashionable. It was often referred to by the French term *prêt-à-porter*.

Rationing along with strict wartime regulations ensured that manufacturers would create garments in a quick, efficient, and economic manner that achieved a standard of quality control at the same time. Mass-produced garments offered through mail-order companies such as Sears, Spiegel, and Montgomery Ward became popular, because very few people were able to pay the high prices for high fashion during the war and reconstruction.

Designers such as Claire McCardell began producing ready-made daywear and sportswear for the common American woman believing in freedom, democracy, and casualness. Although her designs with their simplicity and modern lines seemed radical at first, women liked the fit and comfort of her garments. American designers, such as McCardell and Norman Norell, led the way in work and leisure wear, combining stylishness and practicality.

Perhaps inspired by the government's mandate to ration fabric, American designers introduced the concept of separates. By coordinating skirts,

slacks, sweaters, and jackets, it gave the illusion of more outfits and a larger wardrobe. Classic sportswear styles became popular on college campuses and soon were adopted by society at large.

## RETAIL OPERATIONS

### 1900s AND 1910s

Early in the twentieth century, tailor shops and seamstresses proliferated in most urban areas and provided custom-made clothing and alterations of store-purchased garments. Both large and small urban areas had a variety of small, boutique clothing shops. Many of them were family owned. Some offered only men's wear, only women's wear, or only children's wear, whereas others catered to entire families. There were many specialty shops for accessories such as jewelry or footwear. Some shops specialized in used clothing, whereas others specialized in imported clothing.

Department stores owners built magnificent, multistory stores with ornate décor. These elaborate stores were often described as shopping "palaces" and became destinations for family outings. Department stores were located in the heart of urban shopping areas and gathered together all of a family's shopping needs under one roof. As the department stores became more popular, they created multiple branch stores. For example, J.C. Penney had thirty-six Golden Rule Stores by 1913. The stores' name was later changed to J.C. Penney's.

Although department stores had long offered installment plans for big-ticket items, they began offering credit plans for smaller purchases such as clothes. They often advertised credit plans for clothing, especially winter clothing. It was a necessity when the weather turned cold, but many times people had not saved up to purchase new coats, sweaters, and warmer clothes.

People who lived outside of cities purchased their clothing at local dry goods stores or through mail-order catalogs. Sears Roebuck and Montgomery Ward's businesses were built on mail orders well before they established physical stores.

### 1920s AND 1930s

The economic boom that swept America after WWI created a high demand for consumer goods such as automobiles, radios, home appliances, and telephones, not to mention fashionable apparel, especially for working women. By 1920, nearly 9 million women were working in the United

States (Tortora and Eubank 2005, 355), and they demanded professional attire for work, dresses for evening, and sportswear for weekend outings.

Department stores provided all the latest New York and Paris fashions for women with the disposable income to acquire fashionable dress. Upscale department stores in major urban centers, such as Marshall Field's, Macy's, Henri Bendel, Bonwit Teller, and Nordstrom, also employed in-house designers for private-label goods as well as purchased Paris models (or samples) for reproduction. Parisian goods, whether a dress or stockings, were the ultimate status symbol for the upper and middle classes, and a retailer only had to advertising carrying the "latest Paris imports" to produce a crowded store. In addition to ready-to-wear clothing departments, the best stores also featured custom-made and import departments for women's fashions. Some stores added *caché* to their import departments by dubbing them with French names, such as Saks' Salon Moderne or Wanamaker's Coin de Paris (Milbank 1996, pp. 96-97).

Once taboo, cosmetics counters also sprang up in department stores because makeup was no longer just for actresses and women of ill repute, featuring cosmetics by Max Factor and nail polish by Revlon (Charles Revson). Not only was makeup sold in department stores, but a new type of retail business quickly grew in the 1920s and 1930s: the beauty salon. The new short hairstyles and penchant for makeup and nail polish translated into big business for beauty salons. These salons provided haircuts, marcel or permanent waves, manicures, facials, and cosmetic lessons for women.

The concept of chain stores brought well-known retail names into regional and national prominence as major retailers expanded beyond their urban downtown locations. Discount stores, such as Woolworth's, provided an outlet for fashionable dress and cosmetics in smaller towns and rural areas and to lower socioeconomic groups in urban centers. Woolworth's



An example of the marcel wave, still popular in 1934. [Library of Congress]

and “five & dime” stores proved to be vital resources for fashionable dress to large segments of the U.S. population throughout the Great Depression.

Even during the Great Depression, the American population was becoming increasingly mobile, with continued access to and improvements in the automobile. The automobile allowed rural families, whose only avenue for acquiring fashionable goods had been mail-order catalogs, to “drive to town” and shop for the latest fashions. In response, the mail-order giant Sears, Roebuck and Company opened their first store in their Chicago-based mail-order facility in 1925. Sears, a trusted name in rural areas, was so successful with the first store that seven additional stores were opened by the end of the year, a fact that inspired Sears’ catalog competitor Montgomery Ward to do the same. In a time of economic depression, while many businesses were closing, by 1933, Sears, Roebuck and Company operated 400 stores, with store sales exceeding catalog sales. Mail order, although still a major segment of the retail industry, had diminished in importance as individuals now had the means, thanks to the automobile, to view and try on fashions first hand.

### 1940s

Major department stores continued to be popular with consumers. They were a fixture in American popular culture. Even the 1947 movie *Miracle on 34th Street* features the Gimbels department store in New York.

After the war, department stores began a shift in location. They had traditionally been located in the center of city shopping districts. As Americans moved out to the suburbs after the war, the department stores followed their customers. They began building stores in suburban shopping malls, a trend that continued for the remainder of the century.

They carried designer fashions at affordable prices with some custom tailoring. Line-for-line copies of designer garments were available in many department stores. They were attractive because women could rarely afford the originals, which were extremely expensive as a result of import duties during the war.

Most department stores offered store credit cards to consumers. This was not a new practice but, in the 1940s, credit card sales began to exceed the other popular form of credit: installment plans. Credit cards made it easier for customers to purchase the latest fashions, because they did not need to save up to afford the latest trend.

Larger stores began to use market research to improve sales in their stores. They learned through personal contacts what teenage girls wanted. Special shops and departments were set up within department stores, and

market research was conducted by hosting panels and discussion groups. Buyers for major stores began relying on teen magazines and Hollywood. After the war, women became the main purchasers of the family's clothing, even their husbands' clothing.

Department, boutique, and specialty stores placed more emphasis on marketing campaigns and drawing in customers. Easter, Christmas, and back-to-school campaigns were launched each year with newspaper advertisements. Easter was an especially important clothing buying event, because the whole family needed appropriate and fashionable clothing and hats for church on Easter Sunday.

Smaller retailers continued to thrive. These were usually family-run businesses, and they were located in large and small cities and towns. This type of retailer included men's stores, women's stores, family stores, and specialty shops.

## FASHION COMMUNICATION

### 1900s AND 1910s

Designer Paul Poiret was not only an innovator of fashion design but also of fashion communication. He developed inventive new ways to disseminate his ideas in an age that had limited means of communication compared with the modern day. He hired illustrator Paul Iribe to help him create fashion booklets called *Les Robes de Paul Poiret*. He launched fashion shows of his designs at garden parties and theme parties, and he went on lecture tours across Europe to promote his fashions.

Fashion and ladies' magazines were a primary form of communicating fashion to women. They were inexpensive and readily available to most American women. Initially, fashions within these magazines were hand-drawn pictures of several women within an appropriate surrounding, such as a garden or a parlor. They illustrated several women to show the variety in styles. When illustrating accessories, the magazines would often group together a variety of the same type of accessory, such as brooches, undergarments, hats, or fans. Another typical type of illustration isolated portions of a garment. For example, a series of sleeves might be shown. In the 1910s, it was not uncommon to see additional illustrations of the back of a garment. These magazines often included articles about fashions in addition to illustrations. As the century progressed, photographs were often reproduced in the magazines.

The periodical *Women's Wear Daily* was established in 1910 as an outgrowth of the men's wear publication *Daily News Record*. Despite its early

existence, it did not gain prominence until the 1950s and 1960s. *Vogue* magazine transformed fashion communication beginning in 1909, when it was purchased by Condé Nast, and the company slowly began to grow the magazine.

Mail-order catalogs and pattern catalogs provided another source of fashion communication. Both of these featured a variety of details about fashionable silhouettes, fabrics, and trims. They also were an important style resource for women who purchased ready-to-wear clothing or made their own clothing.

During the early years of the twentieth century, the United States' wealthiest class was a visible and publicized component of American society. The elite were often featured in newspapers through both articles and photographs. When women in the uppermost social circles went to parties and events, their fashions were often described in social sections of the newspapers. This provided another helpful resource for women looking for the most up-to-date fashion information, because the social elite's fashions usually came directly from the haute couture designers in Paris.

### 1920S AND 1930S

The increased popularity of photography and the use of photographs in magazines increased the pace at which fashion trends were disseminated across the country and around the world. Rather than illustrations, magazines such as *Vogue*, *Harper's Bazaar*, and *Esquire* carried photographs of major social events, society balls, and weddings, including the marriage of the Prince of Wales to Wallis Simpson in 1937. Photographs were also incorporated into mail-order catalogs, such as Sears, Roebuck and Company, that were distributed to the smallest towns in America. Photographs of Hollywood starlets were also popular to collect and provided clear and complete details on the latest fashions, hairstyles, and cosmetic trends. Film stars such as Clara Bow, Gloria Swanson, and Joan Crawford even made appearances in Sears catalogs, endorsing the latest fashions available for the mass market (Blum 1981, 2).

Another new medium, film, also played a pivotal role in fashion communication in the 1920s and 1930s. Movie houses, or cinemas, opened across the United States, in large cities and small towns, where new movies, first black and white and later color, were virtually simultaneously released in New York City and Smallville. Going to "the shows" was a favorite pastime of young and old, all of whom were immediately and directly influenced by the fashions and mores projected on the silver screen. Whereas the 1920s films paved the way for women to drink,

dance, smoke, and wear make-up, the 1930s films attempted to mask the economic struggles engulfing the American economy. Plot lines involving champagne and ballroom dancing transported moviegoers from their difficult routines during the Great Depression through glamorous gowns, tuxedos, and top hats.

Before each screening, cinemas also ran newsreels to bring political and social news to every town. Newsreels became another source of fashion information by taping “real people,” especially Hollywood celebrities and socialites, attending sporting and social events. The fashions seen in the newsreels were perhaps even more influential than those in the films, because the newsreels depicted how people really dressed and looked, not how characters were stylized for a movie plot.

Building on the popularity of the “PB,” or Professional Beauties, of the Gibson Girl era, an American icon was established in the 1920s: Miss America. The first Inner-City Beauty Pageant was held in 1921 in Atlantic City, New Jersey, and was renamed Miss America the following year,



Beauty contests began to be popular in the early 1920s. Here, four beauty contest winners, at Washington Bathing Beach, Washington, DC, 1922. [Library of Congress]



in 1922. Miss America became a standard bearer for beauty and fashion, and the photographs and newsreels of the event were seen across the country, influencing women's fashions and social conduct. In an era marked by increased autonomy amongst women, the pageant caused outrage and protest by some who considered the display of the female form indecent. By 1928, the Miss America Pageant was discontinued, but, in response to the despair of the Great Depression, the pageant was reborn in 1933, once again broadcasting beauty and fashion ideals for women around the country through both photographs and newsreels.

Improvements in air travel in the 1920s and 1930s increased the mobility of Americans. Cross-continent and transatlantic flights opened the door to holiday travel and airmail service for magazines, postcards, and letters, both of which helped to decrease the time required for a fashion trend to move from Paris to New York and vice versa. The prosperity of the 1920s increased travel in the United States and Europe, a trend that continued for those with the economic means in the 1930s. The world was becoming smaller, and the lag time in the dissemination of fashion trends from Paris to New York to Smallville was decreasing exponentially with each passing year.

### 1940s

The Nazis censored fashion magazines, which was a primary fashion communication vehicle. So Hollywood and American periodicals picked up where the fashion magazines left off.

In the United States, *Mademoiselle*, *Woman's Day*, and *Vogue* continued publication. They included plentiful images and articles about fashion. Copies of these magazines were often shared among women.

Hollywood, which served as a welcome distraction during the war, had a profound influence on the fashion of the 1940s. Unlike women's magazines, Hollywood influenced not just women's fashions but fashions for everyone in the family and every ideal.

Young girls wanted to look like Shirley Temple as she grew up from toddler to young lady. Young starlets such as Judy Garland, Gene Tierney, and Myrna Loy gave teenagers an image to copy. The wholesome yet sophisticated look of Lauren Bacall and Grace Kelly kept pace with the pinup selections of Betty Grable and Marilyn Monroe.

Men had their silver screen models as well. Fred Astaire and William Powell showed men how to dress stylishly. Gene Kelly, Gregory Peck, and Humphrey Bogart established ideals for men as well. Movie stars were featured on posters, billboards, calendars, and pinups.

Movie studios had aggressive publicity departments that ensured that their stars were well covered in the media. They staged photo opportunities that gave the stars more exposure. The clothes that stars wore both onscreen and offscreen became an interest of American women. Fan magazines, which featured photos of popular stars, were well read by much of America.

The costume designers from movies retained prominence and influence during the 1940s. Most had established themselves by the 1930s, but continued to costume Hollywood's biggest stars in the 1940s. Travis Banton clothed Betty Grable in *Moon Over Miami* (1941), Rita Hayworth in *Cover Girl* (1944), and Merle Oberon in *A Song to Remember* (1945). Adrian designed costumes for Katharine Hepburn in *Woman of the Year* (1942), the cast of *Ziegfeld Girl* (1941), and Rosalind Russell in *Flight for Freedom* (1943). Walter Plunkett's notable 1940s design credits include *Summer Holiday* (1948) and Joan Blondell in *Lady for a Night* (1942).

Mail-order catalogs such as Sears, Roebuck and Company and Montgomery Ward were the most popular communication tool for fashion after Hollywood. Because of WWII, these catalogs often marked pages with "unavailable" as wartime restrictions depleted stock and raw materials. When women could not get new clothes because of lack of availability or expense, they consulted pattern books to remake existing garments into more fashionable ones. McCalls, Butterick, and Vogue produced patterns that allowed the war-sensitive consumer to create new items out of old suits and tablecloths.

## FASHION TECHNOLOGY

### 1900s AND 1910s

Fashion technology did not evolve much in the first two decades of the century. The technological advances of the previous century were becoming more widely used during the 1900s and 1910s. Sewing machines, cutting machines, and sized patterns became commonplace. The industry had adopted a piecework model of clothing manufacture, in which a worker only completes one step in the manufacturing process. The repetition allows the worker to complete the task faster than if she had to transition from one type of task to another.

Although electricity began to be harnessed in the 1890s, it was not widely available. In the 1900s and 1910s, electricity was installed in more areas, and it became important as the power behind the new sewing and cutting machine technologies. In essence, the new technologies being used

during this period sped clothing manufacturing and helped make ready-to-wear clothing more widely available.

### 1920s AND 1930s

Viscose, renamed rayon in 1925 by the Department of Commerce, was developed by English scientists in 1891 and manufactured in America by the American Viscose Corporation in 1910 (Joseph 1988, 82). However, it was not until companies such as DuPont and Celanese began producing viscose between 1916 and 1930 that production levels were sufficient for a significant volume of apparel production.

Initially dubbed “artificial silk,” garments made from rayon were initially rejected from both performance standards (they did not withstand laundering) and a skepticism over anything artificial. During the 1920s, the performance properties of rayon were drastically improved. The 1920s was also a period of increased mechanization, whereby mechanical and artificial items were met with fascination, not resistance. Rayon found particular favor among working and middle-class women who wanted to dress like their wealthier counterparts but could not afford to do so. The need for an inexpensive fabric that could imitate silk was also important during the 1930s Depression, whereby women wanted glamorous silk dresses but could not afford silk fabrics.

Acetate, a modified cellulosic fiber, was first produced in 1869 and was developed for use in apparel in 1904. By 1924, production of acetate had also reached sufficient levels to support apparel manufacturing demands. Acetate, like rayon, could be woven into “silk-like” satins for inexpensive women’s evening wear during the 1920s and 1930s. By the late 1930s and early 1940s, experiments with two new man-made fibers, nylon and polyester, would soon provide even better alternatives than acetate and rayon to silk.

Rayon and acetate both played another important supporting role in women’s fashions: undergarments. The new underpants and brassieres, as well as slips, were made from woven or knitted rayon or acetate and provided “silky” smooth undergarments for women’s tubular dresses in the 1920s and clingy bias-cut dresses in the 1930s. The crinolines, corsets, and bustles of previous eras disappeared, as did the manufacturers, and were replaced by undergarments that provided natural shaping and support. The new shorter hemlines in the 1920s also meant that, for the first time in centuries, women were showing a substantial portion of their legs. Rayon, which could be knit as well as woven, provided an inexpensive alternative to silk hosiery.

Menswear also underwent a technological revolution in the 1920s and 1930s: zippers. Although zippers were first invented in 1891 (Tortora and

Eubank 2005, 378), they were not reliable and regularly fell open. Zippers were improved in the 1920s and 1930s, with new “locks” or catches to keep the zipper up and closed. With zipper closures secure, they rapidly replaced buttons on the fly of men’s pants and drawers. Zippers also became a novelty item and were incorporated into coats and boots.

Technological advances in hat blocking increased the quantity and quality of mass-produced headwear available in the 1920s and 1930s. Headwear, an important component of a woman’s wardrobe, was previously custom made. Hats were carefully fitted and trimmed to the wearer’s specifications and, because of the great expense, were typically retrimmed each season. With the popularity of the cloche form of hat, the simple felt shape could be easily blocked on a form by mechanical equipment. Because most cloche hats were simply trimmed with hat bands and cockades, new machines were also developed to support the mechanization of hat decorating. The end result was increased availability of goods and a lower price point, allowing women to purchase numerous hats rather than having to retrim a single hat regularly.

## 1940s

Many new fabrics and uses of material came from the material shortages and technologies developed during the war. Faced with severe shortages of leather, Italian shoemaker Salvatore Ferragamo used synthetic resins and cork to produce stylish and colorful wedge-soled shoes. Because leather was used exclusively for soldiers’ boots during the war, Ferragamo used diverse materials such as rhodoid from Bakelite, hemp, felt, and raffia.

Artificial fabrics developed during the war led to new sportswear such as “drip-dry” poplin sport shirts and lightweight quick-drying “wind breakers” for sailing; waterproofing and lightweight warmth alternatives to wool made outdoor activities more comfortable.

One of these new fibers, nylon, was marketed in 1938 but was not widely used for consumer purposes until after the war. It became a popular and affordable fiber for stockings, eventually replacing silk as the most common type of stocking. Also, nylon was widely used in its stiffened form for the petticoats under the full skirts that characterized the early New Look.

## REFERENCES

- Baker, P. 1992. *Fashions of a Decade: The 1940s*. New York: Facts on File.
- Blum, S. 1981. *Every Day Fashions of the Twenties as Pictured in Sears and Other Catalogs*. New York: Dover Publications.

- Blum, S. 1986. *Every Day Fashions of the Thirties as Pictured in Sears Catalogs*. New York: Dover Publications.
- Bordwell, D., and Thompson, K. 2002. *Film History: An Introduction*. 2nd revised edition. Columbus, OH: McGraw Hill.
- Dolfman, M. L., and McSweeney, D. M. May 2006. *100 Years of U.S. Consumer Spending: Data for the Nation, New York City, and Boston*. BLS Report 991. Bureau of Labor Statistics.
- Eyles, A. 1987. *That Was Hollywood: The 1930s*. London: Batsford.
- Joseph, M. 1998. *Essential Textiles*. New York: Holt, Rinehart, and Winston.
- Kaledin, E. 2000. *Shifting Worlds: Daily Life in the United States, 1940–1959*. Westport, CT: Greenwood Press.
- Kellogg, A. T., Peterson, A. T., Bay, S., and Swindell, N. 2002. *In an Influential Fashion: An Encyclopedia of Nineteenth and Twentieth Century Fashion Designers and Retailers who Shaped Dress*. Westport, CT: Greenwood Press.
- Kyvig, D. E. 2002. *Daily Life in the United States, 1920–1940*. Chicago: Ivan R. Dee Publisher.
- Laubner, E. 1996. *Fashions of the Roaring '20s*. Atglen, PA: Schiffer.
- Laubner, E. 2000. *Collectible Fashions of the Turbulent 1930s*. Atglen, PA: Schiffer.
- Matanle, I. 1994. *History of World War II, 1939–1945*. Little Rock, AR: Tiger Books International.
- Mendes, V. D., and De La Haye, A. 1999. *20th Century Fashion*. London: Thames and Hudson.
- Millbank, Caroline Rennolds. 1996. *New York Fashion: The Evolution of American Style*. New York: Harry N. Abrams, Inc.
- Nolan, C. *Ladies Fashion of the 1940s*. <http://www.murrayonhawaii.com/nolan/fashionhistory/1940ladies.html>.
- Seeling, C. 2000. *Fashion: The Century of the Designer 1900–1999*. English edition. Cologne, Germany: Konemann.
- Tortora, P. G., and Eubank, K. 2005. *Survey of Historic Costume: A History of Western Dress*. 4th edition. New York: Fairchild Publications.
- Watson, L. 2004. *20th Century Fashion*. Buffalo, NY: Firefly Books.
- Whitaker, J. 2006. *Service and Style: How the American Department Store Fashioned the Middle Class*. New York: St. Martin's Press.

# 7

---

## Women's Fashions

Women's lives changed dramatically during the period from 1900 to 1940.

During the first two decades of the century, women fought for and won the right to vote. The women's suffrage movement divided households and made the role of women a topic of public debate. The ways in which women acted and dressed was scrutinized and discussed. On one side of the spectrum, people thought women should maintain a sense of propriety, dress femininely, and be confined to the private, domestic world. On the other side, they thought women should express their opinions publicly, dress comfortably in clothing designed for an active lifestyle, and be part of public life and work.

By the time women won the right to vote, they had brought their suffrage arguments to public forums for over sixty years and taken over men's jobs during WWI. During the war, women took on many of the responsibilities and jobs that men left when they enlisted in the service. Women's clothes adapted to meet the needs of their more active lifestyles; they became shorter and allowed free movement. They also shed the confining corsets that had been an integral part of women's fashion for centuries.

The first half of the twentieth century was characterized by a shortage of materials and suppressed consumerism because of WWI, the Great Depression, and WWII. WWI resulted in a scarcity of materials for making clothing. Manufacturers found themselves with very little wool,

cotton, linen, or silk, which were the primary fibers for nearly all fabrics. Even when they secured raw fibers, the labor shortages slowed the production of finished fabrics. As a result, less fabric was used for women's garments as the skirts became shorter, the volume in skirts was reduced to a shorter overskirt, jackets became shorter, lapels became smaller, and ornamentation was eliminated.

After the war and winning the right to vote, women became more active in sports and outdoor activities. Women's sportswear became a growing industry. Manufacturers developed both general activewear and sportswear for specific sports such as golf, tennis, and horseback riding. In the 1920s, outdoor activities became more popular, and tanned skin acquired through outdoor leisure pursuits was fashionable. By the 1940s, sportswear became as common as everyday wear and had reached unprecedented levels of popularity.

The Great Depression of the 1930s required women to be resourceful in procuring garments. They reworked existing garments into new fashions and sewed much of their families' clothes. The emergence of new trends slowed as women were less able to purchase new fashionable wardrobes.

The production of supplies for WWII caused a scarcity of materials for most American consumers. Wool, cotton, linen, and silk fabrics were diverted to wartime production, and newly developed artificial fibers such as rayon became the fabric used for many mass-produced garments. The War Production Board issued L-85 Regulations that governed the production of garments. These regulations had a distinct influence on the fashions created during the war because they restricted French cuffs, full sleeve styles like balloon, dolman, and leg-of-mutton, coats with capes or hoods, dresses with belts larger than two inches, and hems longer than two inches.

In the short period between 1900 and 1949, the influence of social class on fashion changed. In 1900, the wealthiest classes set the styles of popular fashions. Their styles of dresses were publicized in magazines and newspapers. By the end of this time period, the Hollywood and youth culture had supplanted the wealthy as trendsetters.

Distinctions between types of dress began to erode during this period. At the beginning of the century, women wore several, distinct styles of dress each day. Morning dresses, tea gowns, walking suits, dinner gowns, and ball gowns each had their place within a woman's wardrobe. Additional garments such as cycling suits and riding ensembles were worn for specific sports. By 1949, casual wear became the norm for daytime. Suits were worn for business or dressier daytime activities, and evening dresses

were worn at formal events. Sportswear had become multipurpose; the same outfit could be worn for golf, tennis, and cycling.

At the beginning of the century, Paris was the undisputed fashion capital of the Western world. Haute couture fashions originated from there and were copied by American manufacturers. When the United States was cut off from Parisian fashions during WWII, the center of American fashion moved to New York City. Unlike Parisian couturiers who created designs for private clients and retail stores, which then licensed the design and reproduced it, American designers worked for ready-to-wear manufacturers. They created designs that were immediately mass produced and disseminated to retail stores. By the end of the 1940s, Paris reemerged as the world's fashion capitol, but American designers continued to have a significant influence on the U.S. casualwear market.

## 1900–1908, THE EDWARDIAN OR LA BELLE EPOQUE ERA

During the Edwardian period, women wore formal clothes for dinner and balls. Dinner gowns or “dinner toilettes” were less elaborate and more somber than ball gowns. This period was named after Edward VII, who ascended to the British throne in 1901.

### FORMALWEAR

#### *Silhouette*

The S-curve silhouette marked every style of women's fashion during the Edwardian period. The silhouette was modeled after the figure of a mature woman and featured a full, heavy monobosom that whittled into tiny, corseted waist, which blossomed into a rounded hip and bottom. The corset pushed the bosom forward and threw the hips backward, resulting in a curvaceous S shape when a woman was viewed from the side. This silhouette was worn by old and young alike.

#### *Skirts*

During the Edwardian period, dresses were usually two pieces: the skirt and bodice. Formal skirts fit tightly across the hips and reached the ground. They were gored to achieve a trumpet or bell shape. The most





An evening gown with open neckline and tiara, c. 1905.  
[Library of Congress]

elaborate of these skirts included as many as fifteen gores. Sweeping skirts with trains were fashionable for women when they attended receptions or the opera. Typically, these skirts were only worn by the wealthy, those who had enough money for carriages and valets to keep their skirts from getting dirty.

On ball gowns, the detailing on the skirts generally emphasized the waist or the hem. Often the waist was highlighted with a sash-like waistband. The hem might be trimmed with lace or ruffles. Many popular designs featured underskirts that were revealed from under the hem of the skirt or through a slit in the front or side of it.

Dinner gowns featured more modest trains and generally did not include underskirts. Like the ball gowns, they highlighted the waist with an exaggerated waistband and often emphasized the hem with trim. Most often the trim on the hem was a contrasting fabric or dark-colored lace.

### *Bodice*

In formalwear, the bodices were tightly fitted and usually included boning of their own, almost like a second corset. Some ball gowns featured an empire waist, which was a waistline that began just below the breast. Even in empire-waist dresses, the torso and waist were corseted and fitted.

### *Necklines*

During the Edwardian period, a long, graceful neck was fashionable, and ball gowns were designed to accentuate it. Their necklines were low and appeared in sweetheart, round, or square shapes. Although these formal necklines were more revealing than daytime ones, they were shaped into a monobosom and did not reveal any cleavage. Lace, ruffles, and draped fabric usually encircled the neckline, enhancing it.

Unlike ball gowns, dinner gowns had high necklines or collars that were similar to daytime necklines. Many dinner gowns had high lace collars inset into deep V necklines. High, square necklines were popular as well.

### *Sleeves*

Ball gowns highlighted the graceful femininity of a woman's shoulders. Most women opted for puffed short sleeves made of lace or sheer material, although a few women wore sleeveless or off-the-shoulder gowns. Dinner gowns featured puffed sleeves that extended to the elbow or just below it.

### *Decorative Details*

Queen Alexandra of Great Britain, who succeeded Queen Victoria in 1901, ushered in the popularity of the pastel colors that dominated the sumptuous ball dresses of the first decade of the twentieth century. The popular colors included silver, gold, white, and soft colors that were often described as "sweet pea" colors. These pale colors were a departure from the vivid colors produced by the aniline dyes that were popular in the previous decade.

Ball gowns were typically made from lightweight silk that was tucked and folded to create elaborate detailing. Lace, embroidery, ribbons, jet beads, net, and flowers were frequently used to trim dresses. Cloth was often draped in swags along necklines and hems. Frequently, bows and flowers accented the tops of the swags.

Whereas dinner toilettes were usually adorned with lace, the decoration was far less elaborate than it was on ball gowns. Dinner gowns were made in dark colors that offset the white of the lace.

## BUSINESS WEAR

### *Silhouette*

Business wear followed the S-curve silhouette, with its emphasis on the monobosom, tiny waist, and thrust-back buttocks.

### *Suits*

During the Edwardian period, many women had firmly established themselves in the workplace, and tailor-made suits were an all-purpose outfit that women found functional and comfortable. These suits were often called "tailor-mades" and consisted of a narrow skirt, a simple jacket, and a basic blouse, which was called a shirtwaist. Tailor-mades were worn as an everyday outfit, for traveling, and by working women.

The skirt and jacket were usually made of wool in a tweed or serge. The skirt was short enough to clear the ground, making it easy to get around and work. The jackets featured sleeves that puffed at the top of the sleeve and were narrow from the elbow to the wrist. Although the hem of many jackets ended at the hip, others ended just above the waist to highlight the narrow waistline. Both single- and double-breasted jackets were stylish.

### *Separates*

The blouses that were worn under suits tended to be less elaborate than other blouses that were worn during the Edwardian period. They usually did not have elaborate ruffles or gathers, because they were worn under close-fitting jackets. They featured high collars, with wire supports, that reached up to the chin. The monobosom silhouette and the puffed sleeves were evident even in these more utilitarian garments.

Often, working women would wear a shirtwaist blouse and skirt. The shirtwaists could be simply designed, like a man's shirt with a folded over collar and tie, but invariably they would feature feminine puffed sleeves. Other shirtwaists followed the lacy, ruffled styles that were popular in other daywear. Typically, these more elaborate shirtwaists would have pleats or ruffles down the front, a high lace collar, and puffed sleeves. Sometimes the sleeves would be puffed and loose for the entire length of the arm. Shirtwaists featured a wide variety of decoration, from lace, embroidery, applied fabric, pleats, and tucks. Embroidery on blouse fabric became so popular that machines were built to cheaply produce embroidered fabric to supply the demand.

Following the S-shaped silhouette, skirts fit closely over the hips and flared out at the hem. Gores helped create a trumpet shape in these simple, functional skirts, which did not have trains and had hems that cleared the floor.

## CASUAL WEAR

### *Silhouette*

Like all other garments during this period, casual daywear followed the S-curve silhouette. The bodice featured a monobosom and a high collar. The skirts sat closely to the hip and were bell shaped.

### *Dresses*

Dresses were usually one piece, although they may have been made as separate bodices and skirts, but they were sewn together at the waist. Lingerie dresses were a popular daytime style. They were made of white-colored light fabrics such as cotton or linen and featured frilly lace, much

like the kind used on undergarments at the time. Tea gowns, another daytime style worn by wealthy women, were unfitted dresses that were worn in the afternoon.

Most bodices included frilly embellishments such as lace and tucks. Usually, decoration further emphasized the monobosom silhouette. The sleeves were either close fitting along the whole arm or close fitting along the upper arm and puffed along the forearm and gathered at the wrist. This style was called a bishop sleeve. Lace insets were common along the forearm. Toward the end of the decade, sleeves shortened into a three-quarter length, although the sleeve usually gathered at the elbow and a ruffle extended partway down the forearm. Kimono sleeves were also popular. High, boned lace collars were the norm, but men's-style collars were sometimes worn.

Skirts were trumpet shaped. The effect was achieved by fitting the skirt closely to the body to the knee and using going to flare the skirt down to the hem. Usually, the back of the skirt was flared as well. Skirts extended completely down to the floor often with a slight crease. The full back gave the illusion of a small train. It was common to have a sash or belt at the waist where the skirt and bodice joined.

### *Separates*

*Blouses/Shirts.* Shirtwaists, as blouses were known in the 1900s, followed the style of dress bodices.

*Skirts.* Skirts followed the style of dress skirts.

### *Decorative Details*

Usually, casual wear was made from soft fabrics such as cotton lawn, velvet, and silk. During the winter, wool was commonly used. Light colors such as pinks, pale blues, and light yellows were popular, but darker colors such as emerald green and burgundy were not uncommon (Olian 1998). Light colors were common for separates, and many women wore



A morning gown, with gauzy material and the popular bell-shaped skirt, c. 1903. [Library of Congress]

matching separates. Other women would wear a dark skirt with a light-colored shirtwaist. Striped shirtwaists were popular, too.

Lace was seen all over women's garments during this era. It was used on the center front of bodices, along the sleeves, in the collars, and in bands along skirts. Lace inserts, lace ruffles, lace jabots, and lace cuffs were all common applications.

Both skirts and bodices included other decorative elements. Some frequently used embellishments were insets, pleats, tucks, embroidery, buttons, bows, and contrasting piping.

## OUTERWEAR

### *Coats*

Coats were available in both fitted and unfitted styles. Some sleeves were fitted, whereas others followed the bishop style of dresses. Some coats incorporated cape-style sleeves. Kimono-style coats became popular as Asian styles gained interest. Coats were embellished with embroidery, buttons, and piping.

### *Shawls/Wraps*

High-necked capes and cloaks were popular outdoor garments. Capes were commonly worn over eveningwear. Like coats, embroidery, buttons, and piping decorated capes and cloaks.

### *Other garments*

Boas and fur stoles were worn. As motoring became popular, women began to adopt the sport and wore dusters, loose-fitting long overcoats made of cotton, linen, or silk, to protect their garments.

## SWIMWEAR AND SPORTSWEAR

### *Swimwear*

Swimwear during the Edwardian period was similar to bathing costumes of the 1890s. These impractical outfits were cumbersome dresses that included skirts, sleeves, and long stockings. These silk or wool dresses usually had a wool undersuit beneath the dress. A matching swimming cap was also worn.

### *Golf*

When golfing, women typically wore simple suits with hems that came an inch or two off the floor. They often kept their hat on their head with a veil or scarf that tied beneath the chin.



*Annette Kellerman.* Australian Annette Kellerman gained international prominence in 1905 when she attempted to swim the English Channel, a feat that she attempted three times before admitting defeat. Within two years, she would be the center of the American decency debate. Kellerman took up swimming when she was 6 as a way to strengthen her weak legs. By 1902, she won championships in women's one hundred yard and mile swims, and the following year she began performing swimming and diving exhibitions in a vaudeville act.

While touring with the vaudeville act in the United States, she caused significant controversy because of her form-fitting one-piece bathing suit. Her athleticism required a less cumbersome garment than the voluminous swim dresses typically worn at the time. During her attempts to cross the English Channel, she made her own suit by modifying a boy's knit tank suit with dark stockings sewn to the legs. Many Americans found this body-hugging

style of suit to be immodest. When she brought her swimming and diving demonstrations to Boston in 1907, she riled the conservatives in the city. When she visited a public beach, she was arrested for indecency for wearing her trademark suit. The arrest generated significant publicity and helped relax laws regarding women's swimwear. Within the next few years, athletic tank styles became common for women, and the style became known as "The Annette Kellerman." She also promoted her own line of women's swimwear.

Kellerman continued swimming and promoting physical activity for women. She authored books including *How to Swim* (1918) and *Physical Beauty: How to Keep it* (1919). She appeared in numerous films performing a variety of swimming and diving stunts. Many times she played a mermaid and developed her own mermaid costumes that were comfortable for swimming. She lectured widely in the United States, talking about health and fitness.

### *Tennis*

Tennis costumes consisted of a simple shirtwaist and skirt made of cotton flannel. Decoration was kept to a minimum, the sleeves were close fitting but roomy, and the skirt hem was a few inches off the floor. A low flat cap completed the ensemble.

### *Other Activewear*

Because motoring was a dusty, dirty amusement, it required a special outfit. A long, loose-fitting duster would be worn to protect the motorist's clothing. Typically, the duster was made of cotton, linen, or silk, and its

tan color hid the dust that would cover it after a day of motoring. Women would wear large hats and veils over their faces. Green was a popular color for the veils. Low, flat caps were another popular form of headwear for this sport. Gloves were worn also.

Bicycling was another common sport at the turn of the century. Bicycling costumes featured a skirt that was split to accommodate the bicycle. Its hem came a few inches below the knee to facilitate pedaling and to avoid the bicycle's chain. Women wore high-buttoned boots with this type of outfit. Sometimes women would wear veils over simple hats while they bicycled.

Both men and women went hunting together. Women would wear a tweed suit that had a hem that was three to four inches from the ground. The suit had a fitted jacket and few embellishments. Women often wore a low, flat cap with the outfit.

When horseback riding, women would wear split skirts and masculine-style riding jackets with a simple shirtwaist. A derby hat and gloves would complete the outfit.

## UNDERWEAR AND INTIMATE APPAREL

### *Undergarments*

Undergarments were complicated during this era. The first layer consisted of a set of drawers and a chemise or a combination, which was a combination of the two. These were often decorated with frilly lace, and ribbon woven between eyelets was frequently used.

The next layer included the corset and sometimes the bust bodice. The corset was well boned and nipped in the waist. Some corsets supported the bust, whereas others ended before the bust. In those cases, women wore an extra undergarment called the bust bodice, which supported the breasts. Bust improvers made of celluloid or cotton pads were available for women who wanted to enhance their bustline.

Camisoles could be worn over the corset, and petticoats would be worn in layers to fill out skirts. The petticoats included flounces at the bottom to enhance the trumpet shape in skirts.

### *Sleepwear*

Most women wore nightgowns and boudoir caps to bed. The gowns were made of cambric, muslin, and flannel depending on the season. White was the most common color, but pastels and pinstripes were also popular. Typically, they included a yoke and ruffles around the neck and cuffs. Round and V necklines were the most common, and styles featured either long or short sleeves. Trimmings included lace, lace insertions, and tucks in the yoke.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Headwear*

Hats came in a variety of styles. Large-scale picture hats complemented the S-curve silhouette. Although some hats were brimless, most had some type of brim. There were a variety of brim styles, including the brim angled down, a large brim angled up, an asymmetrical brim angled up, a narrow brim angled up, and a narrow brim angled up in the back. Toward the end of this era, hats were angled forward toward a woman's eyes.

Most hats were made from straw, woven horsehair, and velvet. They were decorated with a variety of items, including feathers, cloth flowers and leaves, artificial berries, ribbon, lace, jet, and birds. Ostrich plume and marabou plumes were often dyed vibrant colors. The trend of using exotic bird feathers led to the endangerment of many birds.

### *Hairstyles*

Hairstyles were loose and full. At the back of the neck or the top of the head, hair was pulled into a bun or chignon. The natural wave of the hair was emphasized. For women who did not have a natural wave, they got a marcel wave, an artificial process that lasted up to a week in properly prepared hair. The pompadour hairstyle puffed the hair up high in the front and side. Often, supports were added underneath the hair to keep it up. Evening hairstyles were decorated with jeweled hair ornaments, plumes, and flowers arranged in the hair.

### *Cosmetics*

During the 1900s, cosmetics were very subtle. It was considered unlady-like to wear noticeable makeup. Very fair skin was fashionable, and women perfected the pale, flawless look with powder. They colored their cheeks with pink rouge and the brows with eyebrow pencils. They also used tinting on their lips.

## FOOTWEAR AND LEGWEAR

### *Footwear*

Shoes were slender and had two-and-a-half-inch heels. They had pointed toes. Daytime shoes were made of leather and usually had a strap across the vamp that buttoned on the opposite side. Sometimes shoes would cover the vamp with leather. Evening shoes were usually made of silk and were often embroidered. Boots were less popular and had button or lacing closures.

### *Legwear*

During the day, women wore cotton stockings in neutral or dark colors. In the evening, they wore silk stockings.





A day suit with coat, hat and muff. [Library of Congress]

## NECKWEAR AND OTHER ACCESSORIES

### *Jewelry*

Most jewelry followed natural themes such as flowers, butterflies, dragonflies, and animals. Brooches, pendant necklaces, and earrings included this motif, and they often were crafted in the Art Nouveau style. Dog collars were very popular for eveningwear. These were tall necklaces that extended up from the base of the neck. They usually were made of several strands of beads or jewels linked together at intervals by bands. Although wealthy women wore jewelry made from precious metals and stones, most women wore jewelry from less-expensive materials. Paste stones, cut glass, and imitation pearls were popular, and they were often set into silver gilt.

### *Handbags*

Handbags were usually made of fabric or leather set onto a metal or ivory frame with a clasp at the top. The handles were short, because they were intended to be worn on the wrist. A variety of leathers such as calfskin and ostrich skin were used for the bags. When fabric was used, usually it was silk. Often the metal frames were engraved with decorations, and sometimes the handles were tied into a bow.

### *Other Accessories*

Muffs were popular winter accessories. They were flat and made of fur. They were usually coordinated with a stole. Decorative parasols were popular accessories and were used to keep the sun from tanning women's skin. The handle of the parasol may have been made of ivory, silver, or fine wood, but usually the fabric of the parasol was silk. Collapsible fabric or ostrich fans were popular, and women often wore boas made of marabou feathers, especially with eveningwear.

## 1909–1914, EMPIRE REVIVAL

In the years preceding WWI, Americans were shifting toward a break with past fashions. The highly corseted fashions that extended to the floor were

about to disappear, and the fashion drivers of the period between 1909 and the war pushed to move the masses in that direction. The era is named for its revival of the Empire aesthetic that was popular from 1800 to 1815.

## FORMALWEAR

### *Silhouette*

The silhouette of this period is aptly named the empire silhouette. It is characterized by a narrow bodice, a high waistline located just beneath the bust, and a slim skirt.

### *Skirts*

Skirts narrowed and became shorter. Earlier in the decade, skirt designs required five yards, and, by 1912, they only required two (*New York Times* 1912). Skirts behaved more like underskirts, because they usually had a long tunic over them that extended to the lower thigh. Usually, evening skirts were made of silk and included a component of visual interest such as pleating, asymmetrical draping, or beading. By 1913, many skirts featured panniers, which consisted of gathered fabric to give the hips extra fullness.



Three variations of empire waist tunics with skirts, including a lampshade tunic on the right. [Library of Congress]



Examples of the harem ensemble, c. 1912–1914. Outfits such as these and those by Paul Poiret showed exotic Turkish-style designs. [Library of Congress]

### *Bodices*

Compared with the Edwardian period, bodices greatly simplified during the Empire Revival period. They were more closely fitted to the body and lost the pouch in the front. They often had front closures, making it much easier for women to dress themselves. Surplice bodices were extremely popular, and the crossover in the fabric was usually emphasized with trim. Typically, the bodice was a tunic that extended to just above the knee. The tunic was nipped at the elevated empire waistline by a sash.

Paul Poiret created an extreme version of the tunic style called the minaret or lampshade tunic. A surplice top gathered into a sash at the empire waistline, and the skirt of the tunic was held out in a full circle with boning. Beneath the tunic, he used draped, narrow hemmed skirts and occasionally loose Turkish-style trousers.

### *Neckline*

The dominant neckline of the period was the V neck. Sometimes it would be a deep V with a horizontal inset. Occasionally, round and square necklines were used. Horizontal insets in square necklines were common as well.

### *Sleeves*

Sleeves were usually short for eveningwear. They were often sheerer than the dress itself. Many times, they would be edged with fringe or fur. Women wore long gloves with the short sleeves. Kimono sleeves were also popular.

### *Decorative Details*

Usually, the tunic was net over silk to give the dress a diaphanous appearance. Pale colors such as steel blue, pale blue, lemon yellow, cream, pink, and white were popular, but dark colors such as black, royal blue, and emerald were not rare (Olian 1998). The oriental influence was incorporated in the decoration, especially the embroidery. Other common forms of decoration included beading, lace insets, lace trim, fringe, and trains. Frequently, decoration was

applied asymmetrically. Surplice bodices were trimmed with a variety of embellishments, including ruffles, fur, and fabric rosettes.

## BUSINESS WEAR

### *Silhouette*

Business wear followed a silhouette that was similar to the one used for eveningwear. The empire waistline was usually a little lower than the one used for eveningwear, but it was still well above the natural waistline. Skirts were narrow and shorter, and the bodice included a tunic or long jacket.

### *Suits*

Suits consisted of narrow skirts and long, belted jackets. As early as 1908, the waistline was moving up toward the bust, and the jacket was belted, nipped, or featured a waistband at the elevated waistline. Later in the period, jackets gathered at the waistline and expanded into fullness around the hips. The hem of the jacket extended past the hips, and the sleeves were generally close fitting. Sometimes they included cuffs. The skirts narrowed as the period progressed, and they were slit at the front or side for easier maneuverability.

### *Decorative Details*

Wool was a common fabric choice for suits. Frequently, cheviot, a rough-surfaced twill, was used for its durability. Buttons and embroidery were used as embellishments. Contrasting silk or velvet insets trimmed cuffs and lapels.

## CASUAL WEAR

### *Silhouette*

Like business wear, the silhouette of casual wear was dominated by the elevated empire waistline, but it was not as high as the ones used in eveningwear. The skirts were slim, with hemlines that were one to three inches off the ground.

### *Dresses*

Usually, dresses were one piece, although separates and suits were equally popular. By 1909, the silhouette had straightened, eliminating the S-curve that had been popular earlier in the decade. The waistline had begun moving toward the bust, and the skirt narrowed.

Bodices became more fitted, and the pouch of the previous years had completely vanished by 1912. The abundant frilly lace that dominated bodices earlier in the decade became quieter accents along the neckline and sleeves. The full bishop sleeve disappeared and was replaced by close-fitting sleeves that ended in cuffs, shorter kimono-style sleeves, and elbow or three-quarter-length sleeves. Undersleeves appeared beneath shorter sleeves. High collars, which had been a fashion staple for decades, gradually disappeared and were replaced by V, round, and square necklines. Guimpes, which were inserts into V and square necklines to add modesty, were common. Bolero-style bodices were common by 1913, and dresses that simulated a pinafore-style bodice were popular as well.

From 1909 to 1911, simple narrow skirts were the norm, but, in 1912, the hemline narrowed further. The most extreme of these skirts was a hobble skirt, because it effectively restricted the wearer's stride. Some women wore restraints around their ankles to keep themselves from ripping their skirts. Less severe skirts often included a slit to ease movement.

### *Separates*

*Blouses/Shirts.* Tunic layers over underskirts were very common. Tunics came in a wide variety of styles. Some were narrow, some followed the dress silhouette in which they were full at the hip and narrowed toward the hem, whereas others were full from the waist to the hem.

Shirtwaists continued to be paired with skirts and suits. They were less elaborately decorated than the ones earlier in the decade. Some of them were tailored like men's shirts, complete with high collars and separate neckties. Others had lower lapels and lower necklines, which were often worn with jabots.

*Skirts.* Like the skirts of dresses, separate skirts ranged in silhouette from straight and slim to exaggerated emphasis on the hip and extremely narrow hemlines. Peg-top skirts were fashionable. They were full over the hip and then narrowed to the hem.

### *Decorative Details*

Although frills and trims continued to be used, they were less elaborate than they were earlier in the decade. Popular colors moved away from candy-colored pastels to putty, brown, black, cypress green, navy blue, plum, mauve, and delft blue (Olian 1998).

Frequently used fabrics included foulard, which was a silk or cotton made into a finely woven twill, and printed with geometric patterns such as circles and stripes. Another common summertime fabric was batiste, a

finely woven lightweight cotton. Silk shantung, which incorporated the irregularities of the fiber into the weave, was used for dressier daytime garments. Wool was frequently used, especially in fall and winter casual wear. It was woven into plain weave and cheviot. Silk cashmere and velvet were commonly used in finer casual wear for the afternoon.

Embellishments tended to be clustered along the edges of garments. Common decorations included lace collars and cuffs, edging on the hem of a tunic or skirt, and braids and embroidery along collars, cuffs, and necklines. By 1912, fur was commonly used as a trim along necklines, sleeves, and hems. Lapels, also known as revers, became a focal point of embellishment with contrasting colors of satin, velvet, and embroidery. Fabric sashes, fabric belts, and leather belts accentuated the elevated waistlines.

## OUTERWEAR

### *Coats*

Daytime coats were long or extended to the mid-thigh or knee. By the end of the era, some coats were so short that they extended just below the hip. They followed the narrow empire silhouette. The shorter, looser versions of coats were called paletots. Some had front closures, whereas other coats wrapped across the body and fastened on the far left side. Lapels could be broad and accented with embroidery or contrasting fabric trim. Frequently, fur trimmed the collar, cuffs, and hemline. Early in this era, buttons not only served as closures but as decoration along the back and sides of the skirt. A variety of materials were used to make coats, including wool herringbone, velvet, silk, corduroy, and a variety of furs.

Evening coats were loose and full-cut across the back. A few styles had asymmetrical hemlines that dipped into points on the sides.

### *Shawls/Wraps*

Fur stoles continued to be popular, and sometimes their ends were embellished with fur tassels. Capes were less frequently used.

## SWIMWEAR AND SPORTSWEAR

### *Swimwear*

Athleticism began to override the prevailing modesty. Previously, swim-suits had followed the lines of dresses replete with voluminous skirts. By 1910, a wool tighter-fitting one-piece suit was generally accepted. When it got wet, it sagged considerably and hugged a woman's curves. Typically,

suits had rounded or V necklines, were sleeveless, and had long tunic-style tops over shorts that extended to the mid-thigh. These suits were worn with a matching cap and stockings that went up to the mid-calf. In 1910, Jantzen marketed a new fabric called rib stitch that stretched and kept its shape when wet.

Sometimes suits still had skirts for modesty. Many people thought the form-fitting suits were scandalous, and they exposed too much of the arms, legs, and neck. Sometimes bathers who showed too much skin risked arrest and indecent exposure charges.

### *Golf*

Golf required a sport suit with a short shirt that extended to mid-calf. The suit was loosely fitted in the jacket and waist and had raglan sleeves. Sometimes the skirt would have a slit to ease movement.

### *Other Activewear*

Ice skating was quite popular during the Empire Revival period. Ice skating costumes featured wider hemmed skirts than typical casual wear. Slits were added to the skirts for freer movements. Over the skirts, belted mid-thigh-length jackets were worn. Sometimes the belts were worn high up over the waist, and other times they were lower at the natural waist or below. Warm hats, gloves, and muffs completed the ensemble.

Generally, activewear was tailored for easier movement. Raglan sleeves, jackets with loose-fitting backs, and knitted jackets allowed free arm movements. Hemlines were shorter and broader. Caps and hats were lower and fit more closely to the head, so they no longer needed to be tied down by a veil.

## UNDERWEAR AND INTIMATE APPAREL

### *Undergarments*

The fashions of the Empire Revival period did not require as many undergarments as the fashions earlier in the century. Although most women continued to wear corsets, many women gave them up, and several designers created garments that did not require them. Combination underwear that brought together drawers and the chemise continued to be popular. As the silhouette narrowed, princess-style petticoats became popular because women did not need extra bulk underneath their dresses. The ruffles, fluffy bows, and puffs of lace from the 1900s were replaced with flat bows and bands of lace.

### *Sleepwear*

The changes in nightgowns mirror those in undergarments. Extravagant ruffles, lace, and gathers of fabric fell out of fashion. The silhouette

narrowed close to the body. A typical style included two bands of flat lace that extended over the shoulders and down to the hem. They were broken by two transverse bands of lace at the neckline and just below the bust. Gowns could be practically sleeveless or have longer sleeves or kimono sleeves. Square and V necks were popular.

Parisian designers such as Paul Poiret dabbled in sleepwear. In 1910, they designed nightgowns in the “peasant style” (Rittenhouse 1910). These nightgowns were cut in a square silhouette like peasant smocks. They were straight and long, with a long, narrow panel of eyelet down the front. The sleeves could be straight and narrow, ending in a cuff with lace edging, loose and full, or three-quarter length. Sometimes this style of nightgown had a low-cut neckline that was filled with heavy white net.

Muslin, lawn, crêpe de Chine, and flannel were commonly used fabrics for nightgowns, and white and pastels were popular colors. Flat bands of lace, wide embroidered beading on the sleeves, flat bows, embroidered buttonholes, and flat rosettes made from ribbon were common embellishments.

Boudoir caps were made of strips of heavy brocade, which covered a lace foundation. Another popular cap was a crêpe de Chine bandana-style wrap that had ends that snapped together.

### *Other garments*

For lounging, women would wear kimonos and dressing sacques.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Headwear*

Around 1910, oversized hats were popular. These substantial hats could be as wide as a woman’s shoulders and quite tall. Embellishments were heaped onto these hats. They were topped with enormous ribbons tied into bows, artificial flowers and leaves, and exotic feathers. By 1912, the decoration became more subdued and the height of the crown shrunk. Narrower, less constructed hats such as berets and turbans became stylish. By 1913, plumes of exotic feather jutted vertically and horizontally from hats. Hats were constructed of straw, velvet, and woven horsehair.

### *Hairstyles*

The pompadour fell out of favor, and hair was less bouffant. It was still pulled into a bun at the back or top of the head and arranged loosely around the face and sides. Marcel waves and other waving techniques were still used by women with straight hair.



*Cosmetics*

Women continued to aspire to have flawless, pale complexions, which they achieved with powder and carefully applied rouge. Colored salves tinted the lips, and pencils darkened brows.

## FOOTWEAR AND LEGWEAR

*Footwear*

Daytime footwear was made from leather, whereas evening shoes were made from satin, silk brocade, or kid leather. Most shoes had a two-and-a-half-inch heel and featured straps that crossed the vamp and fastened on the opposite side with a button. In another popular style, the shoe tongue was visible beneath a decorative buckle. Oxford style shoes were popular as well.

*Legwear*

Legwear did not change from the Edwardian period. During the day, women wore cotton stockings in neutral or dark colors. In the evening, they wore silk stockings.

## NECKWEAR AND OTHER ACCESSORIES

*Jewelry*

Pendant necklaces, drop earrings, rings, and cuff bracelets were popular. Decorative and jeweled hair pins and hat pins were common eveningwear. Multiple strands of pearls were worn with evening gowns, and wealthy women piled strands of precious stones around their necks for social occasions.

*Handbags*

Although leather and fabric handbags on metal or ivory frames continued to be popular, a new pouch-style bag emerged. The pouch-style bag made from either leather or fabric had a longer handle and a flap and button fastener.

*Other*

Women continued to wear gloves, carry parasols, and wear both fabric and leather belts.

**1914–1919,****WORLD WAR I**

This period is named for the war that dominated the social landscape of America during this time. Fashions shifted to become more utilitarian and functional.

## FORMALWEAR

### *Silhouette*

The silhouette during this period featured wide, loose bodices and waists and wide hips that were augmented by tiered skirts and flounces. The formalwear silhouette is similar to the daytime lines, although the waistline was usually higher than the natural waist.

### *Skirts*

The width of the skirt made it a focal point. Overskirts, flounces, gathers, ruffles, and floating panels of fabric were situated to give the hip a wide appearance. At the beginning period, skirts extended to the ankle, but toward the end of the decade, they were several inches from the ground.

Formal dresses often had more than one layer of overskirt made from a variety of light, delicate fabrics such as chiffon, lace, and crêpe de Chine. The overskirts came in various lengths from just below the hip to mid-ankle. Some overskirts had handkerchief hems or draped hems.

### *Bodices*

Bodices were loose fitting and accented by a loose waistband or sash that was above the natural waistline.

### *Neckline*

Popular necklines included square, V, and round. Sometimes décolletage was filled with transparent fabric.

### *Sleeves*

Sleeves were either short or extended to the elbow. Raglan sleeves were very popular, and the dropped shoulder created by the sleeve style was often emphasized with fabric or lace draped from the waistline over the shoulder. Sleeveless styles only had narrow straps over the shoulder.

### *Decorative Details*

Formal gowns were usually made in light-colored fabrics such as pink, light blue, and white. Black was another popular color. Silk, crêpe de Chine, chiffon, lace, and georgette crepe were commonly used for formal dresses. Beading and embroidery in gold and silver remained popular trimmings. Embroidered chiffon overlays were commonly used, as were lace trim and insets. Satin sashes were another frequent formalwear feature.

## BUSINESS WEAR

### *Silhouette*

The silhouette of business wear was similar to that of formalwear: loose bodice, loose waist, and full, wide skirts. The waistline in business wear tended to be closer to the natural waist.

### *Dresses*

After 1914, dresses became less popular than suits. Dress bodices were relaxed, and, although waistlines were loose, they were defined with loose-fitting belts. Various necklines were popular, including V-shaped, squared, and occasionally round. Sailor collars, which were extremely popular for young people, were worn by women as well. Generally, sleeves were straight and fitted. Skirts were full at the hip and the hem. The fullness was achieved through gathering, pleating, or gores supported by petticoats. Overskirts were designed into dresses to add fullness at the hip.

### *Suits*

Because of their functional nature, suits became more popular than dresses during this period. Suit jackets were long and belted at or slightly above the waist. They had close-fitting sleeves and cuffs. In 1914 and 1915, many jackets were three-quarter length and had a cutaway hem that gently sloped back from the front. By 1916, the straight hem was more popular, and jackets had become shorter. The jacket closure usually consisted of buttons beginning below the bust.

Suit skirts were full with extra width at the hip. In 1914, they were ankle length, but they gradually shortened to mid-calf length by the end of the decade. Initially, skirts were somewhat narrow at the hem, but, by 1915, the fullness that started at the hip continued to the hem. The skirt waist was raised slightly above the natural waistline. Overskirts and tiered skirts added fullness, and gores and pleats were used to flare skirts out at the hem.

The Norfolk jacket became popular for women. This hip-length jacket had close-fitting sleeves, a simple, notched collar, and a loosely belted waist. Often it had two vertical bands extended from the hem, over the belt and shoulder, and ended at the hem on the opposite side. Many women wore military-style jackets with a high, standing buttoned collar, a row of metal buttons down the front, and a belt.

### *Decorative Details*

Suits were usually made from wool or cotton in serge, crepe, or jersey weaves. Popular colors included navy blue, brown, black, dark green, and tan. Many suits had contrasting color fabric on the lapels. Buttons were

frequently used for trim. They were arranged in rows on belts, suit jackets, and skirts.

## CASUAL WEAR

### *Silhouette*

During the war, women's dresses became wider and shorter. By 1917, the hems were as far as eight inches from the ground (Tortora and Eubank 2005). They had loosely belted waistlines that were placed at the natural waist or slightly above. Skirts were wide at the hip. In the last two years of the decade, the waistlines grew wider, skirts narrowed, and hemlines lengthened.

### *Dresses*

Casual dresses had easy-fitting bodices and loose-fitting belts or sashes around high waists. Necklines were V-shaped or squared, and sailor collars were popular. Typically, sleeves were close-fitting and had cuffs.

Skirts were ankle length or shorter, and they were gored, pleated, or gathered to add to their fullness. Overskirts added fullness to the skirt. Although most overskirts went completely around the body, some only extended over the side and back. Some overskirts had handkerchief hems, and others were finished with ruffles or other embellishments. Skirts sometimes had pleats on the sides to ease movement.

Dresses were typically made from wool challis, wool serge, wool crepe, silk, crêpe de Chine, and moiré. Black, brown, navy blue, and dark green were common colors, although white was a popular summer color. Typical embellishments included rows of buttons on skirts and bodices and flat bows on the bodice or sash.

Housedresses were worn for work activities around the house. They were made from durable fabrics such as chambray, flannel, and cotton serge. They had a narrower ankle-length silhouette with no overskirts. They had simple turned-over collars and close-fitting three-quarter or full-length sleeves. Everything about this style of dress was more austere than regular daywear. These dresses usually came in muted colors that did not show dirt easily, such as blue, gray, and lavender. There were few trimmings beyond buttons.

### *Separates*

*Blouses/Shirts.* Blouses had sleeves and yokes that were cut in one piece. Raglan sleeves were very popular because they were comfortable and allowed easy movement. Turnover cuffs were common, and they could be

narrow or wide. V, round, or square necklines were common, as were Medici, fold-over, and sailor collars.

Compared with the previous decade, the blouses of this period had simple embellishments. Necklines and cuffs were trimmed with ruffles or lace. Embroidery, pleating, and buttons were frequently used to decorate blouses.

In 1918, a bohemian-style blouse became popular. This garment was loose fitting with full sleeves that gathered into a cuff. The yoke of the blouse was embroidered with bohemian designs. Sometimes this blouse was worn tucked in, whereas it was worn as a belted tunic at other times.

*Pants.* When the United States joined WWI, overalls were marketed to women because they took up many of the jobs and chores of men who left to serve in the war. Made from heavyweight chambray, overalls were loose fitting and belted at the waist. The full, loose pants gathered into narrow, buttoned cuffs at the ankle. They were available in one- and two-piece versions. One style, which was worn with a blouse, had a round neck and two straps that crossed in the back. Other versions could be worn without a blouse. These came in a variety of styles, including long sleeves, short sleeves, V necks, and collared. Invariably, they had large patch pockets on the front of the pants. Solid blue and tan were popular colors, but many styles came in stripes and checks.

*Skirts.* Skirts sat high on the waist and usually did not have a waistband. The wideness of skirts at the hip was accentuated by overskirts that reached a variety of lengths from mid-thigh to mid-calf. Sometimes pleating at lower leg was added for enhanced ease of movement. Commonly used as trim, rows of buttons were arranged in various places on the skirt, including the side, overskirt, underskirt, and near the waist.

*Other Separates.* Sweaters gained popularity during this period. Although cardigan styles had been commonly worn for some time, pull-overs became popular in 1915. They had a straight fit, were belted at the hip, and had long sleeves. Coco Chanel is credited for popularizing pull-overs (Tortora and Eubank 2005).

## OUTERWEAR

### *Coats*

In general, coats grew wider to accommodate wide skirts. As skirt hems began to flare out at the end of 1915, coat hems followed the trend. Most were cut full, but many had loose belts or belts along the back. Ankle-length coats were fashionable in 1914, but three-quarter-length coats became popular in 1916. By 1918, sport-length coats were popular as well. These ended

above the knee and flared out from the waistband. Fur coats followed the full-cut, loose silhouette, and they usually featured a straight hem.

Raglan sleeves that ended in cuffs were fashionable throughout the decade. Shawl collars, collars with notched lapels, and square-back collars were all common. Silk embroidered with Asian designs was inlaid into the wide collars. Fur collars were fashionable as well. Velour, wool, fur, and corduroy were used to make fall and winter coats, while cotton, linen, silk moiré, and satin were used for spring coats.

The war's military influence can be seen in the popular copy of military trench coat. It was full cut and belted. Its straight sleeves were embellished with straps and buttons like a typical men's trench coat. Also, it had a large, stand-up collar and large patch pockets with pocket flaps. Epaulements were added to the shoulders of coats, too.

Raincoats were much longer than other coats of this period. They were ankle length to protect the garments underneath. The back was cut full and belted. Usually, they had close-fitting sleeves with cuffs, but kimono, raglan, and cape sleeves were also available. Raincoats were made from a variety of fabrics, which were coated on the inside with rubber to make them waterproof.

## SWIMWEAR AND SPORTSWEAR

### *Swimwear*

Women wore a variety of suit styles. Knit wool tank styles were worn by athletic women. These had round or V necklines, were sleeveless, and had shorts that extended to the mid-thigh. Generally, these were worn with long stockings. Most women wore woven silk or cotton swim dresses with knit wool undersuits. These suits had round or V necklines, and sometimes they had a collar. They were sleeveless or had short sleeves. They often buttoned up the front and had a belt. The skirt of the dress extended to the mid-thigh. In between these two styles there were knit jersey swim dresses. These hugged the body like the tank style but then ended in a skirt instead of shorts.

### *Golf*

Typically, women wore wide, calf-length skirts with a middie blouse or a pullover sweater to play golf.

### *Tennis*

To play tennis, women would wear middie blouses and loose full skirts. A more casual style of blouse, the middie blouse, or middie coat, was a sturdy

cotton, loose-fitting tunic. These blouses were worn with skirts for a wide variety of athletic pursuits. Usually, the collar was a sailor collar with a necktie beneath it, but sometimes stylized notched collars were used. The blouses had three-quarter-length or full-length loose sleeves. These functional garments usually had patch pockets on the front. By 1918, loose belts were added to the blouse.

Skirts were full but narrower than everyday skirts. They were shorter, coming an inch or two higher than mid-calf. They usually had pockets but few other adornments.

### *Skiwear*

American women were expected to wear skirts while skiing as a way to retain their modesty and femininity in an unfeminine sport. They usually wore long, full wool skirts with sweaters, although their European counterparts wore more sensible pants.

### *Other Activewear*

For horseback riding or cycling, women wore dresses or skirts with divided skirts. Some styles obscured the skirt division with a flap that could be unbuttoned in the front. Norfolk-style jackets, middy blouses, and other blouse styles would be worn with the skirt.

## UNDERWEAR AND INTIMATE APPAREL

### *Undergarments*

Most corsets ended below the bust, so a new garment had to be developed to support the breasts. The brassiere emerged to fill this purpose. As skirts became wider, fuller petticoats were needed to give them lift. A new combination garment was created that merged together camisoles and drawers. It was called camiknickers and featured buttons at the crotch. Women still wore union suits, especially in the colder months. Union suits were marketed as health suits because they kept germs away from one's body and perspiration off of one's clothes.

### *Sleepwear*

Nightgowns were cut with straight long waists. They were decorated with flat panels of lace, flat bows, and lace-edged sleeves and collars. Valenciennes lace was particularly popular. White and pink batiste, a lightweight cotton fabric, were popular for summer nightgowns. During the rest of the year, silks, cotton, crêpe de Chine, georgette, and flannel were used. By 1916, flesh-colored gowns became popular.

During the war, heavy duties had been placed on imported garments, and retailers tried to avoid having duties imposed on the goods they imported. Marshall Field and Company was no exception. They tried to skirt the duty on embroidered garments for a shipment of nightgowns, but a customs ruling found them dutiable at 50 percent (*New York Times*, December 4, 1915).

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Headwear*

By 1915, women's headwear featured high, wide crowns with relatively narrow or upturned brims. The trimmings continued to be the focal point of the hat. Silk roses, feathers, wide ribbons, and artificial flowers were all piled along the crown of the hat. Face veils were fashionable during this period. Within a couple of years, brims widened and trimmings were usually limited to a wide ribbon hatband with a large bow.

### *Hairstyles*

During this period, hair was worn closer to the face as women moved away from the full pompadour style. By the end of the decade, women built height in the hair at the back of their head and arranged their hair forward over their ears on the sides. They continued to wear their hair up in a bun or chignon. Some women experimented with permanent waves. They used hairpins and decorative barrettes to secure their hairstyles.



*Mascara.* Modern mascara has its origins in another product: Vaseline. After learning about a waxy petroleum byproduct that clogged oil-well heads, chemist Robert Augustus Chesebrough marketed a purified version of the substance under the name Vaseline in 1872. By the end of the nineteenth century, Vaseline was a common product in most American households.

This versatile substance was used in a variety of ways, including treating cuts, softening hands and lips,

preventing rust, polishing wood, and baking. Women, eager for an easy way to darken their eyelashes, mixed Vaseline with coal dust or lamp black, which was acquired by holding a saucer over a lit candle until it got sooty. Thomas L. Williams learned of this trick and began selling the mixture under the name "Lash-Brow-Ine" in 1913. It was immediately popular, and he rechristened the product "Maybelline" after his sister Mabel. Maybelline is now a subsidiary of L'Oréal.



### *Cosmetics*

Women still wore pale face powder, but they began wearing peach-colored rouge instead of pink. During the war, cosmetics became more difficult to find. Women used the end of a burnt match to darken their eyebrows and beetroot juice to tint their lips.

## FOOTWEAR AND LEGWEAR

### *Footwear*

During the last half of the 1910s, footwear became more visible with the rising hemlines. Although high button shoes kept feet warm in cold weather, low shoes became more widely worn. They were usually secured to the foot with a strap across the vamp that buttoned on the opposite side. By 1918, oxfords had become very popular, and low shoes without straps were widely available.

Both blunt and pointed toes were common. Heels were made from a variety of materials, including wood, celluloid (an early plastic), and rubber. Evening shoes had elaborate lattice straps with decorative stitching or decorative buckles.

### *Legwear*

As women had done in the previous decade, they wore dark cotton stockings during the day and light-colored silk ones for formal occasions. Rayon stockings were introduced as artificial silk.

## NECKWEAR AND OTHER ACCESSORIES

### *Jewelry*

Women wore drop earrings and long necklaces made from chains and beads. Necklaces were often wrapped around the neck a few times. For formal occasions, women would wear tiaras. Hat pins and scarf pins were used to secure those accessories. Brooches were worn on blouses and jackets. Both pocket watches and bracelet-style wristwatches were worn.

### *Handbags*

Handbags consisted of fabric or leather pouches attached to a metal or ivory frame, which had a clasp to keep the bag closed. Also attached to the frame was a short strap made from leather or fabric or a metal chain, which allowed the bag to be worn on the wrist. Most of the embellishment was on the metal frame. Some purses had beaded pouches that were finished with tassels.

Around 1916, party boxes were sold as an evening alternative to handbags. Party bags were hard-sided rectangular metal cases that hung from short chains or a strap. Both sides of the case could open to reveal neatly organized compartments for a variety of essential items such as powder and puff, pins, coins, comb, mirror, lipstick, calling cards, nail file, and perfume.

### *Other Accessories*

Women wore both flat and round fur muffs, along with animal-style boas, which included the animal's head and tail. Plain fur scarves with fur tassels were fashionable later in the decade.

Fabric sash-style belts were a common accessory. Elastic webbing usually served as the base beneath the fabric, and the belt was secured with a buckle or hook fasteners. Bows, buttons, buckles, and silk flowers were used to adorn the front of the belt.

Women carried umbrellas and wore fitted leather or fabric gloves.

## 1920s, THE JAZZ AGE

Aside from the transition from the WWI silhouette to the characteristic 1920s silhouette, styles remained relatively consistent during the 1920s. The decade was dubbed the Jazz Age because of the popularity of the music style and the emphasis on parties and dancing during the decade.

### FORMALWEAR

#### *Silhouette*

The early 1920s silhouette focused on the romantic robe-de-style or "picture dress." Based on historical styles, features of this shape included a boned bodice, an ankle-length oval skirt supported by panniers, and a broad neckline (Laubner 1996). Resembling a romantic shepherdess, the gowns were frequently made in pastel colors and decorated with ribbons. Designers such as Lanvin and Lady Duff Gordon (Lucile) focused on this shape and created dresses using silk taffeta, organdy, velvet, or satin.

Generally, however, evening gowns of the twenties were ankle-length, straight-cut sleeveless sheaths worn over colorful slips. They often had a dropped waist with geometric inserts, draping, and were low-cut in the front, the back, or both. Gowns were frequently cut on the bias and featured asymmetrical piecing. This straightened and flattened silhouette was

often referred to as the *garçonne* or “flapper” look and was associated with a boyish figure. Epitomized by Coco Chanel’s “little black dress,” it was popular from 1926 through 1929 (Mendes to De La Haye 1999).

### *Skirts*

During this time, hem lengths were the same for day and eveningwear but varied throughout the decade. In the early twenties, hems were two or three inches above the ankle, dropping to ankle length in 1923 and 1924, and rising to the knee in 1925. Hems stayed high until 1929, when they suddenly dropped back down again.

Although skirts were straight cut and tubular, interest was added through a variety of creative attachments. Panels, handkerchief squares, asymmetrical draping, and scallops all created the irregular hemlines that were popular throughout the decade.

### *Bodices*

Complementing the romantic styles of the early 1920s, the waistline was placed slightly above the natural line but quickly moved down to the hips to complement the flapper look in 1922. Generally, unstructured blouson bodices were popular, and the waistline was trimmed with a wide sash and bow or with excess fabric draped and pinned on one side.

### *Neckline*

For the romantic robe-de-style, the neckline was usually a shallow boat neck, often trimmed with lace. For the more iconic *garçonne* shape, eveningwear was typically very low cut in the front and/or the back in either a U or V shape. Designer Madeline Vionnet offered alternatives such as the halter or cowl neckline. Other alternatives included a square, untailored shape that cut across the top of the chest.

### *Sleeves*

Picture dresses varied but frequently featured tight-fitting long sleeves of diaphanous material with a single ruffle at the cuff. Evening gowns with *garçonne* styling were sleeveless or had thin shoulder straps.

### *Decorative Details*

For both the earlier and later silhouettes, high-quality materials and decorations epitomized formal eveningwear. Sparkling fabrics and decorations were particularly popular, especially beading and gold and silver lamé. Metallic embroidery, diamante, and rhinestones were also favored trims. Luxurious fabrics such as brocaded silk, metallic lace, chiffon velvet, crêpe

de Chine, silk satin, and charmeuse were used throughout the 1920s for evening finery. Solid, quiet colors such as ivory and peach were preferred to show off the sparkling decorations and trims. When patterns were used, they were generally small and scattered to complement the asymmetrical design, bias cuts, and pieced garments.

Coco Chanel's little black dress of 1926 promoted black as elegant for eveningwear and was usually made of velvet, silk, or satin, with diamante trim. Although initially introduced earlier in the decade, rayon became an acceptable fabric for eveningwear by 1926 (Mendes and De La Haye 1999).

## BUSINESS WEAR

### *Silhouette*

In the 1920s, "businesswomen" were advised to pay careful attention to the difference between social and working dress. According to *Vogue*, "We must stoutly protest that the sport, garden party or reception dress is out of place in the shop or office. Short sleeves do not look well for such wear, ever. Elbow-length is permissible, but the really short sleeve is bad form and the sleeveless street gown is unspeakably vulgar" (Watson 2004, 44). Muted colors and simple fabrics were also advised. Generally, business wear walked a line between formal social attire and at-home "work" wear, combining simplicity and functionality with chicness.

### *Dresses*

Where dresses were appropriate, they resembled women's morning or housedresses. In the early 1920s, these work dresses had waist yokes and raglan sleeves. Overskirts created an apron effect, and pockets were a must for practicality. Similarly, three-quarter-length sleeves were useful. These dresses were made of serge, tricotine, and gabardine. Although satin was sometimes used, trimming was kept to a minimum so as not to appear "fussy" (*Washington Post* 1920).

### *Suits*

The 1920s saw the rise in popularity of the suit, consisting of a dress and matching jacket, or of the more familiar three-piece variety, with a skirt, blouse, and jacket. Throughout the decade, the skirts of the ensembles were slender and had knife or inverted pleats.

During the first few years of the 1920s, wool suits were the most popular and consisted of a calf-length tunic-like dress or skirt worn with a thigh-length unfitted jacket. Decoration on these early suits usually included Chelsea and notched collars and a number of belts, crisscrossing over the jacket.

Between 1923 and 1924, hem lengths dropped all the way to the ankles, and hip-length boxy suit jackets followed the general trend toward a lowered waistline. Also during this time, Coco Chanel introduced her most well-known suit. It consisted of a collarless, square-cut jacket trimmed in contrasting braid, paired with a matching straight skirt. The quilted silk lining of the jacket was meant to match the blouse. Chanel's signature suit also contained a chain inside the hem of the jacket to weight it.

From 1925 until the end of the decade, both single- and double-breasted square suit jackets were the norm, although jackets that met at the center front, held together by a toggle, were also popular. Jackets were paired with straight-cut, knee-length skirts.

In general, cardigan suits of knitted jersey were a staple in women's closets. Typically, suits of the 1920s were made in subdued colors such as navy, tan, brown, and black. White pinstripes were frequently seen as well. Trimming was minimal, although in the latter half of the decade, fur pieces sometimes adorned shoulders for added glitz.

## CASUAL WEAR

### *Silhouette*

During the 1920s, in part because of a renewed interest in sports and increasing wealth, the upper class became interested in fashionable casual daytime wear. Casual wear generally followed the youthful trend for the flat-chested *garçonne* look. Straight cuts with little shaping and a dropped waist gave the effect of slenderness. Chemise dresses that hung from the shoulder were popular, although in the middle part of the decade, fashions became more slender and streamlined. Beginning in 1927, bias cuts were introduced, and the technique would continue to be favored into the 1930s. Art deco also had its influence on fashion of this period and frequently manifested in geometrical decoration.

### *Dresses*

At the end of the previous decade, the waistline was just under the bust, but it quickly dropped. From 1922 through the remainder of the decade, it remained at the hips. The bodice of the twenties was loose fitting and had minimal if any darting. Necklines were square, boat, or V neck. Bell and cap sleeves were light and airy. Bias-cut cape collars and cape sleeves remained popular into the 1930s.

Hemlines for daywear in the early part of the decade were frequent. From 1920 to 1922, hemlines were just below the calf, then at the ankle

until 1924, and by 1925, they had risen to the knee. Although hemlines remained here for the rest of the decade, intrigue was created through irregular hemlines such as handkerchief hems, asymmetrical draping, and diamond-shaped pieces. Rows of flounces and gathered layers were also fashionable. Beginning in 1929, however, hemlines dropped dramatically.

### *Separates*

In general, separates were not yet a popular form of daywear, and women generally wore ensembles purchased together. However, trousers became a focal point during this period. Initially introduced as fashionable women's wear in 1922 by Paul Poiret as pajamas, they eventually evolved into casual wear worn for specific occasions, such as sleeping, lounging, and at the beach. Lounging pajamas, according to *Vogue*, were for "when informal entertainments and masquerades are the order of the day" (Watson 2004, 42). Chanel helped with the general acceptance of women's trousers and was often seen wearing sailor-style pants. Pants of this era were loose with an elastic or drawstring waist with a side closure.

### *Decorative Details*

Popular colors of the decade included coordinating tones such as "sunset orange," "Nile green," "maize," and various shades of blue (French, Copenhagen, or gracklehead) (Laubner 1996). Prints were also popular. Thanks to Chanel and her little black dress of 1926, black dresses in crêpe, wool, and other matte fabrics were popular for daywear. Worn during household chores, cotton housedresses were made of broadcloth, Indian head cloth, and gingham. After 1926, rayon began to be used for daywear as well.

Embroidery was a popular form of ornamentation during the decade and was frequently executed in silk, with tiny beads and in natural motifs. In the early twenties, braid trim or ribbons were frequently used in floral and scroll work. After 1925, art deco motifs became popular decorations. Flowers made of silk or velvet were also often placed at the shoulder or hip. A more cost-effective decoration was accomplished by focusing on seaming itself as decoration. Additionally, fringe was often added to dance dresses to emphasize movement. Other hemline trimming including picot edging used at the edge of sheer dresses.

## OUTERWEAR

### *Coats*

Coats of the early 1920s showed remnants of the previous decade's silhouette. They were high waisted, often gathered under the bust with a self-fabric, criss-crossed belt. Hemlines ended below the calf, and skirts slightly flared to create



Misses Edith and Irene Mayer, wearing fur and fur-trimmed coats. [Library of Congress]

an overall wedge shape. Sleeves were set in and had deep cuffs. Convertible collars added interest and were broad or cape-like when opened and when closed were choker or high standing, acting to further insulate against the cold.

As the decade progressed, the silhouette of women's coats progressed, too. When the hemline dropped, belts disappeared from coats altogether. Unbelted, straight-cut surplice coats became popular beginning in 1923. These slender and tubular coats combined collar and lapel, and the back portion of the collar was normally worn up. The right side of the coat typically overlapped over the left and was fasted at the side with a single button. Coats often featured batwing and bell sleeves.

At mid-decade, a shorter coat became popular. Double-breasted, knee-length coats had godets at the hem, causing a slight flare. Notched and shawl collars were equally popular. Surplice coats continued to be popular throughout the decade, with variation in fabrics and trim adding interest.

Cloth coats were made of wool, velveteen plush, and velour in colors including black, gray, brown, tan, rust, and cranberry. Toward the end of the decade, art deco patterned fabrics were common, as was art deco-style trim. Collars and cuffs were also frequently trimmed with "oriental buttons," tassels, and especially fur.

Also in the 1920s, fur coats moved from the luxury class into the general wardrobe. Sears catalogs even carried short fur coats. Fur pieces were frequently worn over cloth coats as a symbol of wealth and status. The most popular furs for coats were ermine, sable, and chinchilla, and mixing fur types was common (Municchi 1996).

### *Shawls/Wraps*

During the 1920s, wide-sleeved evening wraps and capes of luxurious fabrics were worn over eveningwear. Kimono, dolman, and batwing sleeves were popular with designers such as Poiret and Doucet. In addition to collars similar to those seen in daywear coats, high funnel collars were stylish. Silk, velvet, satin, and metallic brocaded garments were trimmed with metallic braid, embroidery, tassels, and fur.



*King Tut Sparks Fashion Inspiration.*

When Howard Carter discovered King Tutankhamun's tomb in November of 1922, he had no idea about the fashion craze that his discovery would inspire. Within weeks, fashion designers had incorporated Egyptian motifs into their designs, and women started snapping up Egyptian-themed dresses, coats, and accessories. Stylized Egyptian motifs,

such as scarabs, lotus blossoms, and sphinxes, were incorporated into garments. For example, in a design contest held by the United Cloak and Suit Designers' Association of America, the garment that won the top prize in 1923 was a wrap that included an Egyptian hathor, or sacred cow, created from beads, a scarab design, and colors inspired by those found in Tutankhamun's tomb.

Lighter outerwear, including the highly popular Spanish and Russian embroidered shawls, were fashionable for summer. These shawls were embroidered with floral and folk designs and trimmed with fringe. Frequently, they were worn over robe-de-style gowns. Shawls were imported from Lyons, India, China, and Russia throughout the 1920s and into the 1930s (Mendes and De La Haye 1999). Alternatively, Assuit stoles of exotic linen were imported from Egypt. Made in the town of Assuit, they were rectangular linen net decorated with metallic pieces in geometric art deco patterns.

*Other garments*

Other evening outerwear included ostrich-feather boas with long silk tassels in dark colors. Worn between 1920 and 1925, they had been trendy garments during the teens.

SWIMWEAR/SPORTWEAR

*Swimwear*

By 1920, sunbathing was the height of fashion, necessitating an extensive beach wardrobe requiring careful planning. The style of swimwear now exposed a considerable amount of skin to the sun and public view compared with previous decades. Swimwear followed the silhouette of the decade, with belts worn at the dropped waist. Knitted two-piece tubular suits were popular at the beginning of the decade, consisting of long tunics over straight-legged shorts, emphasizing the hipline. One-piece suits grew in popularity as the 1920s progressed. More skin was exposed as sleeves were eliminated and trunks shortened to mid-thigh. Some suits had short overskirts, but those were generally abandoned by mid-decade.





At the beginning of the 1920s, there was concern about swimwear being too short and skimpy. Here, a bathing suit “policeman,” measures the distance between knee and bathing suit, Washington, DC. 1922. [Library of Congress]

Suits were made of knitted fabrics in an array of cubist-inspired geometric patterns and stripes. For two-piece suits, tops and shorts matched or contrasted (often with a printed top and solid trunks). Beach ensembles were of contrasting bright tones, such as orange with green or bright red with yellow or, alternatively, white with dark trim.

With the loss of material covering the body, the need for cover-ups arose. These initially included matching capes, shawls, and coats that were highly tailored. In 1927, wide-legged beach-pajamas were introduced and first appeared in bright oriental prints that matched or complemented swimsuits. Wide-brimmed beach hats were also popular, as were tight-fitting swimming caps. Shoes worn on the beach were flat and generally made of rubber or canvas.

### *Tennis*

In the 1920s, tennis moved from a participant to a spectator sport. Consequently, tennis fashions were significantly influenced by star competitors such as Suzanne Lenglen and Helen Wills. One- and two-piece garments

were worn by both throughout the decade. From 1921 on, Lenglen wore white tennis ensembles designed by popular sportswear designer Jean Patou. This usually consisted of a wide bandeau worn wrapped around her head with a below-the-knee pleated shift dress that showed the top of her rolled stockings. She occasionally wore a sleeveless monogrammed cardigan. Beginning in 1927, Hellen Wills consistently wore a visor or “eye-shade” with a white skirt and shirt also by Patou.

Although both wore head coverings, by the end of the decade, it was acceptable to play tennis bare headed. Patou further paired down tennis fashion by designing sleeveless tennis dresses with raised hemlines. Sometimes tennis suits had a matching cape, often made of flannel for warmth.

Although white was traditional for tennis, other light or pale colors were used as well. Initially, sportswear designers experimented with wool and jersey for tennis but eventually settled on more practical washable silks and crêpe de Chine.

### *Skiwear*

Skiing outfits for women consisted of a sweater and/or tunic with breeches or jodhpur-like trousers, usually in a waterproof material. Tweed, plaid, and camel hair were initially popular, followed by gabardine. White was considered inappropriate for mountain slopes. Blue and red were initially favored, followed by more subdued colors such as gray and beige. Mittens were frequently made of waterproofed leather, calf-skin, and horse hide. Hats and scarves with fur trim were essential for warmth.

### *Golf*

Short skirts and knickerbocker golf suits with medium-length coats were deemed appropriate for golf beginning in 1921. The coats were paired with loose, full, knee-length pants that gathered at the hem. Decorative pleats were frowned upon, and only inverted pleats at the side or front to facilitate movement were acceptable. White was also forbidden for golf, although jersey and tweeds were frequently used.

### *Other Activewear*

Other popular sports during this time included ice skating, driving (or motoring), flying, hunting, fishing, and horseback riding. Each had their own uniform. A bifurcated skirt or culottes was acceptable for ice skating, and generally one-piece garments were preferred. For motoring, practicality required protective headgear and goggles along with a large military-style overcoat. Similar outfits were designed for flying. For most of these fringe sports, it was accepted that women would adopt masculine-style garments.

## UNDERWEAR AND INTIMATE APPAREL

*Undergarments*

The boyish silhouette of the 1920s required special undergarments. Generally, a single piece of fabric, called a bandeau, was used to flatten the bust. Corsets and girdles were still heavily boned. Corset substitutes were made of softer elastic and referred to as “step-ins” (Laubner 1996). Specialty corsets were created for wear during sports, dancing, and even pregnancy. Toward the end of the decade, as a natural shape became more popular, brassieres with cups and mild shaping were developed.

Loose-fitting bloomers or knickers were made of silk or rayon and were gathered just above the knee. They came in a number of forms, including one-piece camiknickers, teddies, step-ins, or just plain drawers (which resembled slightly flared, bifurcated skirts). During the early years of the 1920s, calf-length petticoats were worn, but, as hemlines rose, these garments were rendered obsolete.



A young woman in camiknickers. [Library of Congress]

### *Sleepwear*

Sleeping pajamas had an Eastern flare and were typically sleeveless, V-neck tunics combined with wide-leg pants. Coolie coats, or kimono-style robes, were frequently worn over pajamas. Simple, unfitted ankle-length nightgowns had square or V-shaped necklines. Blanket-cloth robes, surplice robes with Eastern and art deco prints, were also common.

Other garments included combing sacques, a luxury item worn when applying makeup or when having hair styled, kimonos, hostess coats, and boudoir caps and bandeux.

### *Other garments*

Hose were of particular interest to fashionable young ladies and were available in a variety of patterns, colors, and materials. Ornamental jazz garters were frequently worn by flappers to accentuate their legs while dancing. Union suits or long johns were practical one-piece undergarments worn by both sexes for warmth rather than style.



Fashionable Mlle. Rhea wears a cloche hat, Cuban heels, and a flask in her garter. [Library of Congress]

## HEADWEAR AND HAIRSTYLES

### *Headwear*

Although the cloche hat was by far the most popular hat style of the 1920s, it was by no means the only style available. The toque, berets, boaters, turbans, and drape-crowned hats also typified the mode. After the release of the 1923 film *The Three Musketeers*, Musketeer-style hats became popular. Because the basic shapes changed little over this decade, variation was derived from the decorations. Flowers, lace, tulle, and netting were all popular. The toque provided the perfect platform for three-dimensional art-deco-style trim.

### *Hairstyles*

Hat and hair shapes were closely linked, and both followed the streamlined shape of the youthful, androgynous bob. Brilliantine added sleekness and shine to variations such as the shingle and the Eton crop. Women



Louise Brooks' straight-haired bob, c. 1929. [Courtesy of Photofest]

also began looking to permanent waves to enhance their newly shortened locks, and others added a single curl fixed to the face with setting lotion. Film had its influence, too, and frequently women imitated the looks of their favorite film stars. Claudette Colbert's bangs and Louise Brooks' bob had significant influence in hair salons.

### *Cosmetics*

For the first time, the overt use of cosmetics became commonplace. The new fashionable woman was, for the first time, frequently seen applying lipstick in public, something that was shocking to the previous generation. Clara Bow's cupid-bow mouth, created by Hollywood make-up artist Max Factor, caused a sensation. Innovations in technology allowed for greater effect, including the invention of the first eyelash curler in 1923. The eyebrow pencil also began its rise in popularity in the latter part of the decade, when Greta Garbo's makeup style began to influence the general public.



Greta Garbo wears a page-boy bob, fashionable in the 1920s and into the 1930s. Garbo was among the most-admired actresses for her style. [Courtesy of Photofest]

## FOOTWEAR AND LEGWEAR

### *Footwear*

The rise in hemlines during the 1920s resulted in a renewed interest in shoe design. Beginning in 1922, tongues and Cuban heels became fashionable for sports and walking shoes. By 1924, the dance craze necessitated T-bars or crossover straps. In combination with this, pointed toes were standard. After 1926, shoes became lighter and more delicate. Day shoes were generally made of two-tone leather or reptile skin. Evening shoes were high heeled, were brightly colored silks or gilded kid, and were embellished with embroidered or brocaded fabrics. They also featured highly decorative heels and buckles encrusted with semiprecious materials, including pearls, diamante, and sequins.

Shoe styles were influenced by the Exhibition of Decorative Arts in 1925 in Paris and showed Greek, Asian, and Egyptian motifs. The most coveted of the fantastical and exotic designers of the 1920s include French shoemakers Andre Perugia and Hellstern and Sons. The extremely ornate



Miss Mary Jayne, with a bob haircut and T-bar shoes. [Library of Congress]

fashions of these and other designers were a direct reaction to the recent lean and somber war years.

### *Legwear*

The new hemline not only exposed the shoe as a focus of fashion but afforded the same attention to women's legs. In the previous era, women had worn stockings in either black and white, but flappers of the 1920s wore shocking new flesh-colored and sheer silk stockings. There were a variety of fads associated with stockings, including wearing them rolled down to the thighs. Plain-colored stockings in neutral shades were preferred for daywear and eveningwear. The most flamboyant stockings included crossword-puzzle-patterned stockings, tartan, and checked designs and were worn with sportswear.

## OTHER ACCESSORIES

### *Jewelry*

Iconic jewelry trends of the 1920s included long necklaces of pearls and beads, as well as fake (or costume) jewelry. In general, jewelry styles were

influenced by Ballet Russe versions of Asian styles, including carved jade, ivory, and bone. Egyptian motifs and shapes, especially the scarab, followed the opening of King Tut's tomb in 1922. A decorative arts exhibition in Paris in 1925 introduced geometric art deco shapes and materials such as Bakelite, marcasite, and pearls. The women of the 1920s were also the first to wear wristwatches.

### *Handbags*

Primarily used during daytime activities, hand-tooled brown and black leather bags, as well as envelope-style Pouchettes, were popular. Daytime cloth reticules, which was a pouch with drawstrings, were often hand-made. Reticules were sometimes beaded as well and worn with evening-wear. Metal mesh and beaded bags were typically used for special occasions. Vanity bags were also popular for holding makeup.

### *Miscellaneous Accessories*

The dropped waist focused attention on the hips and, consequently, belts. By mid-decade, a wide sash or gypsy girdle was used with daywear and eveningwear and was accented with a metal or Bakelite clasp. Other popular accessories of this era included ostentatious feather fans, often made of ostrich, and silk muslin umbrellas with appliqué. Despite prohibition, drinking and smoking accessories continued to be popular and reflected the interest in art deco and Bakelite.

## 1930s,

### THE GREAT DEPRESSION

The Great Depression effectively froze the silhouette for the decade, because most women could not afford to update the wardrobe. The sluggish economy and unemployment of the Depression permeated social and cultural life and lent its name to the decade.

### FORMALWEAR

#### *Silhouette*

In direct reaction to the previous decade's more masculine fashions, a feminine mood took over in the 1930s. Softer, sculptural clothes now accentuated the contours of the female form. By 1934, a romantic mood had taken hold, and women began wearing mid- to late-nineteenth-century-style gowns, complete with crinolines, bustles, and rustling fabrics.



Full-length, slightly flared evening gowns with natural waistlines were standard.

Designers such as Coco Chanel and Madeline Vionnet continued to be influential. In particular, Vionnet's innovations in bias cut and her interest in classical Greek dress left their mark on 1930s eveningwear. Film costumes also inspired the silhouette. In 1932, Joan Crawford wore a full-length white gown with large puffed sleeves designed by Gilbert Adrian in *Letty Lynton*. Copies of the dress sold well. Ginger Rogers' film costumes of the 1930s also impacted fashion's appetite for glamorous eveningwear.

### *Skirts*

The full-length, voluminous skirts of this decade required more fabric to make than in the previous decade, and designers used a variety of techniques to create the nineteenth-century look. Cutting, padding, and light-weight hoops or crinolines were used, and bustles or bows were placed at the back for added effect. Skirts were also often decorated with threads of cellophane to add sparkle and shine. Bias-cut dresses frequently had inset fabric sections such as fan pleats or triangular insets to add movement to the skirt.

### *Bodices*

In contrast to the loose styles of the previous decade, the 1930s waistline focused on a fitted bodice and the natural waist. Some gowns were even corseted, whereas others bloused slightly. Belts were also more common in eveningwear.

### *Neckline*

Deep Vs in the front and back, cowels, and similarly draped necklines were prevalent and attractively complimented the new curve-hugging silhouette. Necklines also frequently featured a draping scarf or sash to be wrapped or left trailing. Backless gowns and bare shoulders were also popular.

### *Sleeves*

Variety was the name of the game for sleeve styles on evening gowns. Cape sleeves were popular, as were gowns without sleeves. Backless gowns frequently featured halter necks and were held up by thin or wide shoulder straps. As the decade progressed, full-length tailored sleeves with ruffled edges and slight shoulder padding became popular. Beginning in 1933, however, the exaggerated shoulder took hold and progressed into all manner of variations.



*The Marriage of the Duke of Windsor and Mrs. Wallis Simpson.* Despite the emphasis on marriage as a practical necessity in the 1930s, the most famous wedding during this era was famous because it was an impractical marriage. The Prince of Wales became King Edward VIII on January 20, 1936, but he abdicated to marry the woman he loved, an American divorcee named Wallis Simpson. Their marriage was a civil ceremony at the Chateau de Conde in France held on June 3, 1937. The gown worn by Simpson has been described as one of the most copied dresses in fashion history. Designed by Mainbocher, the first American designer to open a salon in Paris, the gown was of a special blue-gray crepe that would become known as “Wallis Blue.” It was developed specially to

complement the bride’s eyes (Laubner, 2000).

According to researchers at the Metropolitan Museum of Art, copies of the dress were available at major New York retailers such as Bonwit Teller, Lord & Taylor, and Klein’s just one week after the nuptials. These ranged in price from \$25 to \$9, although the original had cost \$250. Shortly thereafter, copies were available nationwide (Metropolitan Museum of Art, n.d.)

Now known as the Duke and Duchess of Windsor, the couple would remain tastemakers and trendsetters during this and later eras. The Duchess in particular became something of a style icon, known for wearing such haute couture designers as Balmain, Schiaparelli, Paquin, Molyneux Lelong, Ferragamo, and others.

### *Decorative Details*

Smooth, bias-cut textiles such as satin and charmeuse were being used for the more sculptural gowns, whereas the bustled romantic gowns were frequently made of silk, taffeta, velvet, and tulle. Sometimes these were woven with threads of cellophane for added sparkle. Special-occasion gowns, such as wedding dresses, were often made in the romantic style and were decorated with vast amounts of silk and lace to add volume to the wearer’s figure. Despite this rich display of wealth, in 1932, Coco Chanel introduced a collection of evening gowns of cotton in an effort to increase the affordability of her creations.

## BUSINESS WEAR

### *Silhouette*

The silhouette for business of course followed the changing trends of the decade, although as in previous years, simple, unfussy, and practical

fashions were best. As with daywear, hemlines lowered, and the ideal woman was tall and slender and wore dresses that showed her figure. Because of changes in the economy, women were encouraged to remake their dresses to extend the life of the garments.

### *Dresses*

“Town and country dresses” were meant for business, shopping, and other similar outings. The classic shirtwaist dress (a dress with a shirt-style, button-down bodice) was popular, as were blouse frocks and jacket dresses. The blouse dress resembled a skirt and blouse but was in fact a single garment made of two fabrics, usually in a twin print or a solid with a complementary print. The jacket dress was a tailored frock with a matching jacket. As the decade progressed, the jacket changed as trends shifted. Initially the hip-length and boxy jackets were beltless, but eventually a belt was added at the natural waist. Boleros also became popular toward the latter part of the decade, and the ensemble was trimmed with a waist sash. Chanel’s little black dress, as introduced in the 1920s, now became practical work wear. It was now made with removable collar and cuffs for easy laundering.

A variety of collars were typical, but the Peter Pan, shawl, and Chelsea were among the most popular. Collarless V necks were also popular for summer wear. Sleeveless and short-sleeved shirtwaist dresses were practical for summer, and long fitted sleeves ending in more formal French cuffs were acceptable for winter wear.

### *Suits*

Suits, too, were an important part of business fashion for women. Led by MGM costume designer Gilbert Adrian and actress Joan Crawford, suit jackets of this period favored a masculine silhouette. The trend for broad shoulders was emphasized by the use of shoulder pads. Single- and double-breasted jackets with increasingly wide lapels emphasized the narrow waist. Throughout the decade, capes were frequently attached at the shoulders for added warmth and style. Shawl and notched collars, as well as collarless jackets, were also prevalent.

In the middle part of the decade, jackets with an inverted pleat at the back became popular, following the trend in men’s wear. Sleeves varied, and popular styles included straight fitted, pleat-top, raglan, and pouch style (or bishop sleeves).

Although suits with skirts were the norm, Hollywood starlets such as Marlene Dietrich, Greta Garbo, and Katharine Hepburn frequently wore wide-legged pants suits as early as 1932. For the less-adventurous woman,

suit skirts were long and either flared or pleated below the knee. In the early years, the hem was below the calf. Toward the end of the decade, skirts, which were now A-line, ended below the knee. Irish and Scottish wool in tartans, checks, herringbone, flannel, jersey, and tweeds were the most popular materials for business suits and were seen throughout the decade.

## CASUAL WEAR

### *Silhouette*

Fashion changed drastically from the straight lines and boyish look of the 1920s. The 1930s silhouette emphasized feminine curves and sculptural curves, as well as long skirts, natural and narrow waistlines, and broadened shoulders. With the drastic changes in the economy, small touches of luxury were added to higher-quality day dresses rather than the overt displays of wealth of the previous decade.

### *Dresses*

Dresses were still more popular for daywear than other types of garments. Button-up, shirt-style dresses with blouson tops were common. Dresses designed in the early part of the decade sometimes had two waist seams: one at the natural waist and one at the hip, evidencing the transition from the earlier 1920s dropped waist. High collars or fur scarves framed the face and added a chicness to more formal daywear dresses.

Sleeves and shoulders were the focus of the 1930s silhouette. Sleeves themselves were generally full from the elbow to the wrist. Referred to as a "coat-hanger silhouette," the exaggerated shoulder was the focus for a variety of designers beginning in 1933. Pagoda shoulders, shoulder flares, tabs, and layering all added to the bulk of the shoulder. The focus on the shoulder was also emphasized by shoulder-wide collars, ruffles, flounces, wrap tops, and ruffled sleeves. Capes and cape sleeves continued to be fashionable.

Skirts became narrow across the hips, were slightly flared, and were much longer. The time of day dictated the length, and typically daywear was approximately fourteen inches from the ground, with afternoon wear approximately twelve inches from the ground. Inset triangular sections, flares, and a variety of pleats added interest to skirt shapes and emphasized movement.

### *Separates*

In the early 1930s, ensembles were more popular than separates, but they slowly found their way into daywear (*New York Times* 1930). Knitwear,

blouses, and skirts were becoming a part of the fashionable wardrobe. Trousers continued along similar lines as in the previous decade. They had a flat front, were wide legged, and were often paired with short-sleeved, collared knit tops with geometric graphic designs. More formal silk tops featured draped pieces and were frequently belted and trimmed with ribbon.

### *Decorative Details*

Daywear colors depended on time and location. Subdued tones such as black, navy, and gray were popular in the city; browns and greens were prevalent in the fall. Afternoon wear was usually black or a pastel shade of peach, green, blue, or pink.

Buttons were a popular trim, especially square ones (*Washington Post* 1935). Innovator Elsa Schiaparelli frequently used creative shapes such as acrobats and lovebirds. The zip fastener also began to be used on handbags and eventually on daywear. Belts worn at the natural waist were nearly universal. Fur trim made of flat pelts was also used for daywear.

## OUTERWEAR

### *Coats*

As it had in the early 1920s, the silhouette of the 1930s swung from feminine to more masculine shapes as the decade progressed. Early 1930s coats were rounded and feminine to match the silhouette of the garments underneath. Shoulders became more pronounced as the decade progressed, and, eventually, the overall look become boxy and square. Both collars and lapels grew in size as the decade progressed. Popular details included added fabric at the back in the form of pleated, "action-back" detailing, and fishtail backs, which were created with large rippling pleats from a shoulder yoke. The early 1930s saw coat hems ending below the calf, but they rose to the knee in 1937 and remained there for the duration of WWII.

Several coat styles carried over from the previous decade. These included the surplice coat and polo coats. Initially worn by men to polo matches in the 1920s, women adopted the double-breasted, caramel-colored sport coat in the early 1930s. Later styles included the following: the reefer coat, which was inspired by the U.S. Navy pea coat; the swagger coat, which featured a flared or fishtail back; the hourglass-shaped princess coat; and the short, square box coat of the late 1930s.

Wool and wool blends were the most popular for cloth coats, in check, herringbone, plaid, and ombre stripe. Solid somber colors such as tan,

oxford gray, navy, and brown were popular in the early 1930s, with more vibrant colors such as wine, rust, teal, and pink gaining popularity in the later 1930s.

Fur coats continued to be popular with the wealthy, and particular attention was paid to silver fox, sable, and the novelty of monkey fur. Fur scarves and pieces continued to be worn over suits and dresses as status symbols.

### *Shawls/Wraps*

Evening wraps and capes followed feminine lines throughout the decade. Long and slender coats in dark velvet lined in light-colored silk, taffeta, or satin were most popular. Shorter, jacket versions were also frequently worn. Peter Pan and bumper collars were frequently used on these garments. Inspired by period movies, evening capes of velvet, taffeta, and satin had shawl or stand collars, with hoods becoming popular at the end of the decade. Lengths varied and were found as short as the elbow and as long as a full-length gown, with anything in between permitted.

## SWIMWEAR/SPORTWEAR

### *Swimwear*

Sunbathing continued to be popular, but a fitness craze was also in full swing. Toned bodies were shown off in tighter, flesh-revealing styles. Elastic fabrics such as Lastex and Contralex developed by companies like Jantzen helped to shape the figure (Probert 1981b). The overskirts and extra material of the previous decade were discarded for brief one- and two-piece suits that resembled men's styles. Swimsuits of the time were also very low in the back with cross-over straps and halter necklines. White suits became popular to show off a tan, and later bright colors became popular. In 1935, the two-piece later known as the "bikini" appeared but did not proliferate until the 1940s. In the late thirties, the elasticity and cut of swimwear focus moved from the back to the hips.

Although exposure was common on the beach, covering up had a multitude of fashionable options. Beach pajamas, now cut on the bias, continued to be worn and were frequently seen in a variety of sporting activities, including yachting. Other types of beachwear included beach suits, bicycle beach suits, and basic coordinates. Other cover-up options included tailored hip-length beach coats and capes. Fabrics for beachwear ran the gamut and included terry cloth, spongy cotton, and wool in a variety of knits.

Large sun hats tied with a ribbon under the chin helped protect bathers from sunburn. Heeled and flat sandals, sometimes with lacing up the legs, were also frequently worn.



The U.S. women's Olympic swim team, 1936. [AP / Wide World Photos]

### *Skiwear*

Skiing did not become a popular sport in the United States until the 1930s. Winter festivals on the east coast, beginning in 1931, and the Winter Olympics of 1932 at Lake Placid helped the sport to rise in popularity for the wealthy elite.

The typical ski outfit for both men and women was a double-breasted boxy jacket worn with Norwegian-style trousers that were gathered at the ankle using Lastex yarn. Stirrup pants were later introduced at the 1936 Olympics in Germany. Darker colors were initially worn, with brighter tones appearing later. Expert skiers wore white, which in the 1920s had been frowned on. Two-tone suits and brightly trimmed accessories were also popular. Typical high-fashion fabrics such as gabardine, silk, wool, and jersey were waterproofed for skiwear. Schiaparelli even went so far as to introduce tortoiseshell-rimmed ski goggles in 1936 for wealthy women to wear on the slopes.

### *Golf*

One- and two-piece ensembles in tweed were popular for golf. Some were adamantly in favor of one over the other. However, professional golfer Molly Gourlay claimed that “any form of one-piece garment; anything hung from the shoulders impedes balance” (Lee-Potter 1984, 35). Brightly colored double-breasted jackets in suede were popular throughout the decade. Coordinating pieces that allowed for adaptation to changing weather were created in contrasting colors, with flamboyant details. Companies, such as Burberry, produced wraparound skirts, culottes, short tailored jackets, and similar garments for the relatively formal sport, although by the end of the decade slacks became acceptable.

### *Tennis*

The shirt and shorts suit was typical attire in the early thirties. By the late thirties, a shorts dress with side button was fashionable. Halter necklines were popular. The cardigan of the 1920s was replaced by a silk or tweed coat. Detailing focused on the back and included small bows, buttons, and contrasting trim. Voluminous skirts were created through goring and bias cuts rather than pleating. Sportswear for tennis was made of washable silk, linen, or broadcloth. Tennis celebrities caused sensations in the 1930s as well. Mrs. Fearnley-Whittingstall played without stockings in 1931, and Alice Marble wore shorts to Wimbledon in 1933.

### *Other Activewear*

Other fashionable sports for women in the thirties included waterskiing, running, fencing, and mountaineering. All sports clothing required expert tailoring. In general, shorts and pockets were the innovations of the day. Cycling required pants or shorts made of sturdy materials such as flannel, leather, or tweed and were worn with masculine shirts. For hunting and fishing, various types of bifurcated garments became acceptable for women. These included trousers, plus-fours, jodhpurs, and divided skirts.

## UNDERWEAR AND INTIMATE APPAREL

### *Undergarments*

When fashion returned to a feminine figure and the bias cut grew popular, undergarments became smooth, undecorated, and supportive. Popular backless, figure-hugging evening gowns were frequently worn without any underwear.

Shaped bras for the youthful figure elevated, separated, and defined breasts by using gathers, adjustable drawstrings, tucks, darts, and elastic.





Ginger Rogers wears a glamorous V-neck nightgown that looks like an evening gown, from the 1937 film *Shall We Dance*, with Fred Astaire. [Courtesy of Photofest]

Those with less-ample bustlines could use various kinds of padding and falsies that were developed over the decade. The now standard A, B, C, and D cup sizes were established by the Warner company in 1935, and the strapless bra was introduced in 1938 (Laubner 2000).

Panties were introduced for the first time in the 1930s and resembled the mid-thigh-length, wide-legged tap pants worn by tap dancers in movies. Other undergarment options included bloomers, bloomer knee suit, step-in, pantie-girdles, vests, union suits, and a variety of other combination garments.

### *Sleepwear*

During the early part of the decade, nightgowns were shapeless, unfitted tubes, but they became more defined through the use of vertical pin tucks and sashes tied at the back. In the mid-thirties, high-waisted gowns were popular, and, by the late 1930s, nightgowns resembled eveningwear. They featured V necks with a high empire waist.

Sleeping pajamas consisted of wide-legged trousers, with a belted or girdled top featuring decorations similar to those seen on nightgowns. In

later years, man-tailored pajamas became more popular, complete with a button-front tailored top. Late 1930s sleeping pajamas included shoulder yokes, puffed sleeves, and square shoulders.

### *Other garments*

Loungewear included the ever-popular lounge pajama, bathrobes, whose construction generally resembled outerwear garments, extravagant bed jackets of marabou feathers, and satin housecoats.

## HEADWEAR AND HAIRSTYLES

### *Headwear*

Although the 1920s was dominated by variations on a single style of hat, the 1930s saw a continuous flow of new shapes and styles. In general, hats revealed more of the head than in the previous decade and were influenced by fantasy and surrealism, especially those designed by Elsa Schiaparelli. Many brims draped low over one eye, adding drama. Sports hats were a necessity and had casual soft crowns and brims. The fez, boaters, tricorns, pillboxes, flat straw hats, berets, and hats based on professional headwear (tailors, sailors, and cowboys) were also popular. Just before the start of WWII, veils became popular. Film continued to influence fashion trend, and Greta Garbo's headwear in *Mata Hari* and other films made a significant impact.

### *Hairstyles*

Taking over from the 1920s bob, the "floue" became the most prominent hairstyle of the 1930s. The floue was waved and fluid over the crown of the head, ending in a nestle of curls or ringlets at the nape of the neck. In general, hair was longer than in the previous decade, although *Vogue* noted in 1930 that "long hair is not smart" (Probert 1981a, 30). Hollywood gained momentum in its influence on hair, with Jean Harlow's blond tresses leading the pack in the 1931 film *Platinum Blonde*.

### *Cosmetics*

During the 1930s, the cosmetics industry continued to grow, mostly as a result of Hollywood's continual prevalence in society through films and advertising campaigns. Face powder, rouge, lipstick, and mascara were now standard in the beautification process. Innovations continued, and false eyelashes became available for the first time (Watson 2004). A cake form of Maybelline mascara was also available to all levels of consumers. Eyebrows continued to be the focus, and some

women even removed theirs entirely to draw them in high and arched like Jean Harlow's.

## FOOTWEAR AND LEGWEAR

### *Footwear*

The 1930s saw a shift in focus for shoe design. Comfort became more of a concern to designers and shoppers at large. To this end, shoes became wider and toes less pointed. Heels were not as high and were constructed with a wider base for a more solid foundation.

Also during the 1930s, differences between shoe types became more pronounced, with specific shoes for specific activities. Following a more widespread interest in health, innovations in sports shoes were prevalent. Commonly known as the tennis shoe, the first linen shoes with rubber soles were developed in 1934 and were used for golf, sailing, and other sports activities. Along with flat sandals, these shoes were typically worn with shorts and women's trousers. Heeled sandals were worn with eveningwear in a variety of styles, including the cutaway or open toes. Sling-backs were another alternative.

The first platform shoe was developed in the mid-thirties by the French shoemaker Roger Vivier. Innovative Italian designer Salvatore Ferragamo designed the first wedge shoe in 1936. Wood and cork were used to create these soles and were frequently covered with cloth and leather and were decorated with sequins, embroidery, or bows.

After the vibrant colors of the 1920s, shoes of the 1930s were more subdued in tone and were often made to match the color of the dress. Velvet, crêpe de Chine, and satin were popular materials for evening footwear. Leather continued to be worn during the day and evening. However, beginning in 1939, wartime leather shortages caused considerable restrictions on shoe styles in Europe, which later affected the U.S. market.

### *Legwear*

Silk was still the most popular material for stockings, but the 1930s saw the rise of rayon as an alternative. By 1939, however, rayon had been completely replaced by nylon.

## OTHER ACCESSORIES

### *Jewelry*

Whimsical, imaginative jewelry by designers such as Elsa Schiaparelli was inspired by surrealist ideas. Native- and tribal-influenced jewelry was

popular, and art deco continued to influence the early 1930s. Chinese and East Indian motifs and shapes were particularly favored by jewelers such as Cartier. Alternatively, the 1930s also saw an increase in the use of costume jewelry using materials such as Bakelite and celluloid. Both real and artificial flowers were frequently used for corsages, necklaces, and bracelets, reflecting a late 1930s interest in romanticism.

### *Handbags*

The 1930s was a transitional period for handbags, between the smallish bags of the 1920s to the larger styles of the 1940s. Envelope-style pouchettes or clutch bags were the most common of this time and were most frequently made of leather for daytime use. Small, handmade crocheted or cloth bags also reflected the romantic mood. Beaded bags remained appropriate for evening and fancy afternoon dress, although bags made of wooden beads were used during the day. Metal mesh bags remained popular for evening, in addition to armor-mesh bags with floral or faux-brocade motifs.

### *Miscellaneous Accessories*

Because of the popularity of sunbathing, the most necessary fashion accessory for summer in the 1930s was sunglasses. Popularized by Hollywood stars, tortoiseshell rims were particularly favored. Belts, too, drew attention, and, as the waistline was returned to its proper place, highly decorative clasps featuring jewels, metal, and plastic became the norm. The late 1930s interest in romanticism brought an interest in long fingerless lace gloves and floral print fans.

## 1940–1946, WORLD WAR II

WWII placed tight restrictions on materials that were used in clothing. Manufacturers and designers innovated to adapt to rationing and the limited availability of common clothing materials. Women's more active role in public life and the workplace was expressed in their masculine silhouette and more comfortable clothing. This era is named after the war.

### FORMALWEAR

#### *Silhouette*

Boxy and broad shoulders sloping into a draped bodice, down to a slim waistline with floor-length skirt flaring just below the waist represented the soft, understated feminine silhouette that remained dominant during the



WWII evening dresses feature narrow silhouettes and emphasized shoulders. [Library of Congress]

war years of the 1940s. This triangular silhouette was created by large shoulder pads, the narrow waist, and the flared skirt. As the war continued, the skirt narrowed, and this look was transformed into a slim sheath. Waistless shifts reduced the use of fabric by 50%, and straight skirts falling from a slightly gathered waist provided a slim profile.

### *Skirts*

Floor-length skirts were often gored to add fullness. During the war, few women invested in floor-length skirts because of rationing and specific government directives restricting the use of fabric. Short skirts retained some fullness until later in the war.

### *Bodice*

During the war years, bodices were typically softly draped and fell gently from the shoulder to a fitted waist or princess waist. The new bodice was form fitting over a conical stitched understructure defining a pointy chest with tiny wasp waist. Sometimes bodices were accessorized with bolero jackets, collars, or rhinestone brooches.

Women wore separates for some formal occasions. Long, gored skirts were paired with jacket-style blouses, rayon blouses with full sleeves, and sweaters embellished with sequins.

### *Necklines*

Most formal gowns featured V, round, and sweetheart necklines.

### *Sleeves*

Sleeves that extended just above or below the elbow were pleated from the shoulder pad and fell straight with little extra fabric. Puffy, short sleeves were another popular style.

### *Decorative Details*

Clothing was lacking in ornamentation throughout most of the 1940s as a result of wartime restrictions. General Limitation L-85 Order issued by the U.S. War Production Board was in effect from 1942 to 1946. This order forbade nonessential details and outlawed certain garments. Included in the forbidden items were woolen wraps, full evening dresses, bias cut, and dolman sleeves. Sheath evening dresses replaced the long flowing gowns of the thirties. American designers used eye-catching fabric inserts and other creative measures that complied with the fabric-saving regulations.

Rayon was commonly used in eveningwear. It came in various weaves, including taffeta, velvet, satin, chiffon, and crepe. The jersey weave was popular because the fabric hung nicely and draped well when walking. Gowns were also made of velvet and taffeta. During the war, rayon became the fabric of choice for wedding gowns because silk was in high demand for parachutes and cotton was being used for duffle bags and uniforms.

Sleeves were long, often tapered with a wedding point to balance the simple train of the dress. Trains were shorter during the war, but veils from finger-tip-length silk tulle with beaded buckram crowns to floor-length silk-tulle veils with wax flowers and silk ribbons completed the look. Although wedding gowns were exempt from the government's L-85 guidelines restricting the use of fabric, many brides were married in suits because young men were soon to be shipped overseas and they did not have time to plan lavish weddings.

## BUSINESS WEAR

### *Silhouette*

The silhouette established at the beginning of the decade effectively froze during the war. Skirts extended just below the knee, the waist was natural, and shoulders broadened.

### *Dresses*

Dresses were very popular during the war. They were available in a variety of solid colors and prints. Often they had a fitted bodice that buttoned up the front. Square, V, or round necklines were common, as well as lace-trimmed collars. The skirts were flat across hips, and the skirts were gored to flare at the knee-length hem. Usually, there was a belt at the natural waist, even if a dress had an empire-waist seam. Short or elbow-length sleeves were popular, and they gathered into an elastic band. Long straight sleeves were also common.

### *Suits*

Early in the decade, man-tailored suits were fashionable. These suits had fitted, hip-length jackets with padded shoulders and long straight sleeves. The jackets had patch or slit pockets and a masculine, notched collar. The skirts were narrow. This style of suit was available in typical men's colors such as navy, black, gray, beige, and pinstripes.

As the wartime clothing restrictions emerged, suits became more minimal. Two-piece suits usually had knee-length, straight skirts and jackets that were twenty-five inches or less in height as American designers complied with government restrictions on yardage and fabric. Lapels were narrow, pockets were flapless, jackets were short, and skirts were straight. Bolero jackets were popular short jackets that ended just below the bust. The Eisenhower jacket, which slightly bloused and gathered into a fitted belt at the waist, was modeled after military jackets.

By the end of the war, jackets had exaggerated shoulder padding and peplums. The skirts no longer had gores; they had been replaced with vents or pleats to ease movement. Typical solid suits had been joined by suits made from patterned fabric, including herringbone, tweed, and plaid.

### *Decorative Details*

Very little trim was applied, so detail was provided in covered buttons and stitching. Simple, minimalist designs reduced the amount of fabric used in length, fullness, and accoutrements. Everything was restricted, including pleats, the number of buttons, use of metal zippers, cuffs, yokes, and pockets.

### *Uniforms*

Women had many opportunities to serve the war effort in uniform. Tasks ranged from medical practice to office duties, coding, and transcription. Women Accepted for Voluntary Emergency Service and Women's Auxiliary Corps wore feminine versions of men's uniforms. Class-A uniforms were navy or black skirt and fitted jacket with white blouse, with white hat with dark bill and trim. Field duty required olive drab skirt and fitted suit jacket with tailored tan blouse with short or long sleeves. A-line skirts fell just below the knee and were worn with chunky black or brown oxfords. Although women did not carry military rank, their jacket lapels did carry the insignia of the branch served. Nurses' uniforms were white dresses with fitted waist and buttons down the front, similar to those found in civilian hospitals.

Women could be found holding civilian jobs traditionally held by men that required uniforms as well. With most able-bodied men going to war,



The garments of women volunteers in the Civilian Defense program reflect wartime restrictions. [Library of Congress]

train and streetcar conductor jobs went to women. They wore a simple dark blue suit consisting of an A-line skirt and fitted jacket with matching blue hat that was copied from the men's uniform. Stamped gold-tone buttons were worn on the single-breasted jacket and on the sides of the billed hat.

### CASUAL WEAR

#### *Silhouette*

The idea of separates was introduced by American designers during the forties. Mix and match ensembles along with multipurpose and multiseason outfits were popular during the years of war restrictions because they created the illusion of more outfits than one actually had. The silhouette during this period included puffed or padded shoulders, a slender, natural waist, and close-fitting skirts and pants.

#### *Dresses*

Early in the decade, two-piece full-skirted dresses were popular in cotton with bright plaids, stripes, and gingham for summer, and heavier wool suit styles for cooler weather. Skirts fell just below the knee before the war, with full or pleated skirts. Culotte dresses were also popular.



They followed the lines of other casual dresses, but they had a split skirt. Matching mother-daughter dresses were available. These youthful cotton garments had close-fitting bodices with sweetheart or square necklines and puffed short sleeves. The full skirt was often trimmed with ricrac.

### *Separates*

*Blouses/Shirts.* Typically, blouses had puffed sleeves or padded shoulders. Sleeve lengths were short, three-quarter length, or long. Convertible collars and round necklines were common. Floral prints and stripes were popular prints.

Tailored halter tops that exposed the midriff were popular. They had a V neckline and straps that crossed in back or tied. Another popular style was the dirndl blouse. It was loose-fitting blouse made from cotton batiste with puffed short sleeves. Typically, it was edged with lace and had a square or low round neckline.

*Pants.* Women's trousers were fashioned after menswear, with belted waist, wide legs, and creased fronts. Some versions were cuffed and others were not. Typically, casual fabrics were made from denim, cotton twill, seersucker, gabardine, and wool. Overalls and shortalls became popular. They had the same trim, tailored silhouette as pants. They were creased and cuffed. The bib was fitted and had crossover straps in back. Culottes, which were split skirts, were also popular. They were often paired with a jacket.

*Skirts.* Casual skirts were designed for easy movement. A-line skirts often had vents or pleats to allow women to move easily. A popular style was the dirndl skirt, which was a full skirt gathered into the waistband. Typically, it was made in floral prints, and the hem was often trimmed with ribbon or ricrac.

*Other Separates.* Playsuits were popular for casual wear. They were combinations of a blouse and shorts with an overskirt, which could be a wrap skirt or a skirt with a bib top or suspenders. Another style had a mid-thigh-length skirt with underpanties and a midriff-baring halter top. Playsuits usually came in patterns such as stripes, checks, and floral patterns.

Coveralls were worn for work and chores. They were loose in the hip and leg, and the legs tapered at the ankle. Although they were loose fitting, the legs were creased and they had a fitted waistband. The bodice usually had padded shoulders with a convertible collar and long straight sleeves or full sleeves gathered into the cuff. They were made from durable cotton cloth or corduroy. Generally, they had work pockets at the chest and front and back of the hips.



Jane Russell, in a pin-up pose much loved by World War II servicemen, wears an unadorned but well-fitting dress from the 1943 film *The Outlaw*. [Courtesy of Photofest]

*Pinup and Sweater Girls.* Pinups were mass-produced photographs and drawings of women. Although the term was coined in 1941, these images existed since the 1890s. With so many men being off at the front and away from their wives and girlfriends, the pinup industry boomed. Men mounted these images in their lockers and inside their helmets. Film stars were popular pinups, and some of the favorites included Betty Grable in a bathing suit, showing off her famous legs, and Rita Hayworth, Ava Gardner, Veronica Lake, Jane Russell, and Lana Turner, all looking rather sultry.



Betty Grable in one of her famous pinup poses, a favorite of American soldiers. [Library of Congress]

Pinup girls sometimes wore tight-fitting sweaters that emphasized their breasts. This style was copied by many young women. When the management at the Vought-Sikorsky plant decided that women wearing this style to work was too distracting for the male workers, they created a company rule that prohibited sweaters. The company sent home fifty-three women who violated the rule, and twenty-two others walked out. Despite the company's opposition to the trend, women continued to wear the popular style.

Short-sleeve sweater sets consisting of a cardigan over a crew-neck sweater were popular. Longer, clingy pullover sweaters made from soft wool or spun cotton created the “sweater girl” look that was popularized by Hollywood pinup girls. Wool pullover sweaters and cardigans with crew necks and three-quarter or long sleeves were popular. Pink, yellow, light blue, light green, red, and white were typical sweater colors.

### *Decorative Details*

The casual American look was led by the designer Claire McCardell. Pioneering the use of unexpected fabric, her line included cotton denim, gingham, calico, and striped mattress ticking. Both functional and comfortable, her designs had dolman sleeves, adjustable waistlines, and deep pockets. Exploiting the U.S. ration exemption on sport shoes and ballet slippers, McCardell asked a leading New York maker of ballet shoes to create an outdoor version with stronger soles and heels, which launched the popularity of ballet flats for casual wear.

## OUTERWEAR

### *Coats*

Most coats had large collars and lapels and noticeably padded shoulders. Raglan and dolman sleeves were popular. In general, coat lengths were just below the knee, whereas jackets were hip or waist length.

Belted trench coat styles in gabardine or all-weather fabric were popular for everyday wear. As the United States entered the war, the number of buttons was reduced and the metal belt clasp disappeared for a tied belt look. Wool double-breasted polo coats that extended below the knee were replaced in 1943 by the rayon-lined wool single-breasted fitted coats with slash pockets rather than the earlier pocket flaps.

Very little adornment was found on coats from 1942 to 1946. Stitching was simple, and fabric was limited. Luxury worsted wool fitted coats falling below the knee were often found to have wide collars of silver fox early in the decade. Fur coats and jackets were popular. Typically, fur jackets had padded shoulders and wide sleeves. During the war, furs were collected to be used for lining the vests and jackets of airmen.

## SWIMWEAR AND SPORTSWEAR

When Paris fell to Germany in 1940, the Germans cut off French fashion from the rest of the world. During this time, the United States emerged as the sportswear capital of the world.

### *Swimwear*

Bathing suit designers were careful not to reveal cleavage and modestly covered the hips with a skirt or half-skirt. Made of rayon jersey, rayon taffeta, or rayon with cotton, suits had colorful floral designs, tropical prints, pinstripes, or appliqués. One-piece suits came in a swim dress style that had a loose skirt and the half-skirt style that stretched the suit fabric across the front of the hips. The bodices of suits were held up by thin straps or a halter neck.

In 1943, the government ordered a reduction of 10 percent in the amount of fabric used in women's swimwear. This helped popularize two-piece suits. They had a gored skirt with a waistband that covered the navel and underpanties with elastic around the leg. The bra provided full coverage of the breasts and had darts to ensure a gap-free fit. In 1946, a new style of two-piece suit was introduced by Jacques Heim and Louis Reard. They called their creation the bikini after Bikini Atoll, the site of atomic bomb testing. Few American women adopted this skimpy style, because they preferred the coverage of their more modest two-piece suits.

Some suits were made from a new yarn, called Lastex, that was made from a rubber core covered by another fiber. Suits made from Lastex were form fitting and free from wrinkles. The yarn stretched, making Lastex suits comfortable for swimming.

### *Golf*

When women golfed during the 1940s, they did not wear a specific style of outfit. Typically, they would wear a tweed skirt designed for active endeavors. Usually, this was paired with a blouse and a pullover sweater.

### *Tennis*

White continued to be the traditional color for tennis clothing. Pull-over and cardigan sweaters, as well as full-cut sports jackets, were commonly worn. Tennis dresses were usually sleeveless and collarless and extended to the mid-thigh. Separates were also popular. Women would wear short-sleeved, loose-fitting, collared white blouses with shorts or culottes.

### *Skiwear*

Skiwear consisted of full trousers with a matching jacket and a sweater. The pants usually gathered at the ankle, often into zipped knit cuffs. Sometimes they had elastic stirrups to keep the pants tucked into the boots and suspenders to keep the waistband tucked under. Jackets were

narrow waisted, had padded shoulders, and often had belts. Both single- and double-breasted styles were common, and buttons and zippers were typical closures.

### *Other Activewear*

When horseback riding, women wore tweed jackets with jodhpurs and high riding boots. When ice skating, they wore a gored wool skirt, a close-fitting short jacket, and wool stockings.

## UNDERWEAR AND INTIMATE APPAREL

### *Undergarments*

Undergarments helped create the silhouette of a woman during WWII. Undergarments emphasized a woman's curves by nipping the waist and lifting the breasts. Corsets extended slightly above the waist and shaped the body with elasticized panels. Rigidly boned corsets continued to be worn by larger women.

Younger women wore tighter underwear, known as briefs, which allowed them to easily wear sportswear. Older women continued to wear drawers, which were looser, bloomer-style underwear. Wealthier women could afford silk underwear, but most American women wore underwear made of acetate, cotton, or rayon.

Finding appropriate materials for undergarments was difficult. Rubber, nylon, silk, and even wool were all diverted to the war effort. One-piece corsets made of cotton with molded and seamed cups provided foundation, and attached garters held up stockings. The corset had a lower panel across the front of the thighs, allowing leg movement. Slips made of rayon satin or cotton lacked any adornment because they were simply foundation garments and their embellishment was considered nonessential in wartime. Women were now wearing slacks regularly, increasing popularity of the camisole rather than a full slip, which was worn beneath a dress or skirt and blouse outfit.

### *Sleepwear*

Nightgowns followed the silhouette of daywear with a slender waist. They were floor length and often sleeveless. Often they would come with a matching robe that had thickly padded shoulders. Fancy nightgowns and robes would be made from layers of sheer material and lace. Women also wore pajamas in masculine styles and feminine styles that had blouse-like tops.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Headwear*

Accessories, like hats, were fashion essentials throughout the forties but were harder to come by during the war years because many of the materials were rationed or unavailable. Hats of every shape and size were fashionable and not considered excessive. Hats allowed women to make a fashion statement during the war and perk up an otherwise drab outfit without appearing to be unpatriotic.

The Department of Agriculture's Extension Service taught women how to make their own hats from remnant material as a cost-saving and material-saving activity. Ladies would choose the hat styles they wanted, then frames were purchased from New York, and the ladies would finish their hats with feathers, small pieces of remnant fabric, and trim. When felt, tulle, and feathers could not be found, braided paper and even cellophane was used for decorative trim.

Throughout the 1940s, hats came in an amazing variety. In the early years of the war, berets were popular. They were commonly made from felt. Sometimes they sat toward the back of the head, and other times they were slouched asymmetrically over one ear. They usually had some form of bow on them.

Architectural-looking hats were also popular during the early war years. These hats consisted of felt molded into a skullcap for the base, and then more molded felt would be sculpted into brims and other projections. Sometimes this style would be tilted forward on the head and held in place with a felt strap at the back of the head.

Many women wore hats with broad, wired brims. This style was usually made from straw and had a shallow crown. The crown was accented with a ribbon and bow.

As the war progressed, most hats became smaller. One trend involved small boater-style hats worn tilted forward on the head. These hats would be trimmed with ribbon bands, chiffon scarves, and even fur.

By 1945, open net veils were often worn over smaller hats, and feathers were a popular trim. Bonnet-shaped hats also became popular. Usually made from felt, these had an upturned brim that resembled a bonnet from the nineteenth century.

Women now working in factories had safety issues to consider. Long hair getting tangled in machinery could be life threatening. Turbans, snoods, and scarves were donned to keep the hair out of the way and clean from the industrial environment. Snoods made of fabric, knitted or crocheted, were worn to hold long hair in place at the nape of the



Betty Grable, left, sporting an upsweep hairstyle as was very popular at the time. [Courtesy of Photofest]

neck. Princess Elizabeth popularized wearing a headscarf tied under the chin.

### *Hairstyles*

Special emphasis was placed on hairstyles and makeup because clothing and accessories were in short supply (Mendes and De La Haye 1999). Hollywood divas Rita Hayworth, Betty Grable, and Bette Davis continued to project ideals of beauty with upswept hair in glamour photos. Rather than cutting the hair short, women would arrange their hair in a pompadour, victory roll, or French twist. Pin curls or soft waves on the sides and top kept the pulled-back hair from looking too severe. Although the hair was up, it still had volume and style. When hair was worn down, it was generally parted on the side without bangs, shoulder length with a page-boy curl at the base, making a neat under curl all the way

around. Veronica Lake, a Hollywood actress famous for her sultry long blond hairstyle, joined the war effort by pulling her hair back and encouraging other women to do the same. Joining the war effort, beauty journalists encouraged women to get a healthy shine in their hair from brushing rather than using Brilliantine and buffing their nails rather than using varnish, which was in short supply.

### *Cosmetics*

Results of a U.S. War Board survey of American women revealed that women agreed that face powder, lipstick, rouge, and deodorant were very crucial. Bath oils were essential, although bath salts were not (Baker 1992). With most of the foundation components used in the production of makeup scarce during the war, emphasis was on the lips. Deep-red lipstick was advocated as the sensual look for cheering up the soldiers returning home from war. By the end of the decade, new products became available with postwar expansion, and the emphasis began shifting from lips to eyes. Eyeliner and mascara made the transition into the fifties.

Lipsticks were now softer pinks, and eyes were popping with black liner and long lashes.

## FOOTWEAR AND LEGWEAR

### *Footwear*

During WWII, materials were rationed and designers had to be creative, using every imaginable material for shoes. Chunky cork and wood were used to make wedges and platforms. Sisal, composition, and plastic were all used as materials for soles.

With leather in high demand for military items, uppers were often made of canvas. Adults were limited to two new pairs of shoes a year, so women had to be creative with making their shoes work with different outfits. Women would adorn their shoes with anything they could find, including pipe cleaners and feathers. Taking advantage of the exemption of play shoes and ballet slippers from U.S. restrictions, American designer Claire McCardell asked the maker of ballet shoes to create a ballet shoe with a sturdier sole and heel for outdoor use.

In the early 1940s, oxford-style pumps with high vamps were popular. Wedge heels were considered fashionable as well. Around 1943, platform soles became more prevalent in pumps and wedges. Slingbacks were also common.

### *Legwear*

Silk stockings had long been the norm for women. They had seams that ran up the back of the leg, and women were forever adjusting the seams to make sure they were straight. When nylon stockings were launched at New York department stores in 1940, women lined up to buy them. Each consumer was limited to purchasing two pairs, but they cleaned out the city's 6,000 dozen pair stock. Although nylon stocking had been introduced a couple of years earlier, DuPont, the patent owner of nylon, allowed stocking manufacturers to purchase nylon without a license (*Time Magazine* 1940).

Soon, however, DuPont was forced to divert its nylon production to war-related materials. Nylon and silk were unavailable for stockings during the war so women were encouraged to wear ankle socks. This solution was not appropriate for a dressier occasion, so women turned to leg makeup. It was available in the form of lotion, cream, stick cake, and pancake. Women even painted lines down the backs of their legs, giving the illusion of seamed stockings.



Younger women often opted for ankle socks. Heavy woolen stockings were worn in winter, and many women chose to go bare legged in the warmer summer months. Cotton and wool stockings were worn with sportswear.

Eight days after Japan's surrender, DuPont announced a return to production of nylon stockings. "Nylon riots" ensued throughout 1945 as women mobbed the stores. Fights broke out when stores ran out of supply. By March of 1946, finally back up to pre-war production capacity, DuPont was producing 30 million pairs of nylon stockings a month, and the "nylon riots" came to an end.

## NECKWEAR AND OTHER ACCESSORIES

### *Jewelry*

Brooches were a common accessory because wartime made necklines more modest. They were worn on both day and evening outfits. Flowers, natural motifs, and knots were popular, and some included colored glass, enameling, or precious stones as embellishment.

Collar-style necklaces and other styles that were worn high up on the neck were fashionable. Bracelets were usually worn over gloves or on unadorned wrists. Bangles and linked bracelets were both popular. Many women wore drop earrings.

### *Handbags*

Early in the 1940s, clutches and small handbags were the most fashionable. They were available in clasp and fold-over styles. Larger handbags with long straps and shoulder bags made their way onto the fashion scene because women needed to carry more to and from work at the factories. With metal zippers and metal closures scarce, drawstring tops and fold-over tops became both fashionable and practical. Simple, geometric lines were incorporated into Sunday or business handbags. They appeared as little square boxes, octagonal boxes, and circular boxes with a single or double strap, and flat-faced clutches with rectangular or triangular flaps made of leather, felt, plastic, or rayon faille. During the war years, basic black was the most common color available. Dyed leather became available after the war restrictions were lifted.

### *Other Accessories*

Scarves became staples of fashion because they could be used to add color to an outfit when they were tied around the neck or at the waist. They could cover and protect the hair, or they could be tied as a halter top.

Leather and metal were restricted, as were most other materials, so recycling became the way to accessorize any outfit. Adding found objects to shoes, belts, hats, and handbags provided color, texture, and interest to an outfit.

Gloves both long and short were a necessary accessory for any lady leaving the house for work, shopping, or visiting. Crushed suede gloves were popular for daywear. They were elbow length but pushed down, giving them a scrunched or crushed appearance. Whereas leather was used in the earlier years, wartime shortage made cotton gloves and shirred rayon jersey more available. Although they were difficult to keep clean, “shorties” gained popularity during the war because they were less expensive.

## 1947–1949, THE NEW LOOK

After the war, women quickly adopted silhouettes that were dramatically different from the one they wore throughout the war. Christian Dior was the design leader of these new silhouettes, and his designs were dubbed the New Look.

### FORMALWEAR

The debutante “season” was resumed in 1947. This meant more formal occasions for socialites and young ladies being presented to society. These occasions demanded appropriate attire, which meant that evening gowns and debutante ball gowns were made with firmly boned, fitted bodices, either strapless or with spaghetti straps, and full skirts in tulle or organza shimmering with embroidery and sequins. Dresses for more mature ladies were made in ribbed silk or heavy satin with embroidered panels.

### *Silhouette*

Following the war, the New Look was characterized by sloping shoulders, articulated



A fashion model wears a New Look dress, introduced in Paris by Christian Dior in 1947. [AP / Wide World Photos]

bust, constricted waist, and padded hips. In 1947, Christian Dior's first line, "Corolle," popularized this silhouette. Skirts were enormously full or pencil thin.

### *Skirts*

It was not until 1947, after the war, when women's fashion changed to a soft, romantic image featuring longer lengths and fuller skirts. With fabric restrictions lifted, luxurious femininity became the theme for wedding wear and formalwear. Two skirt silhouettes predominated, and they were at opposite ends of the spectrum. At one end, voluminously full skirts were supported by layers of crinoline petticoats. At the other end, form-fitting pencil-thin skirts hugged the hips and legs. Both silhouettes emphasized the curve of the hip. Hemlines were lower than earlier in the decade. Shorter formal skirts reached the mid-calf, whereas longer ones grazed the floor.

### *Bodices*

Bodices were close fitting and featured narrow, sloped shoulders, uplifted breasts, and tightly corseted waists.

### *Neckline*

Strapless dresses were very popular during the last years of the 1940s. Sometimes short bolero jackets or wraps were worn over strapless dresses. Even if they were not strapless, most evening dresses were low cut. Square, sweetheart, and low-cut round necklines were common.

### *Sleeves*

A variety of sleeve lengths were popular, from sleeveless to wrist length, but typically sleeves were close fitting.

### *Decorative Details*

Many of the decorative details during this time period emphasized femininity or the curves present in the silhouette. Ruffle trim, lace insets, uneven hemlines, peplums, belts, and sequins were common forms of embellishment.

## BUSINESS WEAR

### *Silhouette*

Moving away from the boxy wartime profile, designers such as Christian Dior and Cristobal Balenciaga created a profile with softer, longer lines. The post-war silhouette included gored, swingy skirts topped with feminine blouses or tailored jackets with nipped waists and soft, curvy hips.

### *Dresses*

Dresses epitomized the feminine New Look silhouette. They had fitted bodices that tapered into small, corseted waists that curved into full “ballerina” skirts that extended to the mid-calf. Round necklines and Peter Pan collars were especially popular. Sashes were sometimes used to emphasize the narrow waist. Although solid-colored dresses predominated, plaid, polka dot, and floral prints were popular also.

### *Suits*

Suit jackets used shaped shoulder pads to achieve a gently sloping shoulder. They were tightly fitted; darts nipped in the waist and peplums and padded basques were used to create the softly curving hip. If the jacket did not have a peplum, it usually ended at the top of the hip. Peter Pan, notched, and cape collars were common. Sometimes a bolero jacket was worn over a dress to create a suit-like style.

Skirts were either full and swingy or pencil thin. Both silhouettes extended to the mid-calf. Typically, suits were made from rayon faille, tafeta, or wool crepe.

### *Separates*

Blouses of the New Look had big bows, ruffles, and frills. Sleeves were puffy, collars were full, and lace was added around the neckline. Cap sleeves were common, also.

Full, swingy ballerina skirts had narrow waistbands. They had the narrow waistline of the silhouette, and pleats or gores gave the skirt its fullness. Typically, skirts were made from rayon crepe, rayon faille, and wool. Black, gray, and dark brown were common colors for skirts.

### *Decorative Details*

With the New Look, the architectural lines of the silhouette were the focal point of the garments. The drape of the fabric was emphasized, and seams and buttons were carefully placed for visual interest.

## CASUAL WEAR

### *Silhouette*

Casual wear, despite its emphasis on comfort, featured uplifted breasts, a nipped waist, and curvy hips.

### *Dresses*

Cotton sundresses were popular summer garments. Typically, they had a full mid-calf-length skirt, nipped waist, and a low neckline or straps.

Some sundresses had halter necks or peplums. Two-piece sundresses sometimes bared the midriff. In those dresses, a sleeveless or cap-sleeve top was paired with an A-line or full skirt. Some two-piece dresses came with shorts as an alternate to the skirt.

### *Separates*

*Blouses/Shirts.* Typically, blouses had darts and seams to fit smoothly against the contours of the torso. Simply tailored blouses were common. They had Peter Pan, rolled, notched, or shawl collars, straight sleeves that gathered into the cuff, and sometimes a breast pocket.

*Pants.* Denim pants, which were known as jeans, were an extremely popular casual wear choice. Most styles had a tailored look with a narrow waistband, a pleated front to give a round hip, and creases. Most jeans were ankle length, but many young women rolled up the hem until it was just beneath the knee. Other casual pants followed the same silhouette and were usually worn with a belt. Generally, shorts were upper thigh length and creased.

*Other Separates.* Sweaters were form fitting and either tucked into the waist of skirts or pants or left untucked and accessorized with a belt. Matching cardigans and pullovers were also popular.

### *Decorative Details*

*Silhouette.* Boxy shoulders with loose blouse and wide-legged slacks gave way to tightly fitting straight-legged slacks and tight sweaters. The New Look for casual wear featured a modified hourglass appearance with fitted waist and full skirt or flounced jacket just below the waistline, providing more accent to the hips.

*Dresses.* Early in the decade, two-piece full-skirted dresses were popular in cotton with bright plaids, stripes, and gingham for summer, and heavier wool suit styles for cooler weather. Skirts fell just below the knee before the war, with full or pleated skirts. The New Look had an influence on casual dresses with fitted bodice and waist and very full skirt.

*Separates.* The New Look influenced sweater styles to be tighter, skirts to be well below the knee, and slacks to fit the hips, better accenting tiny waistlines and curvy hips.

## OUTERWEAR

### *Coats*

Coats followed the fashionable silhouette of daywear. The New Look took advantage of the end of fabric restriction. Capes and coats included hoods by 1947, again taking advantage of restrictions having been lifted.

Raglan and kimono sleeves were popular. Three-quarter-length sleeves were worn with long gloves. Full coats were flared in the skirt, and swing styles became popular. Short jackets were popular because they could be easily worn with full skirt styles.

Opulence being stylish again after the war, the late forties saw a renewal in the use of fur and faux fur. Red fox and silver fox were popular for swing coats, both in tuxedo style with slash pockets. Fur stoles or a series of martens or mink were draped over the top of a coat.

## SWIMWEAR AND SPORTSWEAR

### *Swimwear*

Both one- and two-piece swimsuits were popular during the late 1940s. Generally, two-piece suits showed little skin between the bra and bottom. Some suits had bottoms like shorts, whereas others had skirts. Cotton, nylon, and Lastex were the most popular fabrics. Strapless, halter necks, and suits with straps were common. The bra or bodice of the suit was fitted and used darts for an uplifted bust line.

### *Golf*

Typically, women did not wear special clothing to the golf course. They usually paired a blouse and sweater with shorts, long pants, or a skirt. Some golf blouses had extra pleats of fabric at the shoulders to accommodate a woman's golf swing.

### *Tennis*

On the tennis court, women wore button-front blouses or knitted tops that were sleeveless or had short sleeves. These were worn with short skirts or shorts. Most tennis clubs required players to wear white, but women who played on public courts usually wore colored outfits.

### *Skiwear*

When skiing, some women wore wool pants and short jackets, whereas others wore snow suits, which consisted of narrow pants with a matching narrow-waisted jacket.

## UNDERWEAR AND INTIMATE APPAREL

### *Undergarments*

By the end of the forties, ladies' undergarments had transitioned into two separate pieces, the bra and girdle. To achieve the New Look, women wore confining undergarments that had not been worn since the 1910s.

New synthetic fabrics allowed women to avoid the painful boning and lacing that had been required earlier in the century. Bras lifted the breasts into the fashionable peaked shape, and strapless bras were worn underneath strapless dresses. Girdles, which were also known as foundation garments, were made from tight elastic panels that nipped the waist. Attached to the girdle, there were garters to hold up stockings.

Petticoats were worn beneath full skirts. Permanently stiffened fabric was attached to the hem of the petticoat. For evening and wedding dresses, the full skirts were supported by hoop skirts.

Nylon stockings were once again available after the war and even came back as an improved version. As a result of technologies developed during the war, nylon stockings kept their shape better and were less prone to sags and wrinkles. They transitioned from a seam up the back to a later seamless version. Women were slow to appreciate the seamless version because bare legs were considered inappropriate, and the presence of a seam was an indication of proper attire. As women grew tired of straightening twisted seams, the seamless version gradually increased in popularity.

### *Sleepwear*

Nightgowns were popular, but they had fuller skirts than they had during the war years. The bodices tended to be close fitting and the gowns were often made from sheer material. Two-piece pajamas were also popular.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Headwear*

After the war, women continued to wear a vast variety of hat types. Some styles that were fashionable during the war, including the beret and the bonnet, continued to be worn. New angles on berets were popularized. One style featured a pompon off the side, and another involved an oversized beret secured to the head with a hatpin.

Some new styles emerged, such as small net hats worn on the side of the head and covered in an open net veil. By 1949, pillbox hats adorned with feather or veils became popular. Cloches with bonnet brims were also popular.

### *Hairstyles*

As the decade came to a close, women began cutting their hair shorter and arranging it in waves and curls close to the head. Short bangs became popular, too.

### *Cosmetics*

After the war, women indulged in cosmetics that had not been available during the war. Sun-kissed skin was popular, and pancake makeup, powder, and rouge were used to achieve the ideal, flawless complexion. Max Factor introduced the first smear-proof lipstick, Tru Color, in 1940 and panstick makeup in 1948. Twist-up tubes of lipstick were used by most women, and they often had exotic names such as Tahiti Rose and Black Magic (Pointer 2005). Nails were worn long and lacquered.

## FOOTWEAR AND LEGWEAR

### *Footwear*

Post-war shoes came in all shapes and sizes. Most shoes were high heeled and came in a variety of styles, including open toe, slingback, closed toed, and sandals. Platforms remained popular through the decade. Shoes were decorated with bows, punch-outs, multicolors, buckles, nail heads, alligator grain, and raffia. Women's shoe wardrobes became extensive because it became fashionable to closely match one's shoes with each outfit.

Popular casual and sport shoes included canvas tennis shoes, loafers, ballet slippers, and flat sandals.

### *Legwear*

For most occasions, women wore stockings, or "nylons" as they had become known. The more popular style had a seam that ran up the back of the legs. Short cotton socks known as anklets were also worn.

## NECKWEAR AND OTHER ACCESSORIES

### *Jewelry*

Necklaces usually fit close to the neck. Bracelets and earrings were commonly worn. Jewelry was frequently adorned with imitation pearls, glass stones, and rhinestones.

### *Handbags*

Handbags continued to be large shoulder bags as they had been during the war. Leather began to be used as a material again, and, as metal became plentiful again, clasp styles became popular.

### *Other Accessories*

Women wore both leather and cloth gloves. Daytime gloves were usually wrist length or slightly longer.



## REFERENCES

- Baker, P. 1992. *Fashions of a Decade: The 1940s*. New York: Facts on File.
- Baudot, F. 1999. *Fashion: The Twentieth Century*. London: Thames and Hudson, Limited.
- Blum, S. 1981. *Everyday Fashions of the Twenties as Pictured in Sears and Other Catalogs*. New York: Dover Publications.
- Blum, S. 1986. *Everyday Fashions of the Thirties as Pictured in Sears Catalogs*. New York: Dover Publications.
- Bordwell, D., and Thompson, K. 2002. *Film History: An Introduction*. 2nd revised edition. Columbus, OH: McGraw Hill.
- Buxbaum, G., ed. *Icons of Fashion: The Twentieth Century*. New York: Prestel.
- Eyles, A. 1987. *That Was Hollywood: The 1930s*. London: Batsford.
- Flappers: The Birth of the 20th Century Woman*. Produced by K. Botting. Princeton, NJ: Films for the Humanities and Sciences, 2001.
- Israel, B. 2002. *Bachelor Girl: The Secret History of Single Women in the Twentieth Century*. New York: William Morrow.
- Keenan, B. 1978. *The Women We Wanted to Look Like*. London: Macmillan London Limited.
- Kellogg, A. T., Peterson, A. T., Bay, S., and Swindell, N. 2002. *In an Influential Fashion: An Encyclopedia of Nineteenth and Twentieth Century Fashion Designers and Retailers Who Shaped Dress*. Westport, CT: Greenwood Press.
- Laubner, E. 1996. *Fashions of the Roaring '20s*. Atglen, PA: Schiffer Publishing.
- Laubner, E. 2000. *Collectible Fashions of the Turbulent 1930s*. Atglen, PA: Schiffer Publishing.
- Lee-Potter, C. 1984. *Sportswear in Vogue since 1910*. London: Thames and Hudson.
- Mordden. 1978. *That Jazz! An Idiosyncratic Social History of the American Twenties*. New York: Putnam.
- New York Times*. 1915. "Latest Customs Rulings," December 4.
- New York Times*. 1924. "Pretty Materials in Endless Variety," May 11, X10.
- New York Times*. 1930. "Spring Styles Ban the Short Skirt," January 15, 27.
- Nolan, C. *Ladies Fashion of the 1940s*. <http://www.murrayonhawaii.com/nolan/fashionhistory/1940ladies.html>.
- Ogren, K. J. 1989. *The Jazz Revolution: Twenties America and the Meaning of Jazz*. New York: Oxford University Press.
- Olian, J., ed. 1990. *Authentic French Fashions of the Twenties: 413 Costume Designs from "L'Art et la Mode."* Toronto: Dover Publications.
- Olian, J., ed. 1992. *Everyday Fashions of the Forties: As Pictured in Sears Catalogs*. New York: Dover Publications.
- Olian, J. 1995. *Everyday Fashions 1909–1920: As Pictured in Sears Catalogs*. New York: Dover Publications.

- Olian, J., ed. 1998. *Victorian and Edwardian Fashions from "La Mode Illustrée."* Mineola, NY: Dover Publications.
- Peacock, J. 1998. *Fashion Sourcebooks: The 1940s.* New York: Thames and Hudson.
- Peacock, J. 2000. *Fashion Accessories: The Complete 20th Century Sourcebooks with 2000 Full Color Illustrations.* London: Thames and Hudson.
- Pointer, S. 2005. *The Artifice of Beauty: A History and Practical Guide to Perfumes and Cosmetics.* Gloucestershire, UK: Sutton Publishing Limited.
- Probert, C. 1981a. *Hats in Vogue since 1910.* New York: Abbeville Press.
- Probert, C. 1981b. *Swimwear in Vogue since 1910.* London: Thames and Hudson.
- Richardson, D. E., ed. 1982. *Vanity Fair: Photographs of an Age, 1914–1936.* New York: Clarkson N. Potter.
- Rittenhouse, A. 1910. "What the Well Dressed Women Are Wearing," *New York Times*, April 10.
- Rowbotham, S. 1997. *A Century of Women.* New York: Penguin Books.
- Seeling, C. 2000. *Fashion: The Century of the Designer 1900–1999.* English edition. Cologne, Germany: Konemann.
- Tortora, P. G., and Eubank, K. 2005. *Survey of Historic Costume: A History of Western Dress*, 4th Edition. New York: Fairchild Publications.
- Ware, S. 1982.  *Holding Their Own: American Women in the 1930s.* Boston: G. K. Hall.
- Washington Post.* 1920. "Of Interest to Women," January 12, 8.
- Washington Post.* 1935. "Rows of Buttons Decline in Favor," October 17, F4.
- Watson, L. 2004. *20th Century Fashion.* Buffalo, NY: Firefly Books.
- Wilson, V. P. 1925. "Gowns," *Washington Post*, December 20, X5.



# 8

---

## Men's Fashions

### OVERVIEW

The shifts in men's fashions were not as dramatic as women's and children's during the period from 1900 to 1949. There were slight silhouette changes each decade, but many of the popular styles, such as the trench coat, the sack coat, and evening jacket, endured essentially unchanged for most of the period. Even the fabrics and patterns used to create suits and coats remained in fashion decade after decade.

The two world wars during this period influenced men's fashion. They popularized military styles, especially in outerwear. The trench coat emerged from WWI as a favorite of soldiers and civilians alike. The navy pea coat and Eisenhower jacket were styles that were used by the military during WWII and gained popularity among both male and female civilians.

Rationing during the wars had an effect on men's fashion as well. Restrictions on the fabric used in garments narrowed fashionable silhouettes. The scarcity of natural fibers led to the use of artificial fibers, such as rayon, which continued to be a widely used menswear fabric after WWII.

After WWI, many men had more leisure time and fewer formal occasions. As a result, men began wearing casual wear more often and to a wider variety of occasions. By the 1940s, men had a wide variety of casual

wear. At the same time, fashions in formalwear became stagnant. Other than slight modifications in silhouette, the dinner jacket and tuxedo jacket remained constant styles.

Athleticism became a desirable trait in men, and sports became a popular way to spend leisure time. The variety of sportswear increased, and it progressively became more oriented to performance. Innovations such as knit shirts, waterproof and windproof ski clothes, and raglan sleeves enhanced men's performance in a range of sports, including swimming, golf, and tennis.

A greater emphasis was placed on the comfort and functionality of men's clothing. The starched shirts and hard collars of the first decade of the century gave way to knit shirts and soft collars. For casual occasions, sweaters were worn instead of jackets. Over the course of this period, the silhouette of men's clothing became looser and fuller, and it enhanced an athletic physique. By the 1940s, men no longer wore garters to hold up socks or suspenders to hold up their pants. Even underwear had been made more comfortable, with breathable fabrics and less restrictive construction.

## THE 1900s

Men's wear was far slower to transition to new silhouettes and cuts than women's wear during the 1900s.

### FORMAL WEAR

#### *Silhouette*

During the 1900s, the men's silhouette gradually became more fitted. Jackets moved from a barrel silhouette to one with a closer-fitting waist and less-exaggerated shoulder padding. Pants became narrower in the leg.

#### *Jackets and Vest*

There were three main types of formal suits for men during the first decade of the twentieth century. The Prince Albert suit was a style that had endured from the previous century. It featured a doubled-breasted, knee-length black jacket that was fitted at the waist and flared out at the hem. Beneath the jacket, men would wear a five-button single-breasted vest with a notched collar. The pants were cut full at the waist and more narrowly in the leg. They were usually patterned.

Two more modern styles gained popularity and acceptance during this period. The full dress suit featured a black jacket that was cut to the waist

in the front and extended into “tails” that reached the knee in the back. A low-cut black or white vest was worn beneath the jacket. Tapered black peg-top pants were also worn. The dinner jacket or tuxedo suit, as it was informally called, had a black hip-length jacket, which had lapels that were faced with black satin. It was worn with a three-button, low-cut vest and black pants.

### *Shirts*

Formal suits were worn with a plain or pleated white shirt and tie. The shirts usually had stiffened fronts. Black ties were often worn with dinner jackets.

### *Pants*

The prevailing pant style was cut loose in the hip and close fitting in the leg.

### *Decorative Details*

Formal suits were made from wool and worn with black patent leather shoes.

## BUSINESS WEAR

### *Silhouette*

The silhouette of men’s business wear shifted over the course of the 1900s. Although the barrel-chested silhouette dominated at the turn of the century, it gradually changed to a more youthful look with a narrower waist and legs.

### *Jackets and Vest*

Businessmen wore suits, whereas laborers wore sturdier pants and shirts. Jackets were cut long and buttoned high, and they had small lapels. Early in the decade, they were cut full through the torso and padded at the shoulders. Suit jackets were dark colored, whereas vests were light or colored.

### *Shirts*

Shirts continued to be available with hard detachable collars or soft attached collars. The height of collars gradually decreased. White and colored shirts were fashionable, and many men wore shirts patterned with dots or stripes.



President Taft in a day suit. [Library of Congress]

### *Pants*

Pants were cut full in the hip and seat, and they were worn both with and without creases down the front. For business wear, typically the pants matched the jacket.

### *Decorative Details*

Generally, suits were made from dark-colored wool serge, and dark blue was an especially popular color. During the summer, suits were made from lightweight fabrics, including flannel, linen, and lightweight serge.

## CASUAL WEAR

### *Silhouette*

For informal social occasions, men typically wore a sports jacket, pants, and shirt. The jacket was a loose-fitting sack jacket that became more fitted later in the decade. The pants were straight legged.

### *Jackets*

At the races, men wore tweed suits and bowler hats at the beginning of the century, unless royalty was expected. In that case, they wore a black

frock coat and silk top hat. When Prince Edward of Wales showed up to a race wearing a lounge suit, he singlehandedly and swiftly transformed the appropriate men's dress for that type of social event. Soon men were seen wearing navy blue blazers, duck trousers, and boaters, which were all casual garments, at the races.

As men's dress relaxed, many more options became acceptable for everyday dress. White duck trousers worn with a black or blue serge jacket was seen as acceptable morning dress. The Norfolk jacket was primarily worn while traveling or in the country.

### *Shirts*

In casual wear, shirts were exposed more than they were in business wear, in which they were covered by vests. Casual and athletic activities allowed men to shed their vests. Striped, dotted, and colored shirts were fashionable.

### *Pants*

Typically, pants were made of wool serge, cotton duck, flannel, and linen. In the hip and seat area, they had extra room to allow easy movement.

### *Sweaters*

Sweaters were popular casual garments in the 1900s. They were available in lightweight and heavyweight styles, and both pullover and cardigan styles were fashionable. Although most cardigans were single breasted, there were some double-breasted styles. Most cardigans had V necks, and high military collars were fashionable as well. Many cardigans had pockets at the front hips. A popular pullover style had a high roll neck. Knitted sleeveless vests were available also. Popular sweater colors included navy blue, black, oxford gray, olive brown, maroon, and dark green.

### *Decorative Details*

During the summer, men would turn from suits made from wool to those made from homespun, serge, light tweeds, and flannels. Grays, blacks, and blues were the most fashionable choices.

## OUTERWEAR

### *Coats*

Chesterfields were a popular overcoat for men. The hem extended to the knee, and the skirt of the jacket flared out from the waist. The collar was typically adorned with a contrasting fabric. For evening coats, the



contrasting fabric was usually velvet. The sleeves were straight and without cuffs. Slit pockets were placed at the hips.

Other fashionable outer garments included the Inverness coat and Macintosh. The Inverness coat had a wrist-length cape over the coat to keep the wearer warm. The Macintosh was the name given to raincoats. The name comes from Charles Macintosh, who patented a process for making waterproof fabric by coating one side of the cloth with rubber and affixing another piece of cloth to the tacky side of the rubber. His technique was so popular that all raincoats, regardless of how they were made waterproof, were referred to as Macintoshes.

## SWIMWEAR AND SPORTSWEAR

### *Swimwear*

Men typically wore one-piece, knit jersey trunks. They had round necklines and short sleeves, although some versions were sleeveless. The shorts of the costume extended to the mid-thigh. This style of suit was either solid colored or striped. Another style consisted of a pair of knit shorts

with a long knit tunic over the top. This style was available in round and V necklines and had either short sleeves or was sleeveless.

### *Golf*

Whereas some golfers wore knickers, others wore white striped flannels with cuffs. Flannel jackets or sack jackets were worn with a sweater or madras shirt underneath.

### *Tennis*

Typically, men wore plain white shirts and white flannel or duck trousers on the tennis court. They rolled up their shirt sleeves to their elbows. Some men wore a combination shirt, which consisted of a shirt attached to a pair of underwear. This kept the shirt tucked in no matter how vigorous the player. They also wore white canvas athletic shoes with rubber soles.



Five men, including John D. Rockefeller at the far left, wear sports attire. [Library of Congress]



A motoring costume, c. 1903. [Library of Congress]

### *Other Activewear*

Horseback riding, hiking, and hunting required similar outfits. Men wore mixed tweed suits with knee breeches. When yachting, men would wear a double-breasted sack coat and a yachting cap. This ensemble was often mandated by yachting clubs.

## UNDERWEAR AND INTIMATE APPAREL

### *Undergarments*

Most of men's underwear was made of wool or cotton, but some brands offered silk and linen varieties. Their underwear varied depending on the season. In the summer, they wore short-legged union suits in lightweight fabrics. In the winter, they changed to long-legged union suits. Advertisements during this period touted the health value of different brands of underwear. Companies proclaimed their underwear would reduce contact with germs and would eliminate perspiration. Breathable fabrics were prized during the summer months.

### *Sleepwear*

Men usually slept in long nightgowns or pajama suits consisting of a pajama coat and pants. The coat was a long- or short-sleeve shirt that usually buttoned up the front.

### *Other garments*

Some men wore lounging or bathing robes made from terry cloth. These ankle-length robes had long, full sleeves, a fold-over collar, and a cord sash.

Smoking jackets were also popular. Men changed into these boxy, easy-fitting jackets after they returned home from work. They were worn over a shirt and tie, and typically they had a shawl collar, full sleeves with cuffs, and patch pockets.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Headwear*

Men rarely went anywhere without a hat. In 1901, no self-respecting man would be without a Panama hat, which had a shallow crown with a crease pressed into it, a soft brim turned up in the back, and a ribbon band with a flat bow. There were a wide variety of popular hat styles, and they were made from materials such as fur, felt, silk, straw, and wool.

The homburg was a felt hat with a soft creased crown and a narrow stiffened brim that was turned up at the edge. The black silk top hat was required for formal occasions. It had a high cylindrical crown, a ribbon band, and a brim that curled up on the sides. In the summer, most men wore straw boaters, which helped keep them cool. Boaters had low, hard, flat-topped crowns, narrow, straight brims, and a ribbon band and bow. Bowlers were made of felt, had a hard rounded crown, and had a narrow brim that curved at the sides.

Caps were worn for more active occasions. For boating, men wore a blue cloth cap with a leather visor. It was trimmed with a gold braid attached by two gold buttons. A less constructed form of cap in wool tweed was used for most outdoor activities. In the winter, tweed caps sometimes had earflaps that were pulled up and fastened on the top of the crown when they were not in use.

### *Hairstyles*

Typically, hair was kept short and parted in the center or on the side. Some men wore their hair in a pompadour, lifting the front and top up high. Other men would brush a thick mass over one eye. Until about 1904, most men were clean shaven because many doctors recommended the practice for hygienic reasons. From 1904 to WWI, more men began growing facial hair. Pointed goatees and mustaches were the most common forms of facial hair.

### *Cosmetics*

Men used pomades and hair tonics to style their hair. They also used aftershaves.

## FOOTWEAR AND LEGWEAR

### *Footwear*

Men's footwear during the 1900s generally falls into five categories: lace-up shoes, boots, sport shoes, house slippers, and evening shoes. Leather lace-up shoes were most commonly used with daywear and business wear. They would have blunt or pointed toes and stacked heels, and sometimes they featured toecaps. Brogue edges were a common decoration on this type of shoe.

Many men favored high-cut sturdy leather boots. These usually featured button or lacing closures, but some had elasticized side gussets in place of a closure. Boots had low stacked heels that were similar to leather lace-up shoes. Some boots had toecaps or contrasting uppers.

The other types of shoes were specialty shoes. Typically, sport shoes were made of canvas, had low heels, and had texturized rubber soles. House slippers were made from leather and fabric that was more colorful than the neutral colors used for everyday shoes. They often had pointed toes, and stitched or embroidered decorations were common. Evening shoes were black patent leather with pointed toes, ribbon laces, and low stacked heels. Cloth spats were worn over the shoes to protect them. They had a side button closure and a buckle that fastened under the foot.

### *Legwear*

Men's legwear consisted of neutral-colored stockings held up with elastic garters that wrapped around the upper calf. The tops of the stockings were ribbed and sometimes patterned with stripes.

## NECKWEAR AND OTHER ACCESSORIES

### *Neckwear*

Men's ensembles were not complete without neckwear. For the daytime, a four-in-hand in white or patterned silk was appropriate for most suits. A four-in-hand was much like the modern necktie, but wider and with a large knot. Sometimes an elastic extension was included on the band to ease its restrictive quality. Small bow ties were common and came in a variety of solids and patterns. Formal eveningwear required a black bow tie. As the decade continued, narrower silk or wool neckties were another option.

### *Jewelry*

Men's jewelry tended to be limited. Watches were worn on watch chains, as wristwatches would not become popular until the next decade. Tiepins held down neckties, shirt studs took the place of buttons, and cuff links secured cuffs. Some men wore rings.

### *Other*

Common men's accessories included gloves and handkerchiefs. Walking sticks were popular gifts and were often made from luxurious materials.

## THE 1910s

### FORMAL WEAR

#### *Silhouette*

The silhouette continued its transformation from the thick, barrel-chested silhouette at the turn of the century to a svelte, athletic silhouette of the 1910s. Shoulder padding decreased, the waist became narrower, and the pants became peg topped.

#### *Jackets and Vest*

The dinner jacket and the formal suit were the most popular types of formalwear in the 1910s. The dinner jacket, also known as the tuxedo jacket, was commonly worn for all types of formal occasions. Its fit narrowed, and the waist was nipped in. The collar was faced with satin. Underneath the jacket, men wore a low-necked vest that exposed much of the shirt beneath.

The formal suit had a short-waisted jacket with tails. It retained the cut of the previous decade. A black or white low-necked vest was worn beneath the jacket.

#### *Shirts*

White shirts were worn with formal suits. Typically, they had stiff fronts that were exposed through the vest. Sometimes the front of the shirt was pleated.

#### *Pants*

The black pants worn with formal suits followed the fashionable cut of the decade. They fit loose in the hips and tapered to narrow legs. The hem ended slightly above the top of the shoe.

---

## BUSINESS WEAR

### *Silhouette*

The ideal silhouette for businessmen in the 1910s was slim and athletic. The shoulders and chest tapered into a fitted waist, and the pant legs were cut narrowly.

### *Jackets and Vest*

As the silhouette narrowed, the shoulders of jackets became less padded. The sack jacket, also known as the lounge jacket, became the norm. The jacket became more fitted and ended just below the hip. During WWI, jackets gradually shortened.

Single-breasted jackets had three buttons, and double-breasted jackets had six. Most jackets had a notched lapel collar. The narrow cut of the coat necessitated a vent that was placed at the center back. Most jackets had three small buttons at the end of each sleeve, slit pockets at the hips, and a handkerchief tucked into the breast pocket.

Vests generally matched the suit, were high cut, and had a narrow notched collar or no lapels.

### *Shirts*

Shirts came with either detachable or attached collars. The fashionable style was a high collar with rounded edges. Some shirts came with detachable, soft French cuffs that allowed the wearer to reverse them to hide stains. Generally, shirts were white, striped, or colored.

### *Pants*

Fashionable pants were peg-top pants. They were loose fitting in the hip and narrow in the legs. Most pants were creased and cuffed. Although wristwatches were becoming popular, most pants came with a watch pocket.

### *Decorative Details*

Most business suits were made of wool serge. Dark blue was a very popular color, but pinstripes, checks, and other dark colors were fashionable as well. In the summer, lighter colors and lighter fabrics were marketed. Men who could afford several suits often had summer suits made of light-weight flannel and linen.

### *Military Uniforms*

During WWI, American soldiers wore an olive drab uniform consisting of a tunic-style jacket, trousers, shirt, hat, and leggings. The tunic was

close fitting in the torso and flared out from the waist. It had a military-style band collar and four large patch pockets with flaps. The hat had a wide brim, and the crown was depressed on four sides of the crown. During battle, they wore helmets with brims and low crowns.

## CASUAL WEAR

### *Silhouette*

The silhouette for casual wear was similar to the one for other men's garments during this decade. Both the waist and legs were close fitting, creating a lean, tall silhouette.

### *Jackets*

The most popular jacket for casual wear was the single-breasted sack coat. Typically, it had a three-button closure, patch pockets, and a notched collar. It was available in a variety of fabrics, including wool serge, flannel, corduroy, and linen. Military-inspired jackets were also fashionable. These had high standing collars and were sometimes belted. Norfolk jackets were popular as well. Fashionable jacket colors included navy blue, tan, brown tweed, and black.

### *Shirts*

Men usually wore a soft-collared shirt and necktie for casual wear. A new, more relaxed shirt became popular for active endeavors. This shirt had



Men sport the new "soft collar" shirt. [Library of Congress]

elbow-length sleeves and a shawl collar that buttoned close to the neck. It was not worn with necktie. This style was sometimes called an outing shirt.

### *Pants*

Men wore either long pants or knee pants for casual activities. Long pants followed the fashionable silhouette and had a full-cut hip that tapered to narrow legs. They were worn either creased or uncreased, and they were usually cuffed. Some styles included buttons to keep the cuffs upturned.

Knee pants, or knickers as they were often called, were cut full in the hip and narrow along the leg. They ended just below the knee, and the bottoms were held in place with a drawstring, a button, or a buckle. They were worn with dark stockings and high shoes. Sturdier fabrics were widely used for casual pants. Serge, flannel, twills, and duck were popular.

### *Sweaters*

Pullover and cardigan sweaters were commonly worn as part of casual and active wear. Brooks Brothers had popularized an American version of the Shetland sweater, and roll neck sweaters, which resembled turtleneck sweaters, were popular for athletic pursuits.

## OUTER WEAR

### *Coats*

Burberry trench coats were immensely popular during the 1910s. Thomas Burberry had developed a wrinkle-resistant, waterproof gabardine and fashioned it into a trench coat that was used by the military during WWI. It quickly became popular among consumers. This loose-fitting, belted coat had a notched convertible collar and straps at the ends of the sleeves that could be cinched to keep out the elements. The coat was lined with Burberry's trademarked tan, red, and black plaid.

There were a variety of coats available to men during the 1910s. Wool top coats with raglan sleeves and long camel hair polo coats were popular. Men also wore coats with capes over the shoulders called Inverness coats.

## SWIMWEAR AND SPORTSWEAR

### *Swimwear*

Men's swimwear covered the chest and extended to the mid-calf. One-piece and two-piece versions were available. Typically, the suits were knitted from cotton, wool, or a combination of the two. By the 1910s, suits were



sleeveless and had round or V necklines. The typical silhouette featured a long, hip-length tunic over body-hugging shorts. A new silhouette was emerging; it featured a shorter tunic tucked into shorts that had a contrasting colored belt with a buckle. Most suits were dark colors such as navy blue, black, red, green, and royal blue. Popular suits were trimmed with bands of white around the armholes, neckline, at the end of the tunic, and sometimes across the chest.

### *Golf*

Men wore a variety of casual clothing when playing golf. Some men wore knickers, whereas others wore long flannel pants. Typically they wore soft-collared shirts and a casual jacket. Sack-style sports jackets and Norfolk jackets were common.

### *Tennis*

When playing tennis, men would wear plain white shirts with the sleeves rolled to the elbow. White pants made from durable cotton fabrics such as duck, cotton, and flannel were worn. They were roomy in the hip and thigh and tapered to the cuff. Many men wore neckties while playing tennis. They wore low, flat shoes, which were usually made of canvas and had rubber soles.

### *Other Activewear*

As automobiles increased in popularity, so did automobile dusters, the long linen or cotton overcoats used to keep men's garments clean. They were either single or double breasted and extended to the mid-calf. They had turn-over collars and slash pockets at the hips.

Motorcycling also required special garments. A close-fitting, belted jacket with a high standing collar was paired with full-cut breeches that laced below the knee and gaiters that protected the calves.

Hunting and outdoor sports usually required durable suits made from khaki material that did not show dust and dirt. Norfolk and sack jackets were commonly worn, as were jackets with high military collars. Pants were cuffed and cut full in the hips and tighter on the leg.

## UNDERWEAR AND INTIMATE APPAREL

### *Undergarments*

Men wore undershirts and drawers, which is what underpants were called. These undergarments were typically made from cotton, linen, silk, or wool. Undershirts came in a variety of styles, including long sleeve, short

sleeve, sleeveless, and coat cut, which was cut wider like a coat and buttoned up the front. Drawers came in ankle length or knee length, and some companies developed special varieties for especially tall or stout customers. Many men continued to wear union suits, which combined the undershirt and drawers together. Union suits came in a variety of sleeve and leg lengths as well.

### *Sleepwear*

Some men continued to wear loose-fitting, long nightgowns to bed, but pajamas were becoming more popular. Pajama coats resembled loose-fitting shirts with full sleeves that gathered into cuffs. Short-sleeve versions were also available. Typically, they had a soft notched collar and buttons down the center front. Pajama pants were loose fitting and straight legged. They were secured with a drawstring or elastic.

### *Other garments*

Men continued to wear smoking jackets when they were relaxing. They would change into these boxy sack jackets after they returned home. Typically, these jackets would have a quilted shawl collar and a simple sash or cord belt to close the jacket. Dark red was a popular color for this style of jacket.

Bathing and lounging robes were worn. These robes were long with shawl collars and a sash or belt closure.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Headwear*

Many of the hats men wore during the 1910s were similar to those in the previous decade, but some styles, such as the derby, became less common. Typical hats were gray, black, brown, or olive green and were made from felt or fur felt, which had a nap to it. They had soft crowns, which were creased, flat, or rounded. Brims were generally narrow and upturned at the sides, although straight brims and brims that were upturned on all sides were available too. During the summer, straw boater hats remained fashionable. Hatbands were usually made of silk or petersham ribbon and matched the color of the hat.

Caps remained popular for casual occasions and active sports. They consisted of a soft, full crown and a brim over the eyes. Sometimes caps were made from eight crown sections stitched together and decorated with ventilation holes and a cloth-covered button at the top.

### *Hairstyles*

Generally, men wore their hair short and parted. Hair became shorter during WWI because military cuts were shorter and easier to care for on the battlefield. The frequency of beards and facial hair diminished during war partially because it interfered with gas masks, which were very important during a war that relied on attacking the enemy with mustard gas.

### *Cosmetics*

Men used hair tonics and pomades to style their hair. They used shaving creams and aftershave tonics for their facial hair.

## FOOTWEAR AND LEGWEAR

### *Footwear*

During the 1910s, men typically wore leather lace-up shoes or boots for most day and evening occasions. Both shoes and boots had stacked heels. Black and brown were the most common colors, but the details varied. Both pointed and blunt tips were available. Most shoes and boots had some sort of decorated toecap, including wingtip toecaps. Topstitching along the toecap, heel, or apron was a common embellishment.

Sports required special sport shoes in either canvas or leather. They had rubber soles to help grip the playing surface, and they laced up. Some leather sport shoes had vents to cool the feet.

Slippers were another specialty shoe. These had not changed significantly from the previous decade. They were made from leather or silk and had cutaway sides. Usually, they had some kind of decorative trim.

### *Legwear*

Men wore knee-length neutral-colored socks that were suspended from garters around a man's upper calf.

## NECKWEAR AND OTHER ACCESSORIES

### *Neckwear*

Collars and cuffs came attached to shirts and as detachable accessories. By using the detachable variety, men could wear the same shirt for several days and simply change out the collar and cuffs. Disposable collars were very stiff, and softer attached collars became the norm during WWI and after.

Bow ties and four-in-hand ties from the previous decade remained popular during the 1910s. Ties were made from silk, wool, or cotton, and they usually had patterns on colorful backgrounds like lilac, red, green,

blue, gray, and brown. Bow ties were tied by the wearer. Although clip-on bow ties became available, they were not considered fashionable. Four-in-hand ties tended to be wide, and, at the extreme, they were scarf-like. Regardless of the width, four-in-hand ties had pointed hems.

### *Jewelry*

Before the 1910s, men had worn pocket watches attached to watch chains. With the rise in automobile driving and WWI, wristwatches became a popular, more convenient way to check the time. Tiepins, shirt studs, and cuff links continued to be widely used.

### *Other*

Walking sticks fell out of favor as more people began using automobiles. Scarves, handkerchiefs, and leather gloves were common accessories. Gloves were closely fitted and fastened at the back of the wrist by a snap, a button, or two buttons.

## 1920s, THE JAZZ AGE

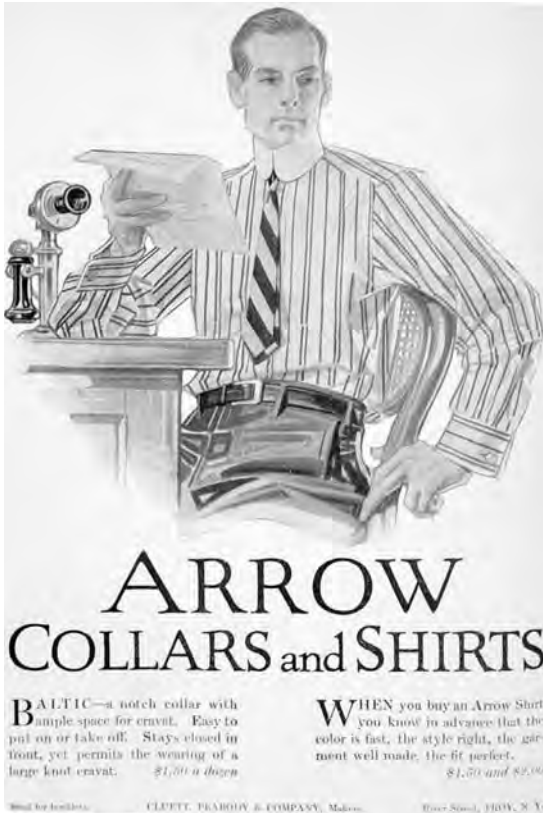
### FORMALWEAR

#### *Silhouette*

Prohibition changed the nature of social gatherings in the 1920s, although the increased prosperity of the 1920s meant that people could work less and socialize more. Whereas gentlemen in past eras attended formal receptions and balls in morning jackets and cut-away or tail coats, men in the 1920s attended society parties and went to speakeasies to drink and dance the blackbottom or the Charleston. Formal suits with top hats, tails, and fitted trousers were not congruent with the new youthful social scene. Tuxedo coats and dinner jackets paired with trousers and vests (or waistcoats) provided dashing alternatives to past conservative styles. Formalwear now had a relaxed fit with soft shirts rather than starched fronts to allow dancing all night.



A man models his walking suit, c. mid-1920s.  
[Library of Congress]



One of the famous and distinctive Arrow shirt ads, created by J.C. Leyendecker, showing a handsome gentleman in a striped shirt, from about 1920. [Library of Congress]

### *Jackets and Vests*

Morning jackets and tail coats were worn only by older, wealthy men for very formal occasions. Tuxedo jackets and dinner jackets were now the standard components of formalwear. Tuxedos were typically double breasted, whereas dinner jackets were typically single breasted. Tuxedo jackets featured either rolled or notched lapels, faced in silk. Dinner jackets, a popular alternative for night clubs and society gatherings, typically featured shawl or rolled lapels and had a single-button closure. Single-breasted vests or waistcoats were still worn for more formal occasions under tuxedo, morning, and tail coats and featured rolled or shawl lapels.

### *Shirts*

White shirts with starched fronts that closed with shirt studs were worn by older men for very formal occasions. White “soft front” cotton, rayon, or silk shirts were worn under tuxedo and dinner jackets by the trendy crowd.

### *Pants*

Tuxedo pants and pants worn with dinner jackets were fuller cut, featuring wide legs with a braid on the outseam. Pants were typically cuffless.

### *Decorative Details*

Midnight blue and black were the preferred colors for eveningwear. Tuxedo jackets, vests or waistcoats, and trousers were all cut from the same cloth. Dinner jackets were typically white, especially for summer outings, and were paired with black trousers. Bow ties were the preferred neckwear for eveningwear and formal events.

## BUSINESS WEAR

### *Silhouette*

The sack suit, seen as early as the 1840s, continued to serve as the basis for men’s business attire. Sack suits were less structured than the frock coats

and morning coats men wore for business attire in previous decades but still were impeccably tailored, and, when finances allowed, English tailored suits were considered the best. The resulting silhouette for jackets was slim fitting in the early part of the decade and using waist seams and darts to create shaping, and became more relaxed and boxy as the decade progressed. Business trousers followed the same gradual shift as men's jackets, fitting close with tapered legs in the early part of the decade and trending toward fuller cuts with wide legs by mid-decade. Three-piece suits consisting of jacket, trousers, and vest or waistcoat were worn by all businessmen.

### *Jackets and Vests*

Suit jackets were slim fitting, featuring either waist seams or darts to provide soft shaping and center back vents. As the decade progressed, the fit began to relax and broaden, moving away from the natural shoulder line. Single-breasted, three-button styles prevailed over double-breasted styles. Collars and notched lapels were short and wide, ending in a high stance below the chest for most of the decade. By the end of the 1920s, collars and lapels both began to narrow and lengthen. Welt breast and hip pockets were either set in at an angle or straight. Some jackets featured elements commonly found in Norfolk jackets, such as back shoulder yokes with or without inverted pleats and waist belts or half-belts. Vests or waistcoats were single breasted, very fitted, closing high on the chest above the suit jacket closure, with five buttons. Vests or waistcoats for business suits rarely sported lapels.

### *Shirts*

The early years of the 1920s saw a continuation of shirts with detachable collars. However, because of improvements in manufacturing as well as an increase in the use and quality of home washing machines, "hard" detachable collars were replaced by "soft" attached collared shirts. Shirts were slim fitting with straight fitted sleeves and French cuffs. Soft collars were pointed and typically pinned together under the tie with a tiepin, tie bar, or self-fabric tab.

### *Pants*

Trousers were slim fitting, with straight legs and cuffs in the early part of the 1920s. As the decade progressed, trousers for business suits grew wider and fuller cut, retained their cuffs, but did not reach the extremes seen in casual or collegiate styles.

### *Decorative Details*

The components of business suits were always fabricated from the same cloth, creating matching jackets, trousers, and vests or waistcoats. Colors were subdued browns, tans, and grays in tweeds and herringbones. As the decade progressed plaids, checks, and both pinstripes and chalk stripes became more popular than tweeds and herringbones. White replaced dark colors for summer suits in linen or flannel for those who could afford seasonal wardrobes as depicted in F. Scott Fitzgerald's *The Great Gatsby*. Decorative elements were minimal in men's suiting and were typically limited to welt pockets, half-belts, and shoulder yokes. Solid cotton shirts in white or cream were standard for most conservative businessmen. However, a range of stripes, checks, and geometric patterns were also popular in lavender, pink, and blue rayon and silk fabrics.

## CASUAL WEAR

### *Silhouette*

In the 1920s, radio, movies, telephones, airplanes, and automobiles made the world a smaller place, and jazz music gave American society a rhythm. Society became more health conscious and participated in numerous sports such as football, swimming, tennis, and skiing. The youth movement replaced courtship with dating, taking young couples out of the family parlor and into a movie theater, speakeasy, or motoring excursion. Increasing numbers of both men and women moved away from home to attend college. These factors, combined together, brought the demand for a new sporting wear (later dubbed "sportswear") that could be worn for informal gatherings and athletic activity (Blum 1981, 3). The need for comfort and functionality demanded a departure from the traditional forms of clothing previously worn by the middle and upper classes.

### *Jackets*

The Norfolk jacket was worn for casual activities in the 1920s. Norfolk jackets featured many structural details such as belts, shoulder yokes, inset panels, and large patch pockets compared with business wear and formalwear jackets. Norfolk jackets were worn over vests or, more typically, sweater vests, by many college students, thus dubbing the look the "collegiate style."

### *Shirts*

Jackets were no longer a mandatory component of men's casual wear. Sweaters and cardigans became substitutes for jackets in the 1920s, whereas turtlenecks and polo shirts became substitutes for button-down

shirts. Crew neck and shawl collar pullover sweaters and cardigan sweaters with shawl collars in heavy rib and shaker knits were preferred to jackets.

### *Pants*

Knickers are probably one of the garments most synonymous with men's casual wear from the 1920s. Knickers (originally called knickerbockers), previously only worn by young boys, were adopted by men as emblematic of the youth movement sweeping America. Knickers came in two distinct forms: oxford bags and plus fours. Plus fours were originally popularized by the Prince of Wales (known as the Duke of Windsor after his abdication of the throne) for golfing and athletic activities. Oxford bags were a more extreme version of plus fours, up to thirty-two inches in diameter, that are believed to have originated at Oxford College (Tortora and Eubank 2005, 396). The style was so named because the pants were four inches longer than the more traditional knickers. Knickers in any form, although popular with college students, were deemed inappropriate by college faculty. The ban on knickers reportedly enticed some students to wear extremely wide-legged trousers over their knickers so that, after class, they could drop their trousers and be instantly ready for social activities. Whether this long-held story has any basis in reality, the fact remains that when not wearing knickers, wide-leg trousers were the preferred pant form for casual events.

### *Decorative Details*

Casual wear was not only a departure from traditional dress in form, but it was also a departure in color and pattern. Knickers, trousers, jackets, and vests were all fabricated separately, mixing and matching solids and patterns so that no two pieces ever matched. Bold colors, such as maroon, orange, gold, and navy, and patterns, such as checks, stripes, and plaids, were combined together for eclectic sporty, collegiate looks.

## OUTERWEAR

### *Coats*

Traditional Chesterfields in wool melton with velvet collars and Ulsters were worn for business wear and formalwear. Both featured single-breasted, fly-front button-down closures with either set-in or raglan sleeves and often sported belts or half-belts across the back. Chesterfields and Ulsters were available in plaids, stripes, tweeds, and herringbones. More fashion-forward men and young men preferred polo coats to Chesterfields and Ulsters. Polo coats became popular after the British polo



team played exhibition matches in the United States (Tortora and Eubank 2005, 399). Polo coats were made from tan camel's hair and were double breasted with six buttons and a half-belt across the back. Fashionable collegiate young men also donned the ubiquitous raccoon coats.

### *Other Garments*

Long dusters in cotton canvas, either single or double breasted, were a must for "motoring" to protect a man's suit from the dust and inclement weather encountered in open-air vehicles on dirt roads. Leather jackets lined with lamb's wool were worn for casual activities, whereas fishermen's gear and rubber coats were adopted as raincoats.

## SWIMWEAR AND SPORTSWEAR

### *Swimwear*

The 1920s witnessed an increase in the sport of swimming, spurred on by Gertrude Ederle's record-breaking swim across the English Channel and a preference for healthy-looking, sun-tanned skin as a status symbol of wealth and leisure. As a result, men's swimwear continued to diminish in size and increase in functionality.

Both one-piece and two-piece styles were available in lightweight wool jersey knit. Suits featured either one-piece construction with trunks and tank knit as one unit with buttons across the shoulder, or two-piece construction with separate tank and trunks. Tanks on two-piece designs were either worn long, with a slightly flared hemline, on the outside of the trunks or more fitted and tucked into the trunks. As the decade progressed, the tank became smaller in scale or was replaced by only shoulder straps. Both one- and two-piece designs featured horizontal stripes across the chest and tank hem and contrast trim around the armholes, both typically in red or white. Gray, navy, red, and black were standard colors for swimwear.

### *Golf*

The Prince of Wales (also known as the Duke of Windsor after he abdicated the throne) was a sports enthusiast and fashion leader during the 1920s. The baggy, full-cut knickers he was depicted wearing during golf outings, dubbed plus fours because they draped four inches below the knees, became a key component of the quintessential golf ensemble worn by men on the course. Knickers and plus fours either buttoned at the knee or were gathered into knit bands and were paired with fitted Norfolk

jackets or rib knit cardigan or shawl-collar sweaters. Norfolk jackets, also popularized by the Duke of Windsor, featured waist seams with belts or tab closures, front and back shoulder yokes, large patch pockets with flap closures, and extensive topstitching. Soft-collar button-down shirts were worn under jackets and sweaters. Soft crown golf caps or tams with small visors completed the ensemble. Brown, olive, and gray tweeds were the most common fabrications.

### *Skiwear*

Skiing, another extremely popular sport in the 1920s, co-opted golf clothing to combine warmth and functionality on the slopes. Knickers or plus fours, heavy cardigans, turtle necks and shawl-collar sweaters, and Norfolk jackets were donned for the ski slopes as well as the golf course.

### *Other Activewear*

Tennis, popularized by René Lacoste's (nicknamed "Le Crocodile") string of victories in the mid to late 1920s, also produced a need for functional apparel. In the early part of the 1920s, standard soft-collar, button-down shirts were worn with flannel trousers by most men playing tennis. Lacoste popularized an alternative shirt (later dubbed the polo shirt), fabricated from lightweight cotton knit with short sleeves and rib knit collar, that was not only cooler but provided stretch for ease of movement. White was considered the only acceptable color on the tennis court.

The 1924 Olympics held in Paris, France, help to popularize all forms of sports and athletics. The interest in sports and athletics during the 1920s also witnessed increased popularity in riding, hunting, and hiking because of the growth of the middle class with increased funds to spend on leisure pursuits. All three sports also co-opted versions of the golf ensemble. However, riding pants were more fitted through the hips than golf knickers, and riding ensembles were paired with tall boots rather than the oxford shoes worn for golfing.

## UNDERWEAR AND INTIMATE APPAREL

### *Underwear*

One-piece union suits with short or long sleeves and short or long legs were common throughout the first part of the 1920s. As the decade progressed, knee-length drawers paired with sleeveless undershirts replaced the one-piece union suits. Drawers featured a button fly, and the undershirts were sleeveless and were either pullovers or featured button fronts. Both wovens and knits were used to fabricate men's underwear.

### *Sleepwear*

Full-length nightshirts were still worn in early part of the 1920s. Nightshirts featured long center front-button plackets and long sleeves. Pajamas replaced nightshirts by the middle of the decade. Pajamas featured long button-down shirts paired with matching trousers. Some pajama tops were either collarless or featured soft collars, and many featured a belt or sash. Men's pajamas, in keeping with the fascination with oriental styles, also incorporated kimono sleeves, band collars, asymmetrical frog closures, and oriental patterns. Kimono robes were also popular. Nightshirts, pajamas, and robes were fabricated from cotton, flannel, silk, and rayon in plain white, solid colors, stripes, and geometric or oriental prints.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Headwear*

Men wore a range of felted bowlers, fedoras, derbies, and homburgs for business and formal occasions. Hats were in basic tans, browns, blacks, and grays and featured grosgrain ribbon hat bands, typically in black or dark brown. Straw boaters and Panama hats in tan or white were worn for summer business attire and casual activities, whereas tweed, plaid, and striped wool tams or soft crown caps with small visors were for golfing, riding, skiing, and other sporting activities.



Rudolph Valentino. [Library of Congress]

### *Hairstyles*

The cinema star Rudolph Valentino was the epitome of men's fashions and hair styling in the 1920s. His short cropped hair was plastered tight to his head with pomade, as if his hair was a hard helmet. Adaptations of his signature style were either center parted, side parted, or combed straight back. Although men were predominantly clean shaven throughout the decade, some men did sport a pencil-thin mustache.

### *Cosmetics*

Fashionable men in the 1920s styled their hair with pomades, hair creams, and tonics to create sculpted, smooth styles.

## FOOTWEAR AND LEGWEAR

### *Footwear*

Oxfords and wingtip shoes replaced the high-button boots or spats of the previous eras. Both oxfords and wingtips featured either pointed or squared toes and either perforated or embossed designs. Brown, tan, and black leather were the most common colors, although white or two-toned shoes were worn in summer. High-top canvas “sporting” shoes with rubber soles became available for athletic wear.

### *Legwear*

Socks were highly patterned and colored in the 1920s, especially those worn with knickers or plus fours. Argyles, chevrons, diamonds, and stripes were common patterns.

## NECKWEAR AND OTHER ACCESSORIES

### *Neckwear*

The four-in-hand tie was the most popular neckwear style in the 1920s. Ties were shorter in length, ending well above the waistline (because they were worn under vests or waistcoats), and either wide, ending in a point, or straight and narrow with a straight hem. Bow ties and ascots were both alternatives to neckties, especially for formalwear. Neckties, bow ties, and ascots were all available in a wide range of colors, including blue, lavender, red, purple, and green, and in a range of floral and geometric prints. Horizontal and diagonal stripes and polka dots were also popular patterns. Neckwear also provided the perfect canvas for patterns: Egyptian patterns inspired by the discovery of King Tut’s tomb, ethnic motifs drawn from costumes in the Ballet Russe, and curve-linear art deco patterns.

### *Jewelry*

Men wore limited jewelry during the 1920s. Wrist watches, tiepins, and cuff links were worn as a normal component of daily wear, whereas matching sets of tiepins, shirt studs, and cuff links were worn for formal occasions. Some men also wore rings.

### *Other Accessories*

Some men carried canes or walking sticks when dressed for business or formal activities. Handkerchiefs, pocket squares, and scarves were also accompaniments to business and formal attire. The new sport of motoring also required driving gloves and goggles to be donned to protect the wearer

from dust and inclement weather. The popularity of smoking for both men and women meant that men always carried cigarette cases and lighters.

## 1930s, THE GREAT DEPRESSION

### FORMALWEAR

#### *Silhouette*

The increased informality in society, brought on by the stock market crash of 1929 and the Great Depression, resulted in fewer formal or even semi-formal events in America. For events and special occasions, men now often wore their best suit or rented a tuxedo rather than purchasing it. Men's fashions, always slow to change, showed small differences in overall silhouette and form from before the stock market crash until after WWII. For those who could afford new formalwear, the overall silhouette in men's jackets continued to broaden across the shoulders, pants remained full through the hips and legs, and the waist was narrow.

#### *Jackets and Vests*

Double-breasted tuxedo jackets with either notched or rolled (shawl) lapels faced in silk were preferred to single-breasted tuxedo jackets. Lapels, whether notched or shawl, were wide and longer than in the 1920s. Double-breasted jackets featured six buttons, four of which were functional, whereas single-breasted jackets featured only one or two buttons compared with three in the previous decade. Single-breasted dinner jackets, especially white dinner jackets for summer, with shawl lapels and a single button, were equally as popular as tuxedos for formal events. Tailcoats made resurgence in popularity thanks to films by Fred Astaire and Ginger Rogers that depicted glamorous couples sipping champagne and waltzing untouched by the economic despair gripping the majority of the country. Waistcoats or vests were worn for formal occasions but, perhaps in an attempt to decrease overall costs, were transformed from full vests to halter-style, backless vests. Additionally, men began to substitute cummerbunds, a wide, pleated waist sash, for vests.

#### *Shirts*

White shirts were the standard accompaniment to tuxedos and dinner jackets. Shirts were slim fitting with soft collars (detachable collars were no longer worn) and long fitted sleeves. The practice of pinning collar points underneath the tie knot that had dominated the 1920s was

discontinued. Standard spread collars and button-down collars were the norm. Some men opted for wingtip collars for formal events in the last years of the decade. Shirt studs were worn by some men for very formal events.

### *Pants*

Pants worn with tuxedo and dinner jackets were full cut through the legs and hips, displayed a center front crease and braids on the outseam, and ended in a cuff. The fly zipper replaced buttons. Waistlines were narrow and accented with wide waistbands with tab front closures.

### *Decorative Details*

Formalwear was typically black or midnight blue, except for dinner jackets, which were typically white. Braids on the outseams of pants were the extent of surface decoration.

## BUSINESS WEAR

### *Silhouette*

The three-piece suit was the standard wardrobe for businessmen in the 1930s. All three pieces, jacket, trousers, and vest, were constructed from the same fabric. Over the course of the decade, the preference for an athletic build manifested itself in broader-shouldered suits with narrow waists and hips creating a V silhouette. The archetype of this silhouette was dubbed the English drape suit, so called because, when the jacket was closed, the fabric from the shoulders crossed the chest with soft drapes flowing downward to the button stance just about the natural waistline. Balancing out the broad shoulders of the suit were full-cut, wide trouser legs.

### *Jackets and Vests*

Over the course of the decade, jackets continued to grow broader across the shoulders and chest, emphasizing an athletic build. Jacket collars and lapels lengthened and narrowed slightly compared with the previous decades. Single-breasted styles with one- or two-button closures were more common and aligned with the prevailing English drape suit silhouette. Jackets also featured darts for shaping the narrow waist, welt pockets with or without flaps, and half-belts. Vests were still worn as a standard component of business suits. Vests were fitted, either single or double breasted, and without lapels.

*Shirts*

Button-down cotton shirts in white, cream, or colored pinstripes were worn under business suits. Shirts featured spread collars with pointed tips to accommodate large Windsor knots in neckties.

*Pants*

Trousers had wide legs with cuffs and pressed center front creases. Zippers replaced buttons on the pant fly. Waistbands sat above the natural waistline with tab closures.

*Decorative Details*

Worsted wools and gabardines in solid navy, brown, and gray as well as checks, plaids, and stripes were used for business suits. Decorative details were limited to welt pockets, shoulder yokes, and half-belts on jackets and cuffs on pants.

## CASUAL WEAR

*Silhouette*

The popularity of sports, such as tennis, skiing, football, and swimming, meant that the ideal silhouette for menswear in the 1930s was athletic, featuring broad shoulders and chest with a narrow waist and hips. The increased informality in society, combined with a decrease in disposable income, also meant that casual wear now bore less resemblance to business attire and more to athletic or sporting attire.

*Jackets*

Jackets were no longer a necessity for casual wear and were often replaced by cardigans, sweaters, or sweater vests. The Norfolk jacket and the bush jacket, both introduced by the Prince of Wales, were the two most common types of casual jackets. The Norfolk jacket was waist length, with a belted waistband, front and back shoulder yokes, large patch pockets with flap closures, and extensive topstitching. The bush jacket, popularized by the Prince's trip to Africa in the 1930s, was similar to the Norfolk jacket but featured short sleeves and was made from cotton rather than wool. Other hip-length single-breasted jackets were also worn, featuring half-belts, waist belts, shoulder yokes, or inverted pleats. Vests in matching or contrasting fabric were still occasionally worn with jackets.

*Shirts*

Knit polo shirts popularized by tennis-star-turned-fashion-designer René Lacoste were very popular for casual wear. Henleys and T-shirts were also

worn for casual sporting activities. Soft-collar button-down shirts were worn in both long- and short-sleeved styles. Cowboy or western shirts were new alternatives to more traditional button-down shirts and featured shoulder yokes and scalloped pocket flaps. Turtleneck, crew neck, and V-neck sweaters and sweater vests were popular, as were cardigans. Cardigan sweaters featured either wide shawl collars or were collarless.

### *Pants*

Trousers for casual wear featured the same wide leg as business and dress trousers. Trousers typically featured pleat fronts, center-front leg creases, and cuffs, with a wide waistband that sat above the natural waistline to emphasize the narrow waist.

Zippers replaced buttons on the pant fly. Knickers were replaced by walking shorts similar to those worn by the British military, paired with knee-high socks.

### *Decorative Details*

Large-scale geometric patterns, checks, stripes, and plaids were popular for pants, shirts, jackets, and sweaters. Unlike business suits, jackets, vests, and pants for casual wear were rarely all made from the same fabric. Knit polo shirts and western shirts came in bright colors. Polo shirts, T-shirts, and Henleys featured contrast rib knit trim on the neck and sleeve cuff. Cardigan sweaters more commonly featured center front zipper closures than button closures, and often incorporated zip closure pockets. Sweaters featured wide multicolored horizontal stripes across the chest.

## OUTERWEAR

### *Coats*

Polo coats, popularized by the British polo team in the 1920s, continued to be fashionable throughout the 1930s. The tan camel's hair polo coats were slightly broader across the chest and shoulders than in the previous decade but were still double breasted, with either a belt or half-belt. Chesterfields and Ulsters in solid wool melton, plaid, tweed, or herringbone were popular and now featured zip-in wool linings. Double-breasted styles were more popular in the first half of the decade, whereas single-breasted styles were more common in the closing years of the 1930s. Navy blue English guard's coats with wide collars and lapels, inverted center back pleat, and half-belt, and water-repellent trench coats with zip-in liners were new additions to men's outerwear. Dark greens, browns, grays, and navys were the dominant color palette for men's outerwear.



### *Other Garments*

The increase in informality and sporting activities also increased the demand for short jackets. Leather and wool waist-length jackets with zipper fronts were popular for casual events. Both leather and wool jackets featured shoulder yokes, welt pockets, either fitted waistbands or adjustable tabs, and either snaps or buttons on the sleeves. Some jackets had knitted waistbands and cuffs. Parkas with hoods and lumberjack or mack-inaw jackets were also worn.

## SWIMWEAR AND SPORTSWEAR

### *Swimwear*

Swimming continued to increase in popularity throughout the 1930s because of the continued emphasis on health and the preference for males to have an athletic build. Swimsuits were still predominantly knitted from wool jersey but also incorporated elastic for a more supportive fit. Swim trunks, worn either alone or with a tank-style top or braces, were fitted high on the waist and around the leg openings, resembling the new Jockey briefs. Swim trunks featured belts, fly zippers, coin pockets, and internal athletic supporters. Topstitching and side racing stripes provided decorative elements on the trunks. Navy, blue, and black were popular color choices.

### *Golf*

Although ski, swim, and tennis apparel became more specialized, golfers continued to wear everyday apparel on the golf course. Button-down shirts, ties, sweaters, sweater vests, and Norfolk jackets were paired with wide-leg trousers or shorts. Soft crown caps with visors completed the ensemble.

### *Skiwear*

The increased popularity of skiing was spurred on by the 1932 Olympic Games held in Lake Placid, New York, and the opening of ski resorts, such as Sun Valley in Idaho, that attracted movie stars and socialites. The increased interest in skiing brought a new demand for specialty apparel for the sport. Wool sweaters were still a key component, but new wind-resistant and water-repellant jackets were available to provide warmth and protection. Jackets were either hip length or waist length, with wide collars and lapels, and either double breasted with buttons or with center front zippers. Belts or adjustable tabs were added to help fit the coat snugly around the waist for additional warmth. Knickers, popular in the 1920s for skiing, were replaced by long pants gathered into knit ankle cuffs providing fuller coverage of the leg.



Tennis star René Lacoste (right) in a polo shirt. [AP / Wide World Photos]

### *Other Activewear*

The tennis star René “Le Crocodile” Lacoste joined forces with a French knitwear company in the 1930s to produce a line of tennis apparel and sportswear featuring his namesake, the crocodile, as the line’s logo. The lightweight, knit shirts with short sleeves and ribbed collars and cuffs featured longer shirt tails that stayed tucked in during athletic activity. These functional shirts were paired with flannel pants and shorts on the tennis court. White was still the only acceptable color for tennis wear.

## UNDERWEAR AND INTIMATE APPAREL

### *Underwear*

Men’s underwear was revolutionized in the 1930s with the introduction of briefs by Jockey in 1934. The new brief was knitted from cotton, producing a tight fit and support for athletic activity. To promote their new product, Jockey hired athletes Babe Ruth, Ty Cobb, and Harold “Red” Grange to promote the athletic benefits of briefs over boxers. The desire for slim waist and athletic build also led some manufacturers to add “tummy control” panels to their briefs (Blum 1986, 111). Men’s underwear was further revolutionized (or scandalized) when movie star Clark Gable removed his shirt in the film *It Happened One Night* (1934) to reveal

he was not wearing an undershirt. Undershirt sales dropped as men believed this film was an indicator they no longer needed to wear undershirts (Tortora and Eubank 2005, 396). Those that did wear undershirts opted for the more athletic tank-style shirt in ribbed knit cotton.

### *Sleepwear*

Two-piece pajama ensembles continued to be preferred to nightshirts. Pajama tops resembled button-down men's shirts but with a more relaxed fit and featured either small stand collars or convertible spread collars. Robes and smoking jackets continued to show Asian influence with oriental patterns and kimono sleeves.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Headwear*

Black or brown bowlers, fedoras, derbies, and homburgs were worn for business wear and formalwear. During the summer, these hats were replaced by straw boaters and Panama hats. Soft crown tams or golf caps with visors in tweeds and plaids were worn for sporting activities.

### *Hairstyles*

The hairstyle popularized by cinema stars Rudolph Valentino and Douglas Fairbanks Jr. in the 1920s continued to serve as the standard men's hairstyle throughout the 1930s. Hair was worn short, parted on the side or the middle, or combed straight back. Pomade, hair creams, and hair tonic were applied to keep hair slicked back into place. Some men used pomades to create slight waves in their hair, similar to the marcel waves seen in women's hair. The majority of men were clean shaven, with either no or very small sideburns, but some men did sport small pencil-thin mustaches in the early part of the decade.

### *Cosmetics*

Cosmetics for men in the 1930s were limited to hair tonics and pomades used to create sculpted hairstyles.

## FOOTWEAR AND LEGWEAR

### *Footwear*

Oxford shoes in brown and black were standard issue for business, casual, and formal dress. Perforations and topstitching decorated the toe, vamp, and heel. Two-tone white and black or white and brown "sporty" oxfords

were popular with trendy collegiates. Toes were wide and rounded in the early part of the 1930s, tapering to an elongated point by the middle of the decade. Moccasins or weejuns were new options for casual footwear, along with canvas athletic shoes. Rubber galoshes with buckles or zippers were worn as protective wear over oxfords.

### *Legwear*

Men's stockings continued to be highly patterned and colorful throughout the 1930s. New to the 1930s were stockings incorporating elastic into the knit at the top of the band, thus eliminating the need for garters. Argyle, chevron, and diamond patterns in a range of colors were available for business, formal, and casual wear.

## NECKWEAR AND OTHER ACCESSORIES

### *Neckwear*

The Windsor knot replaced the four-in-hand knot for neckties in the 1930s. The preference for wide-spread collars allowed for larger knots than could be accommodated by the 1920s preference for pinning under collar points. Ties also became longer in length because of the lowered stance of jacket and vest buttons. Ties were also slightly less wide than in the previous decade. Dark ties were always worn with dinner jackets and tuxedos, and white ties were worn with tail coats. Neckties were available in a wide range of colors, including blue, rust, gold, and maroon, and in floral prints and diagonal stripes.

### *Jewelry*

Little, if any, jewelry was worn by most men in the 1930s. Many who had items of value sold them for basic necessities. Simple wrist watches, cuff links, shirt studs, cuff links, and rings were worn.

### *Other Accessories*

Canes or walking sticks, handkerchiefs, pocket squares, and scarves were still carried by businessmen or for formal affairs. Sophisticated men also carried pipes and cigarette cases with lighters. The increase in enclosed automobiles meant that protective gloves and goggles were no longer a necessity, but the driving gloves and sunglasses were a must to look "swanky" behind the wheel.

# 1940s,

## WORLD WAR II

### FORMALWEAR

#### *Silhouette*

The silhouette of formalwear generally followed that of the business suit. The jacket had a thick torso and wide shoulders, and the trousers had a somewhat full cut.

#### *Jackets and Vest*

Tails were reserved for only the most formal occasions. Usually, men wore tuxedo jackets for most formal occasions. The jacket either had a rolled collar covered in silk or a notched collar. Most of these jackets were black, but some versions were midnight blue. Instead of a vest, men wore a cummerbund beneath the jacket. White dinner jackets were worn during the summer.

#### *Shirts*

Shirts with starched fronts and white ties were worn with tail coats. Tuxedo jackets were worn with soft front shirts and dark ties that matched the jacket.

#### *Pants*

Trousers followed daytime lines with full legs and pleating by the waistband. A line of braid that matched the color of the pants was added along the outer seam.

### BUSINESS WEAR

#### *Silhouette*

Business suits had broad-shouldered jackets that fit loosely through the waist and hips after the first years of the decade. Trousers narrowed from the previous decade but remained somewhat full.

#### *Jackets and Vest*

Early in the 1940s, jackets were cut in the English drape style, which was wide at the shoulder and chest and fell with a slight drape in that area. The jacket fit close to the waist and came in single- and double-breasted styles. It was worn with or without a vest that was close fitting in the waist.

Wartime restrictions changed the cut of jackets. The drape at the chest was reduced, although the shoulders remained broad. The War

Production Board set the maximum length of jackets and eliminated double-breasted styles and vests. The jackets had slit pockets at the hips with and without flaps and a breast pocket in which a handkerchief was tucked.

### *Shirts*

Typically men wore soft-collared, button-down shirts with their business suits. Some men wore striped shirts, and collars became wider. Although cotton was the most common fabric for shirts, nylon was used again after the war.

### *Pants*

At the beginning of the decade, men's trousers followed the silhouette that had been popular during the 1930s. They were pleated at the waist and had wide legs, creases, and cuffs. Tweeds and plaids were popular.

The War Production Board set maximum lengths for trouser inseams. It also limited suits to one pair of pants and eliminated cuffs and pleats. Although the pants narrowed from the wide-legged silhouette that had dominated in the 1930s, they continued to be full.

### *Decorative Details*

Business suits were usually made from wool or rayon. Pinstripes, herringbone, plaids, and solid-colored suits were popular. Brown, gray, and navy blue were common suit colors.

### *Military Uniform*

The U.S. Army field jacket remained essentially unchanged from WWI until the end of the 1930s, when it moved to create a more functional garment that protected soldiers on the battlefield. The resulting design was the olive drab cotton field jacket, which was adopted in 1940. The Navy and Marine Corps soon adopted similarly styled jackets.

Modeled after the windbreaker used in sportswear, the cotton jacket had a zipper closure with a button flap over it. It was lined with flannel and had buttons at the notched collar to attach a hood. This jacket was worn by nearly all Army personnel and became a symbol of the armed forces during WWII.

The rest of the uniform was made in the olive drab color also. Pants, shirts, and even caps and the tie were made of the same color. These garments were made from wool, and soldiers wore components of the uniform in both summer and winter. When it was cold, the wool provided warmth, and, in warmer environments, it provided breathability.

## CASUAL WEAR

### *Silhouette*

The casual wear silhouette followed that of business wear. It was broad shouldered with some thickness through the waist and leg.

### *Jackets*

Casual jackets were cut along the same lines as business jackets. The broad shoulders were padded, and they were single breasted and cut loose. They were worn with contrasting trousers. Often the trousers or the jacket was patterned, and the other piece was solid colored. More casual sports coats had patch pockets, oversized collars, or contrasting collars. Some jackets had half-belts in the back or full belts.

Norfolk jackets continued to be worn, and bush jackets became popular. These were short-sleeved tan cotton jackets with four large flapped pockets. They were reminiscent of the jackets worn by African explorers.

Slack suits, which were coordinated shirt and trouser combinations, were marketed for casual occasions. Shirts had either short or long sleeves and large, flapped patch pockets at the chest. Some shirts were designed to be tucked into belted trousers, whereas other "blazer" styles were to be worn untucked. The shirts often had yokes and shirring at the back for added comfort. The trousers in these ensembles were full and loose fitting, with pleats, creases, and cuffs.

Later in the decade, jackets became longer and continued to be single breasted. Sometimes they had larger collars and were belted. Western "ranch-style" details were popular. Many styles had a breast pocket for a handkerchief.

### *Shirts*

Sports coats were usually worn with white soft-collared shirts. During the colder months, men often wore pullover sweaters or sweater vests under their sports coats. Cardigans with button or zipper closure were popular as well. Hawaiian print shirts became popular, and polo shirts were commonly worn.

### *Pants*

Casual pants came in a variety of colors and patterns, including plaid, checked, and striped. They were pleated at the hip and had creases and cuffs. Walking shorts were worn as casual wear during summer months. Jeans were worn as well, although they followed a simplified silhouette. They did not have creases or pleats.

## OUTERWEAR

### *Coats*

The coat styles that dominated the previous decades continued to be popular during the 1940s. Chesterfields, trench coats, swagger coats, and coats with raglan sleeves were common. Both double- and single-breasted styles were available. Sometimes coats were belted, and they typically had notched collars. Herringbone and plaid were popular patterns.

Coats with a military influence became popular. Pea jackets patterned from the ones American sailors wore were double-breasted dark-colored wool with a notched collar and large, naval-themed buttons. Battle jackets, also known as Eisenhower jackets, were common as well. They were waist length and bloused slightly. They were gathered into an attached belt.

## SWIMWEAR AND SPORTSWEAR

### *Swimwear*

Men wore bathing trunks to go swimming. These boxer-style shorts gathered into an elastic waistband. They extended to the upper thigh, and sometimes they had a pocket. Usually, they included built-in support. Matching trunks and shirt sets were available.

### *Golf*

When playing golf, men wore knit or button-down woven shirts with sweaters or jackets. They also wore either casual trousers or shorts.

### *Tennis*

René Lacoste, a number one-ranked tennis player in the 1920s, developed a short-sleeve knit tennis shirt with a ribbed collar and long shirt tails to keep the shirt tucked in. He partnered with a manufacturing company to produce the shirt in the 1930s. Although he halted business during WWII, when he resumed after the war, he exported the shirt to the United States, where it became an automatic hit.

Tennis players also wore knit T-shirts and pleated white pants or shorts. White outfits continued to be a requirement of many tennis clubs. Before and after games, players wore cable knit pullover sweaters in vest and long-sleeve styles. Sometimes they also wore a tennis visor or cap.

### *Skiwear*

Snow skiing was becoming a popular sport because soldiers learned cross-country skiing during the war. New synthetic fibers developed as a result



of wartime ingenuity provided waterproofing, windproofing, and more stretch in pants and jackets. Zippers were once again available for civilian clothing, making pants and jacket closures a better protection from the elements for skiing and sailing.

## UNDERWEAR AND INTIMATE APPAREL

### *Undergarments*

By the 1940s, there was great diversity in men's undergarments. The one-piece union suits of earlier decades were worn. They had either long or short sleeves and legs, and some styles were sleeveless.

For men who did not wear union suits, there were new, modern options. Servicemen wore T-shirts, and they became common undergarments and found their way into sportswear. Athletic shirts, which were knitted tanks, were an alternative to T-shirts. Boxer shorts had been introduced in the 1930s and had earned many converts. In 1935, a fitted, knit short was patented, called a Jockey short. In 1942, a Y-shaped opening was added to the style.

### *Sleepwear*

By the 1940s, pajamas had replaced nightshirts. Usually, the coat or shirt of the pajamas had a simple center front-button closure, but some closed far to the left or had belted tunics.

### *Other garments*

Robes came in a great variety. There were silk robes in the kimono style and paid flannel robes with cord or fabric belts.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Headwear*

The hat styles that had been common in previous decades continued to be popular. High-crowned, narrow-brimmed hats such as fedoras, derbies, and homburgs were worn with business suits. They were typically made from felt, but straw styles were popular in the summer. Soft-crowned hats, such as sports caps and pork pies, were worn with more casual clothes and sportswear. These were made from wool or cotton.

### *Hairstyles*

Men wore their hair short, especially during the war. Mustaches went out of fashion, and clean-shaven G.I.s became the ideal.

### *Cosmetics*

Men used hair tonics and aftershave lotions.

## FOOTWEAR AND LEGWEAR

### *Footwear*

Oxford-style shoes predominated. They had low, stacked heels and lacing at the vamp. Typically, they were made from brown, russet, and tan leather or suede. Some styles had toecaps and topstitching details. White and two-toned versions were worn during the summer. One version of oxfords, called sport oxfords, had fabric uppers and lightweight cork soles. They were designed to be worn with casual wear.

Although not as popular as oxfords, chukkas were worn with casual clothing. This style of shoe tied high up at the ankle. Generally, they were made from suede.

G. H. Bass introduced weejuns, or "penny loafers," in 1936, and they became a common casual shoe in the 1940s. They were worn with casual outfits and business suits. They continued to be popular through the end of the decade.

Sport shoes were worn for any athletic activity and with some casual outfits. They had canvas uppers and nonskid rubber soles. Sometimes they had rubber toecaps to protect the foot and improve the durability of the shoe.

Galoshes or overshoes were worn to protect leather and canvas shoes. They closed in the front with either zippers or snaps. During the war, when there was a shortage of rubber, galoshes were made from synthetic rubber.

### *Legwear*

Socks were colorful during the 1940s. They came in argyle, chevron, and diamond patterns. Elastic was added to the tops of socks, so garters were no longer necessary.

## NECKWEAR AND OTHER ACCESSORIES

### *Neckwear*

Men wore ties with formal, business, and casual wear. Plaid, striped, and patterned ties were popular, and they became wider as the decade continued. They were made from wool, cotton, silk, and rayon and usually featured brilliant colors. Some men wore neck scarves tucked into open collars, and knit ties were worn sometimes with sports coats.

*Jewelry*

Men did not wear much in the way of jewelry during the 1940s. They wore watches and rings on a regular basis. For dressier occasions, they wore tiepins, shirt studs, and cuff links.

*Other*

As a whole, men wore fewer accessories than they had earlier in the century. Belts were a common accessory, as was a handkerchief tucked into the breast pocket. Gloves and scarves were worn, and umbrellas were carried. Sunglasses became available after an Army pilot requested goggles that filtered out sunlight. The goggle manufacturer, Bausch and Lomb, marketed the resulting solution, and Americans began wearing sunglasses regularly.

## REFERENCES

- Baker, P. 1992. *Fashions of a Decade: The 1940s*. New York: Facts on File.
- Baudot, F. 1999. *Fashion: The Twentieth Century*. London: Thames and Hudson, Limited.
- Blum, S. 1981. *Everyday Fashions of the Twenties as Pictured in Sears and Other Catalogs*. New York: Dover Publications.
- Blum, S. 1986. *Everyday Fashions of the Thirties as Pictured in Sears Catalogs*. New York: Dover Publications.
- Bordwell, D., and Thompson, K. 2002. *Film History: An Introduction*. 2nd revised edition. Columbus, OH: McGraw Hill.
- Buxbaum, G., ed. *Icons of Fashion: The Twentieth Century*. New York: Prestel.
- Eyles, A. 1987. *That Was Hollywood: The 1930s*. London: Batsford.
- Kellogg, A. T., Peterson, A. T., Bay, S., and Swindell, N. 2002. *In an Influential Fashion: An Encyclopedia of Nineteenth and Twentieth Century Fashion Designers and Retailers Who Shaped Dress*. Westport, CT: Greenwood Press.
- Laubner, E. 1996. *Fashions of the Roaring '20s*. Atglen, PA: Schiffer Publishing.
- Laubner, E. 2000. *Collectible Fashions of the Turbulent 1930s*. Atglen, PA: Schiffer Publishing.
- Lee-Potter, C. 1984. *Sportswear in Vogue since 1910*. London: Thames and Hudson.
- Mendes, V. D., and De La Haye, A. 1999. *20th Century Fashion*. London: Thames and Hudson.
- Olian, J., ed. 1990. *Authentic French Fashions of the Twenties: 413 Costume Designs from "L'Art et la Mode."* Toronto: Dover Publications.
- Olian, J., ed. 1992. *Everyday Fashions of the Forties: As Pictured in Sears Catalogs*. New York: Dover Publications.

- 
- Olian, J. 1995. *Everyday Fashions 1909–1920: As Pictured in Sears Catalogs*. New York: Dover Publications.
- Olian, J., ed. 1998. *Victorian and Edwardian Fashions from “La Mode Illustree.”* Mineola, NY: Dover Publications.
- Peacock, J. 1996. *Men’s Fashion: The Complete Source Book*. New York: Thames and Hudson.
- Peacock, J. 1998. *Fashion Sourcebooks: The 1940s*. New York: Thames and Hudson.
- Peacock, J. 2000. *Fashion Accessories: The Complete 20th Century Sourcebooks with 2000 Full Color Illustrations*. London: Thames and Hudson.
- Richardson, D. E., ed. 1982. *Vanity Fair: Photographs of an Age, 1914–1936*. New York: Clarkson N. Potter.
- Seeling, C. 2000. *Fashion: The Century of the Designer 1900–1999*. English edition. Cologne, Germany: Konemann.
- Tortora, P. G., and Eubank, K. 2005. *Survey of Historic Costume: A History of Western Dress*, 4th Edition. New York: Fairchild Publications.
- Watson, L. 2004. *20th Century Fashion*. Buffalo, NY: Firefly Books.



# 9

---

## Children's Fashions

### OVERVIEW

In the years between 1900 and 1949, children's lives in the United States changed dramatically. At the beginning of the period, children were widely exploited by factories, education beyond grammar school was unusual, and teenagers were seen as young adults. By the end of the period, child labor laws had been passed, most children were educated through the high school level, and a new adolescent market was being exploited by marketers.

In the 1900s, young children were dressed alike. It was common to see a boy under the age of 6 wearing a dress and sporting long curls. Once they turned 6, they were dressed like young boys. This long-held custom had primarily disappeared by the 1920s. By that time, only infants were outfitted in dresses regardless of their sex. Once boys became toddlers, they wore boys' clothing. Although they were no longer dressed the same as girls, young boys continued to have a "coming of age" clothing experience through the end of this era. They wore knee pants or short pants until they were 6 or 7, when they were allowed to wear long pants.

At the beginning of the 1900s, teenagers were seen as young adults in many ways, and they dressed like young adults. By the 1940s, they were seen as a separate category: not quite adults and not exactly children. Marketers seized on this new group of teenager trendsetters and innovators. Companies began developing products specifically for teenagers. As

they modified existing garments, like rolling up jeans or wearing bobby socks, stores began marketing those items and creating reproductions of teenagers' homemade trends.

During this era, there was a transition in the functionality of children's clothing. Early in the century, children's clothing had a lot of adornment and tended to be tight fitting. By the 1920s, playwear became a staple of a child's wardrobe. Rompers and playsuits allowed children to get messy and be active without any concerns about ruining their more formal garments. American society's emphasis on health and the outdoors continued during the remainder of the era and further popularized play clothes and active garments.

There were many innovations in children's garments that allowed them to be more comfortable and active. From the youngest toddler to the college student, there were new details that affected every child's clothing. Toddlers had elastic leg openings that eased their movement and snaps along the inseams of their trousers to speed up diaper changes. New fabrics such as rayon and nylon were used to make a variety of clothing from coats to swimsuits. Rubber was used to make raincoats, new yarns for swimsuits, and the soles for athletic shoes. Elastic made stocking garters more comfortable, and raglan sleeves made arm movements freer.

Between 1900 and 1949, the United States was involved in two wars and a major economic depression. These events affected the clothing of all Americans, including children. During the wars, common materials such as silk and metal were rationed and in scarce supply. Manufacturers were required to reduce their use of fabrics and certain embellishments, so clothing became shorter, narrower, and less decorated. Patriotism during the wars led to the popularity of military styles among children. Military-style coats, shirts, and hairstyles were popular. During WWII, copies of military uniforms were available for children.

The Depression limited the purchasing power of most Americans. Children were often outfitted in hand-me-downs or donations from aid organizations. Usually, these garments were old-fashioned, outdated styles. Most families could not afford extensive wardrobes for their children, so very formal styles were purchased infrequently and most children wore casual clothing for nearly all of their activities.

Children's fashions were affected by popular culture during this period more than it ever had before. Hollywood had a significant influence on children's clothing. Child stars such as Judy Garland, Shirley Temple, and Deanna Durbin became fashion trendsetters, and they had lines of clothing. Cowboy stars such as Tom Mix and Roy Rogers popularized cowboy culture for young boys. Cowboy boots, hats, and motif shirts were popular among boys. Popular children's books became inspirations for fashion

during the first half of the twentieth century. Bonnets styled after the ones in *Gone with the Wind* and dresses inspired by *Little Women* found their way to clothing store racks during this period.

At the beginning of the century, children's clothing was much like it had been in the previous century. The themes that had been consistent in children's fashions, such as similarity to adult clothing, restrictiveness, and slow transitions in styles, changed significantly over the course of the next forty-nine years. Styles changed with increasing frequency, a new youthful teenage market emerged, and children's styles deviated clearly from adult styles.

## THE 1900s

### FORMALWEAR

#### *Infants and Toddlers*

Christening gowns were the most formal of infant clothing. Worn during a christening ceremony, this long white cotton gown was usually finely embroidered and inset with lace. The gowns would measure anywhere between thirty-five and fifty inches in length (MacPhail 1999). They were considered prized possessions to be worn by all of the children in the family and would be passed down from generation to generation.

#### *Teen and College*

The teen and college styles for both young men and women closely followed adult fashions, although teenagers and college-age young people were more likely to adopt the new clothing trends.

During the Edwardian period, teenage girls and young women dressed like older women, wearing the tightly corseted fashions with extensive lace trim and sweeping, trumpet-shaped skirts. Their silhouette differed slightly from older women, because the monobosom was not as pronounced in their eveningwear.

### CASUAL WEAR

#### *Infants and Toddlers*

During the 1900s, properly outfitting an infant required many clothes. At that time, diapers were made of wool or cotton and did not have rubber or plastic overpants, so every time the baby wet, it soiled most of its clothes. A typical layette consisted of three or four long cotton nightgowns, two or three cotton or woolen jackets called matinees, three or four wool



wrap-over vests for warmth, one or two blankets, two or three pairs of knit booties, and two dozen diapers. Often the nightgowns would have drawstrings or sashes to accommodate the width of the growing child.

Baby and toddler boys and girls were dressed alike until the 1920s. Typically, they wore cotton, linen, or silk dresses or jacket and skirt combinations. In the 1900s, colors became popular. Before then, infant clothes were usually white or cream colored. Peach and pink were considered girls' colors, and blue and lemon yellow were boys' colors.

Gingham, chambray, lightweight cotton, and wool were common materials for toddler dresses. Some were solid colored, but stripes, plaids, and other patterns were also popular. Most dresses had a ruffle at the yoke and a high neck. Empire, natural, and dropped waists were all common, and the hemline was either below the knee or mid-calf. Sleeves were close fitting or loose and gathered into the cuff.

### *Children to Preteen*

*Girls' Ensembles.* Girls wore solid or plaid dresses during the 1900s. Depending on the season, the dresses were made of wool flannel, wool cashmere, or cotton lawn. Dresses had high necks that mimicked those in adult women's dress. Round or square yokes were accented by wide geometric lapels, berthas, that might be round, scalloped, square, triangular, or notched. In dresses made of lawn, a ruffle was another form of yoke embellishment. The yokes were trimmed with tucks, buttons, lace, or embroidery. The edges of the bertha were usually decorated with braid, ribbon, velvet, cord, lace, embroidery, or inset fabric. The bodice was generally loose to allow easy movement and growth.

A belt, waistband, or sash cinched the dress at the natural waist or slightly lower. Occasionally, the waistband dipped into a V in the front, imitating adult dress. Supported by petticoats, the skirt flared out and ended just below the knee.

Sailor dresses were very popular with girls. These navy blue dresses usually had pleated skirts and sailor collars, which extended from the lapels to a square cape in the back. The collar would be trimmed with white, and a loose necktie was knotted beneath the collar.

*Boys' Ensembles.* Once boys emerged from toddlerhood, they began wearing suits. Typically, suits consisted of a single- or double-breasted jacket, a waistcoat, and close-fitting, straight knee pants. The knees and seat of the pants were often double layered to improve the durability. The pants were secured at the knee with buttons or a buckle.

By the end of the decade, the silhouette of boys' suits had changed. Double-breasted jackets became the norm, and they were cut more loosely. The close-fitting knee pants gave way to the looser knee-length knickerbockers that gathered at the knee.

Beneath the suits, boys would wear shirtwaists. Fancier styles were designed to be worn without jackets. They featured wide, cape-like collars and ruffles or embroidery. Most shirts were plainer in style and were made from cotton, linen, or flannel. Some came with attached collars, whereas others had detachable ones. Plaids, stripes, and solids were the most common patterns. Military-style shirts were popular during the early part of the decade. The shirt placket and closures ran from the edge of the right shoulder down to the shirt hem.

Like boys' pants, boys' shirts often had features designed for their active lifestyles. Easily washable material was a feature, as were double-sewed seams. Some shirts included a band of buttons along the waistline to help keep the shirt tucked.

Playsuits were popular for younger boys. These garments were one-piece combination shirts and pants. They were designed for children's grimmer playtime. Instead of ruining expensive suits and dresses, parents could put their children in an inexpensive playsuit instead. Playsuits came in long and knee-length pant styles and were usually belted.

### *Teen to College*

***Girls' Ensembles.*** The clothing of teenage and college girls followed the dominant S-curve silhouette. They wore dresses, suits, and separates that conformed to the silhouette's monobosom bodice and trumpet-shaped skirt. Shirtwaists and bodices were adorned with lace inserts and embroidery. Waistlines were cinched and accented by belts, sashes, and wide waistbands. Leg-of-mutton sleeves remained popular, although they were not taken to the extremes as they were during their peak in the 1890s. This sleeve style consisted of a full puffed sleeve from the shoulder to the elbow that tapered into a close-fitting sleeve from the elbow to the wrist.

***Boys' Ensembles.*** Boys' clothing followed the silhouette of the men's clothing during the period. Suits were the norm, although jackets could be single or double breasted. Regardless of the closure, the jacket was cut full at the torso giving even young men a barrel-chested appearance.



Boys' and girls' clothing in the early 1900s. The girl wears a sleeveless dress with ruffled yoke; the boy's hair has curls customary to the period. [Library of Congress]

Young men frequently wore sack coats. Vests were worn under jackets, and the shirt was only visible from the top of the vest to the collar. This was a looser, more square style of jacket. Pants were cut full in the hip and more closely in the leg.

## OUTERWEAR

### *Children to Preteen*

*Coats.* Coats for young girls were available in long and short styles. Shorter styles were sometimes referred to as "automobile jackets." The short styles would extend to the hip line, whereas longer coats ranged from below the hip to just below the knee.

Reefer-style coats were popular throughout the decade. This style was double breasted and fit fairly straight along the body. Long coats that flared out at the hem were also seen. Coats were not cinched at the waist. Sleeves came in a variety of styles, including close fitting, full and gathered into the cuff, and raglan.

There were four main types of collars used on girls' coats during the 1900s. The first is the common coat collar with notched lapels. This type of collar was usually trimmed with velvet in a contrasting color. The second type of collar was referred to as a "storm" collar. This round collar buttoned high up on the neck and folded over to extend slightly below the natural neckline. The third type mimicked the bertha collars on girls' dresses and consisted of a shoulder cape of circular or square shape. It was usually topped with a storm collar. By the end of the decade, sailor collars gained in popularity. In this type of collar, the lapels extended into a square cape on the back. It included a necktie that was tied loosely below the collar.

Most coats were made of wool, silk, or cotton and trimmed with velvet, braids, silk cord, or embroidery along the collar, cuffs, and pockets. Common coat colors included blue, red, brown, and gray.

Boys had a lot of variety in their coats. Short top coats imitated those of their fathers and were usually worn by boys over the age of 10. Older boys also had longer styles of coats that were made in adult men's styles. Reefer coats were like those worn by girls but without the embellishments. Younger boys also wore cape-style overcoats.

### *Teen to College*

*Coats.* Coat styles followed the men's and women's styles of the time period.

## SWIMWEAR AND SPORTSWEAR

### *Children to Preteen*

*Swimwear.* Young children wore a one-piece wool tank suit for swimming. Typically, the legs of the suit extended to the mid-thigh. Older boys wore a similar suit or one that had a long tunic over a pair of mid-thigh-length shorts. The tunic either had short sleeves or was sleeveless. Generally, these suits were made of wool, but sometimes they were made of cotton or a blend of wool and cotton.

Older girls typically wore woven loose-fitting swim dresses with a knitted underpiece. They often had short sleeves, but some versions were sleeveless. Usually, these dresses were belted or had distinct waistbands. Some dresses had collars.

### *Teen to College*

*Swimwear.* The woven swim dress was the common bathing costume for teenage and college girls. Usually made from dark-colored cotton or silk, these dresses had a wool undersuit. They came in styles with and without sleeves but usually had a waistband or sash. Generally, swim dresses had V necks, round necklines, sailor collars, or wide collars. Young women would wear cloth or knitted swimming caps and swimming shoes that tied around the ankle like ballet pointe slippers.

The knit tunic over shorts was a popular style for teenage and college men. They came in one- and two-piece versions and were often sleeveless. This style was made from wool, cotton, or a combination of the two.

*Other Activities.* Tennis was a popular sport in the first decade of the century, and players followed tradition and wore white garments. Young men wore soft-collared white button-down shirts and rolled the sleeves up to the elbows. They usually wore neckties also. Long, white trousers made from flannel or duck were worn.

Young women wore a similar outfit. They wore casual white blouses tucked into full white skirts. Typically, the skirts were shorter than those worn for other daytime occasions.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Children to Preteen*

*Headwear.* Infants wore bonnets made of cloth, usually trimmed with lace, ribbons, and embroidery. The bonnet tied beneath the child's chin.

Tam-o'-shanter-style hats were popular for young girls. These hats consisted of a band that encircled the head and a flat platter that sat on top of it. This style of hat was made of either silk, flannel, or velvet. It

could be trimmed with embroidery, braiding, and cords, but it usually had a pom-pom, tassel, or large button that extended from the center of its top. A square version that resembles a modern graduation mortar board was also available.

Typically, boys wore caps with visor brims. These were made in velvet, flannel, and wool. Another boys' style resembled a sleeping cap. It fit low on a boy's head and had a small end that flopped over to the side and was usually trimmed with a tassel.

*Hairstyles.* Girls' hair was either parted in the center and pulled back or left loose. Hair bows were quite popular. Small ones were placed high up on each side to pull hair away from the face. A medium or large bow might be placed high on top of the head or at the back of the head on top of a chignon as decoration. Larger bows were also used to pull hair back into a low ponytail.

Younger boys sometimes wore their hair longer and kept thick bangs. Older boys cut their hair short, parted it in the middle or on the side, and slicked it down.

### *Teen to College*

*Headwear.* Teenage and college girls wore women's hats, including the broad picture hats that were laden with flowers, ribbons, lace, and feathers.

Teenage and college boys wore men's hats such as the Panama, straw boater, derby, and fedora.

*Hairstyles.* Young women wore their hair in the pompadour hairstyle, keeping it full and loose around the face and pulling the back in a loose bun or chignon. They often used a marcel wave to give their hair a natural-looking wave that lasted up to a week.

Young men either wore their hair short and slicked down or styled it into a pompadour, in which it was loose and full on the top and often cascaded over the eyes.

*Cosmetics.* Although cosmetics were widely used, few women admitted to using them, and makeup application was subtle. Powder and pink rouge were commonly used. Some women tinted their lips and used pencil or charcoal to darken their eyebrows.

## FOOTWEAR AND LEGWEAR

### *Children to Preteen*

*Footwear.* Both boys and girls wore high, lace-up leather shoes with short stacked heels. They were often embellished with a patent leather toecap. Smaller children often wore the button-up variety of high shoe. In addition, girls wore low shoes with open vamps. The sides of this style of shoe

were drawn together with a bow or straps. In summer footwear, there were canvas oxford styles available. By the end of the decade, low styles, called oxfords, were becoming more popular.

*Legwear.* Girls wore stockings. Dark or black ones were worn during the winter, and white was worn during the summer.

Boys wore dark knee-length socks under their knee pants.

### *Teen to College*

*Footwear.* Young women's shoes had two-and-a-half-inch heels and pointed toes. They either had an open vamp, with a strap across it, or they were oxford style with a closed vamp.

Young men's footwear was the same as what was worn by older men. They wore lace-up leather shoes or boots with low, stacked heels. Athletes wore sport shoes made of canvas uppers and rubber soles for traction.

*Legwear.* Teenage and college girls wore cotton stockings.

Teenage and college boys wore knee-length socks that were held up by garters that encircled the calf.

## ACCESSORIES

Young children often wore detachable collars and cuffs to quickly dress up their ensembles. This could be very fancy with finely woven lace or hand-stitched embroidery.

Young girls usually wore aprons over their dresses to keep them clean. These could be made from delicate cotton lawn, finely embroidered, and trimmed with ruffles. Utilitarian aprons were made from durable cotton weave such as gingham and could extend over the entire dress in some cases.

Training corsets were available for young girls to help them adjust to using more restrictive corsets when they reached adolescence.

Teenage and college girls and boys used the same types and styles of accessories that were fashionable for adults.

# THE 1910s

## FORMALWEAR

### *Teen to College*

*Girls' Ensembles.* During the 1910s, teenage and college girls' clothing transitioned between two silhouettes. The silhouette at the beginning of the decade involved a high waistline located just beneath the bust and a slim skirt. By the end of the decade, the fashionable silhouette focused on

wide hips enhanced by tiers of overskirts. Loose bodices and waists that were slightly above the natural waistline were common.

Early 1910s formal dresses typically had a long net tunic over a silk empire-waist dress with a narrow skirt. Surplice bodices were very fashionable, and the wide sash often separated the bodice from the skirt. V necks were the most common neckline, and sheer short sleeves were the norm.

By 1916, the progression to the later silhouette was evident. Silk, chiffon, and lace were arranged as overskirts and flounces to add width to the hips of evening dresses. Hemlines gradually rose to the mid-calf point. Bodices and waistlines were loose-fitting, with square, V, or round necklines. Typically, formal dresses had short or elbow-length raglan sleeves.

*Boys' Ensembles.* The formalwear worn by teenage and college boys was the same as adult men. The athletic silhouette of the 1910s was quickly adopted by young men. The black dinner jacket, or tuxedo jacket, was frequently worn for all types of formal occasions. It was close fitting and had a collar and lapels that were faced with satin. Underneath the jacket, young men wore a low-necked black vest and a collared white shirt. The dinner jacket was worn with black pants that had narrow legs.

## CASUAL WEAR

### *Children to Preteen*

*Girls' Ensembles.* Early in the decade, young girls wore dresses that were similar to ones worn in the previous decade, but slight changes began to occur. Made from plaid and solid-colored wool or cotton serge, many of these dresses featured bertha or sailor collars. Generally, the collars were not as oversized as they had been in the 1900s. Waistlines had dropped slightly below the natural waistline, but the dresses retained high necks. The hem extended just below the knee, and the skirts were usually pleated. Sleeves, which had been puffy and loose, became close fitting. Buttons, cord, braiding, and embroidery were common embellishments.

The dresses for girls under 7 years old were simplified. The waists had dropped, and the enormous bertha collars disappeared. Sailor collars continued to be popular. Aprons were commonly worn over dresses to extend their life.

In the summer, older girls would wear lace-covered white dresses made from cotton lawn, organdy, or a similarly sheer fabric. Lace, silk ribbons, and pleats would embellish the bodice, sleeves, and skirt. These dresses would have square, V, or round necklines and three-quarter-length



Children probably dressed up for the photo, and posed with bicycles and tricycles.  
[Library of Congress]

sleeves. The waistline was placed at the natural waist or at the hip, and the hem ended just below the knee. The skirt tended to be full and often had two layers.

By the end of the decade, some girls wore overalls for play or chores. These consisted of knee-length, loose pants and a blouse or bib-style top. Typically, they were made from durable, washable cotton fabrics.

*Boys' Ensembles.* Young boys wore suits with knee pants. The jackets were either single or double breasted, and there was greater variety in jacket style than the previous decade. Belted jackets were popular, as were blouse-style jackets that gathered at the waist and blouse over the waistline. Side plackets were available in straight, blouse-style, and belted jackets. Sailor-style tops continued to be popular, and they were made in additional colors such as white and gray. Coat lapels and "button to the neck" were the most common collar styles.

Nearly all suits came with knickerbocker pants that fit loosely and gathered at the knee. Gray, dark blue, olive brown, brown, tweeds, and pinstripes were frequently used for boys' winter suits made from wool and cotton fabrics. Khaki became a popular summer color, and summer suits were made from linen and cotton.





The young girl to the right wears a sailor dress popular to the period of the 1910s and a large hair bow. [Library of Congress]

The “Buster Brown” suit was popularized in the 1910s. This brown pinstriped suit had a long, straight double-breasted jacket with a belt. The jacket covered most of the knickers. The outfit was completed with a bow tie and a straw boater.

Character playsuits became popular in the 1910s. Although there were some playsuits for girls, most playsuits were made for boys. Popular characters included cowboys, Indians, policemen, and soldiers. Sometimes the outfits would include accessories such as a headdress for the Indian costume and a toy pistol and holster for the cowboy outfit.

Boys under the age of 6 often wore playsuits made of washable cotton or linen. The tops were blouses, tunics, or jackets, and they often had a belt. The pants

were either knickerbockers or straight knee pants. Sailor collars were especially popular, but other collar styles, such as mandarin, Plymouth, and shawl, were available as well.

*Unisex Ensembles.* Girls and boys under age 7 wore rompers. These functional garments were made of chambray, gingham, and other washable, durable fabrics. As one-piece garments, they were combination shirts and pants with either long or short sleeves and collared or collarless necklines. They were designed for playtime and were loose fitting with loose belts.

Sweaters were worn by both boys and girls. Under age 7, these garments looked the same for both sexes. Sweaters were usually hip length with a button closure that extended down the length of the front. They often had fold-over collars and belts.

### *Teen to College*

*Girls' Ensembles.* Early in the 1910s, the dresses worn by teenage and college women had narrow silhouettes and high waistlines. The monobosom of the previous decade was still evident but less emphasized. Typical

dresses had high necks or round necklines accented by round or lace collars. In general, skirts laid flat over the front of the hips and legs, but they had fullness in the back. Three-quarter-length sleeves and long close-fitting sleeves with cuffs were fashionable. Decoration tended to be more subdued than women's dresses during the period. Lace collars, narrow neckties, and button trims were popular.

By the middle of the decade, the waistline had loosened and been lowered. Necklines became slightly more open as turned-over collars and sailor collars became more popular. Overskirts became typical on most dresses and added width in the hip areas. Young women also wore blouses with wide-hipped skirts. For active endeavors, they usually wore a loose middie blouse with a narrow silhouetted skirt that had hidden pleating for easy movement.

In the summer, young women would wear white lace dresses made from lawn or voile. These followed the popular silhouette and had skirts with flounces, ruffles, and layers of lace overskirts. These dresses had V, square, or round necklines or collars accented with lace.

By the end of the decade, the loose, wide-hipped silhouette became more exaggerated. Hems shortened to the mid-calf level. Decoration became more minimal. Textured and patterned fabrics, pleating, rows of buttons, and contrasting fabric insets were common embellishments.

Sweaters became popular for teenage and college girls. Usually, they wore long hip-length cardigans, but pullover styles became more prevalent as the 1910s wore on. Sweaters had a variety of collar types, including shawl, fold-over, and high necks. Oftentimes, sweaters had patch pockets and a loose belt.

Young women wore overalls for active chores. They consisted of full pants that gathered into a cuff at the ankle and a blouse or bib. Blouse styles were either short or long sleeved. Bib styles were worn with a blouse underneath.

*Boys' Ensembles.* During their early teen years, usually to age 14 or 15, boys dressed like younger boys. They wore knickerbocker suits with belted jackets that were either single or double breasted. The jackets were looser and longer than they had been in the previous decade. To accompany the suits, they wore shirts and either bow or slender four-in-hand ties.

Older teen boys dressed in styles worn by men. They wore form-fitting single-breasted jackets that extended just below the hip with single-breasted, five-button waistcoats without collars. These suits also included narrow trousers that extended to the bottom of the ankle. They were made from wool or cotton in a variety of weaves, including serge, herringbone, and tweed.

When doing manual labor, young men would often wear overalls. They were full fit in the hip and leg. Made from blue denim, they often had extra layers at the knee for durability. The bib of the overalls was suspended by two shoulder straps that buckled to the bib. Typical overalls had pockets on the bib and at the hips.

Teenage boys could join the Boy Scouts for which they would need a uniform. The complete uniform included a single-breasted military-style jacket, long breeches that were cut full in the hip and thigh and tight in the calf, and a hat that had a crown that was creased on four sides and had a wide, stiff brim.

## OUTERWEAR

### *Children to Preteen*

*Coats.* The coats of girls under age 7 were generally cut full and extended to just below the knee. Double-breasted styles were popular, and single-breasted coats often offset the placket to the left side. Shawl and sailor collars were common. Spring coats were often made of cotton poplin, and winter coats were commonly made of wool serge. Embroidery and lace often decorated the lapels and cuffs.

A dropped waist was fashionable in older girls' coats by the beginning of WWI. The silhouette was boxy, and raglan or kimono sleeves were typical. The waist was often accented by a belt or trim, and the hem extended down to the mid-calf. Most winter coats were made of wool, but they were being finished to resemble more expensive animal materials such as pony or baby lamb. During the war, military-inspired coats became popular.

Raincoats were made from waterproof fabric and fit loosely over clothing. The hem extended to a few inches above the ground. The coat could be either single or double breasted.

Boys' coats were either single or double breasted and had a jacket lapel-style collar. The coat length went slightly past the knee. Dark gray, olive green, brown, and navy blue were all common colors for boys' coats.

### *Teen to College*

Teenage girls wore coats that followed adult women's fashions. They were mid-calf to ankle length and cut full. Single-breasted coats often had low hip-height button closures and lap-over fronts, which was a style that drew the front of the coat across the body much like a double-breasted coat without the extra row of buttons. Wide, embellished cuffs were typical, and collars came in a variety of styles, including notched, shawl, and

square collars. Typically, winter coats were made from heavyweight wool or fur, and spring coats were made from linen, cotton, or silk.

During the war, the military influence was seen in young women's coats. Double-breasted styles became more popular, as did large collars. Belted waistlines became more common in coats, and the waist moved up to the natural waistline. The silhouette became fuller to accommodate the wide-hipped skirts that were especially fashionable among young women.

Rubberized wool or cotton was used to make raincoats for teenage girls and young women. The coats were cut long and full and often had a turned-over collar that extended high up on the neck. The hem usually extended to the ankle to protect the undergarments from the rain.

Teenage and college boys popularized the swagger-style coat, which was usually made of cheviot and had a wide, full back and raglan sleeves. Trench coats, which were popularized during the war, became fashionable for young men.

## SWIMWEAR AND SPORTSWEAR

### *Children to Preteen*

*Swimwear.* Boys and girls under age 6 usually wore a one-piece knitted suit. Made from wool, cotton, or a blend of the two, this type of swimsuit was had a sleeveless tank combined with shorts that ended at the mid-thigh. The neckline was V or round.

Older boys' suits mimicked those of adult men. Typically, they were one-piece suits comprising a long tunic over mid-thigh-length shorts. They were sleeveless and could have round or V necks. Knit from wool, cotton, or a blend, they usually came in dark colors with light-colored bands along the sleeves, neck, and at the bottom of the tunic.

Older girls often wore swim dresses made from woven fabric with knitted underpieces. Swim dresses fit like a loose, knee-length dress with a waistband or belt. These dresses were sleeveless or had short sleeves that were shorter at the shoulder than under the arm. Sometimes, these swim dresses had collars. Some versions pulled over the head, whereas others buttoned up the front.

### *Teen to College*

*Swimwear.* Teenage and college girls wore the same types of swimsuits as adult women. One of the predominant styles was a one-piece jersey knit swim dress. This sleeveless garment fit closely in the bodice and had a narrow mid-thigh-length skirt. This style was available in V neck, round neck and sailor collar versions. Sometimes this style was loosely belted.

Another style was a cotton weave mid-thigh-length dress over a knit underpiece. Typically, it had a waistband or sash. This type of swim dress either buttoned up the front or slid over the head. V necks, round necks, sailor collars, and wide collars were typical. Young women would wear cloth or knitted swimming caps and swimming shoes that tied around the ankle like ballet pointe slippers.

Young men wore the same tunic-style swimsuits as adult men. There were one- and two-piece versions made from knit cotton, wool, or a combination of the two. The sleeveless tunic had either a V or round neckline and ended at the hip. Short, mid-thigh-length shorts were worn underneath the tunic.

*Other Activities.* Baseball was an immensely popular sport in the 1910s, and high school and college teams were prevalent during this period. Uniforms were often made from homespun, a durable, coarsely woven fabric that was lightweight enough for summer play. Uniform shirts were cut loose and tucked into the pants. Typically, they had a wide collar. The shirts were either pulled over the head and laced closed or buttoned up the front. They came in a variety of sleeve styles, including full-length sleeves with cuffs, elbow-length sleeves, and detachable sleeves.

Pants were cut very full at the hip and knees and came in padded and unpadded varieties. The pants ended just below the knee and were usually closed with drawstrings or elastic. Young men wore heavyweight wool stockings that extended to the knee.

Various hat styles were worn, and they were usually associated with the major league teams that wore the styles. One style had a cylindrical crown that was flat on top and a visor brim. This style would be solid colored or feature horizontal bands of color. In another style, the crown was made from six pieces. Sometimes the six-piece style would have vent holes and a cloth-covered button at the top of the crown where the pieces met.

When playing tennis, young men wore long white pants made from flannel or duck. They rolled up the sleeves of their white shirts and wore neckties. Young women wore loose-fitting untucked middie blouses over simple mid-calf-length skirts. Frequently, they wore headbands or narrow scarves to keep their hair out of their face. Both men and women wore low canvas sports shoes with rubber soles.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Children to Preteen*

*Headwear.* The hats for young girls had soft crowns and narrow brims that were either upturned to various degrees or angled down. Hats were

usually made from cloth, straw, or felt and trimmed with artificial flowers, ribbons, lace, and ruffles.

Young boys wore a variety of hats and caps, including straw boaters, sailor hats, caps with visors, caps that extended over the ears, and tam-o'-shanters. Another popular style was the tyrolean hat, which had a high soft crown, a narrow brim that was upturned on one side, and a few small feathers tucked into the hat band.

*Hairstyles.* Young girls began to crop their hair into short bobs often with bangs. Some young girls kept their hair long, and older girls usually had long hair that was parted in the middle or on the side and pulled back away from the face or pulled up into a low bun. Oversize, stiffened bows were popular hair accessories. Young girls wore them on the opposite side of their part or at the back of the head.

Younger boys often wore the pageboy style, curled under at the mid-ear, and had thick bangs. Older boys wore their hair short, especially on the sides and in the back. The sides were styled away from the face, and the top was often slicked down.

### *Teen to College*

*Headwear.* The hats worn by teenage and college women were like those worn by adult women. Early in the decade, hats had wide brims and the crowns were adorned with a profusion of feathers, fabric flowers, ribbons, and scarves. As the decade progressed, brims narrowed and the crowns increased in height. By the end of the decade, the crowns came down in height, and decoration became more minimal.

Teenage and college men wore the prevailing adult styles. Straw boaters with petersham ribbon hatbands were especially popular. Young men also wore caps made from a variety of fabrics and leather.

*Hairstyles.* Teenage and college women wore their hair in styles that were soft and wavy. Either parted in the middle or on the side, the hair was often swept across the forehead. Both low and high buns were popular. Tendrils of curls or waves were arranged over the ears. The marcel wave was popular. It created a natural-feeling wave that could last up to a week.

For young men, the prevailing style was short, especially around the ears and back. The hair at the crown of the head was either slicked back or parted and slicked down. The hair's natural wave was emphasized by the shine left by pomade.

*Cosmetics.* Cosmetics were used, but they were subtle and not widely admitted. Young women used pencils to darken their eyebrows. Powder compacts became available. They usually held both powder and rouge in peach and apricot colors. Some women used lip cosmetics.

## FOOTWEAR AND LEGWEAR

### *Children to Preteen*

*Footwear.* Infant and toddler children wore high-topped leather shoes with button or lacing closures. Decorative or contrasting color uppers were common. These shoes with either heelless or had a very short heel.

Girls wore low-cut leather shoes with a short, wide heel. One or more straps secured the shoe to the foot. Oxfords, a style of shoe that had a covered vamp secured with buttons or lace, were popular also. Open vamp shoes with an ankle strap were also available.

*Legwear.* Young girls wore dark stockings during the winter and lighter ones during the summer. Young boys wore dark knee-length socks beneath their knickerbocker pants.

### *Teen to College*

*Footwear.* Teenage and college women wore high and low styles of shoes. Both pointed- and blunt-toed shoes were typical. High shoes either laced up or had button closures. Low shoes were available in oxford or open vamp styles. Early in the decade, open vamp styles had straps to secure the shoe to the foot. By the end of the decade, many of the open vamp styles did not have straps.

Young men wore high and low styles of shoes as well. Both styles had button or lace closures. Dress shoes worn for formal or business occasions often had decorated toecaps. A variety of high and low canvas shoes were worn during the summer and for athletic activities.

*Legwear.* Young women wore dark cotton or wool stockings during the day and light-colored silk stockings for formal occasions. Rayon stockings had become available as an alternative to silk.

Young men wore cotton, wool, or silk knee-length socks that were held up by garters worn around the calf.

## ACCESSORIES

Floppy bow ties and smaller bow ties were commonly worn with young boys' suits. Teenage and college boys wore four-in-hand ties in plaids and other patterns. They also wore bow ties.

In the winter months, preteen and teenage girls favored fur sets consisting of a muff and collar or wrap. Both imitation and real fur were popular. The muffs tended to be large and round. A common wrap consisted of a small animal wrapped around the neck and secured to the body of the animal with a clasp at the animal's mouth. Muffs made from velvet or corduroy were also popular.

Teenage and college boys wore suspenders that buttoned into their trousers. Leather belts with engraved buckles were also worn.

## 1920s, THE JAZZ AGE

### FORMALWEAR

#### *Infants and Toddlers*

Formalwear for such a young age was relatively unused, except for special occasions such as christenings. Christening gowns for both boys and girls were ornate and included frills, embroidery, and fine lace. Insertions and edgings were frequently made with baby Irish lace or embroidery executed on net bands.

Toddler-aged girls typically wore loose tunic dresses with a pair of matching panties, commonly known as a “bloomer dress.” The bloomers were just barely visible below the skirt hems. These and other types of dresses were made of sheer and soft materials such as crepe and georgette. Initially, these dresses were trimmed with decorative elements, including embroidery, smocking rosettes, and all manner of ribbon decoration, but as the twenties progressed, simplicity became the norm. Trim was used sparsely, focusing on “delicate patterns and fine workmanship” (*New York Times* 1928). All-white gowns were popular in the late twenties, especially in dimity and white muslin.

#### *Children to Preteen*

*Girls' Ensembles.* Couture designers were particularly interested in designing formalwear for young and preteen girls. Most well-known of the couture children's designers was Jeanne Lanvin, who first began designing for her young daughter. She became well known for her “Mother and Daughter” dresses (Laubner 1996). Other designers, such as Paquin, Chanel, and Vionnet, also designed formal attire for young ladies.

Formalwear in general was worn by young girls and teens for special occasions, such as first communion, holiday parties, and school dances. First communion dresses were essentially child-sized versions of a wedding dress, including a floral headpiece with a veil. These dresses featured a great many frills and flounces. The twenties also saw a trend for white or pale-colored chemise dresses of muslin, handkerchief linen, or dimity decorated with hand needlework. These were worn by girls through age 14 and were slipped on over the head.



For other special occasions, such as Christmas and holiday parties, young girls often wore miniature versions of what their mothers wore to the parties, with a complementary floral headband. A replica of the young girls' dress was also often made for her doll to wear at the party (Wilson 1925). Dances were popular for school-age girls, and their first was considered a very special occasion. Preteen and slightly younger girls' dresses of the 1920s were designed with short puffed sleeves and longer skirts.

Generally, formalwear offered a variety of styles based on adult silhouettes, especially the robe-de-style or long-skirted "period costume" (*New York Times*, December 7, 1924). Deep cape collars and bateau necklines were often seen on these formal gowns. Box and kilt pleats were used on dresses that fell just above, below, or at the knee. Other skirt details included flounced skirts and decorative pockets.

Girls' formalwear was made of such extravagant materials as velvet, satin, taffeta, crepe, tulle, and chiffon. Most advice columns recommended that a child's wardrobe have at least one black velvet dress for special occasions. Trimmings focused on ribbon and embroidery. The most popular ribbons were moire, grosgrain, or in bunches tied into floral shapes. Embroidery in metallic threads such as gold and silver were trendy, especially in chain stitch on pockets worn over velvet. Crewel embroidery was popular over white for holidays. Other decorative details included nosegays of flowers, ruffles, and smocking or shirring.

*Boys' Ensembles.* Boys' formalwear followed adult styles more closely than did girls'. The early twenties saw the continued interest in the Norfolk suit that had been popular in the teens. Younger boys continued to wear shorts or knickers with a belted jacket. As the decade progressed, the belt began to disappear. Older boys wore full-length pants with their suit coats for formal occasions.

### *Teen to College*

*Girls' Ensembles.* Formalwear for teen and college-aged girls in the 1920s closely resembled both adult and juvenile styles. Youthful-looking fashions were popular for adults during this time, and so they were for those girls making their debuts. Ribbon decoration and trim accessorized shorter dresses worn to dances and special-occasion parties.

*Boys' Ensembles.* For teen and college-aged boys of the upper classes, prep school, naval, or military uniforms were favored in formal situations such as dances and debuts. Those not in uniform wore suits resembling men's wear.

## CASUAL WEAR

### *Infant to Toddlers*

Long flowing dresses, generally eighteen inches in length, were worn by both boys and girls for the first month or two. Up through the toddler age, both

boys and girls wore short smock-style dresses with matching, bloomer-style undergarments. Differentiation between clothing for boys and girls increased from the time babies could crawl and was generally confined to the length of the skirt and style of the sleeve, collar, and trimming.

Dresses for infants and babies varied during the twenties. One option was a long white dress of cotton lawn or nainsook, heavily decorated and worn with a matching bonnet and cape. This was available in sleeveless and long-sleeved forms. Typically, an extra petticoat was worn under the dress for added warmth and modesty (when the overdress was especially sheer). These petticoats were made of flannel cotton/wool/silk mixture or white muslin.

Babies of crawling age were switched from dresses to rompers to allow greater movement for the legs. Another alternative was a three-piece, hand-knitted ensemble of a long-sleeved, double-breasted shirt, leggings, and a jersey. It was also recommended in newspapers and magazines that infants wear an abdominal band under their clothes to “protect the abdomen and support the abdominal walls” (“The Family Page” 1924) until the navel was dry. These were made of knitted silk or wool flannel.

Infants’ clothing in the 1920s was typically decorated with “bows, ribbon rosettes, embroidery, pin tucks, shirring, and inserts of lace.” French embroidery, lace edging, elaborate hem stitching, smocking, and other fine needlework were popular as well. When not made of lawn or nainsook, white dresses were made of old-fashioned dimity with checks and hairlines or plain muslin, handkerchief linen, batiste, and ninon.

### *Children to Preteen*

*Girls’ Ensembles.* For younger girls, simplicity was preferred, and many clothes replicated versions of older children’s and adult styles. School



Boys playing sandlot baseball show some very casual clothes of the period. [Library of Congress]

uniforms were also reflective of the modish silhouette, with bodices low and skirt hems short.

Basic dresses for little girls included a bloomer-style dress of a matching smock and panty set, matching bib and little sister dresses, and a simple chemise-style dresses that could be slipped on over the head. One-piece smocked frocks were appropriate for all ages and included a yoke, girdle, and cuffs fitted through decorative smocking. Whereas simpler dresses were preferred for younger children, older girls' frocks were more complex. A straight-cut jumper blouse was popular for young preteens in the 1920s.

Low-waisted and bloused bodices were popular, although chemise dresses were typically cut loose and worn with simple string belts. Irregular necklines were often shown for girls aged 8 to 10. These closed at one side and included a white linen collar. The Byron collar and raglan sleeves were also popular at this time.

Skirt hems were generally quite short on smaller girls and grew longer with age. Bloomer dresses were short enough to show the matching panties underneath. For slightly older girls, a popular element was to have skirt fullness gathered in the front. Box-pleated skirts and deep front pockets were used as well.

An alternative to dresses for children's daywear included two- and three-piece suits, with the blouse and skirt attached. Suitable for girls aged 2 to 6, these included a pleated skirt sewn to an undershirt-style top with a sweater worn over the top. Jumper styles were also popular. Separate sweaters were often made of jersey and featured "modernistic" bold, geometric designs in bright colors.

Fine-weight woolens in check and plaids (especially Navajo and Yukon) were popular for children's daywear. Overblouses for two-piece suits were made of crepe, linen, or muslin. Three-piece suits were made of contrasting colors. Jersey was worn by girls of all ages and was used heavily for toddlers. Velveteen was popular for winter. Handkerchief linen, silk, and crepe were especially popular in citron, lavender, and other pastel colors for summer wear. Taffeta was also popular in the summer.

Plain or block patterns were popular for dresses. Stripes, plaids, dots, and conventional figures in bright colors were often used for summer, whereas rich, dark colors such as wood brown were modish in winter. Colors and materials were frequently combined for added effect, such as blue plaid with blue and tan striped jersey.

Popular trimming included smocking, especially in conjunction with bright-colored threads. Embroidery, ribbons, and ribbon rosettes were popular, too. French embroidery, Italian drawn work, and other fine needlework in simple patterns were preferred.

*Boys' Ensembles.* Boys basically wore miniature versions of adult clothing in the 1920s. Suits, rompers, and separates were most common for boys. A white, button-down shirt and a pair of short pants was the typical uniform. One-piece rompers consisted of a shirt and short pants combo with elastic cuffs on the pants. These were available plain or with sailor-style detailing. Older boys wore suits with short pants for sport. During this period, it was also common for boys to play "dress up." Outfits that resembled cowboys, Indians, baseball uniforms, and aviator uniforms became common styles of playwear began appearing in the 1920s (Olian 2003).

### *Teen to College*

*Girls' Ensembles.* Teen and college-age casual wear differed very little from adult fashions. Although trends may have differed, the overall silhouette remained consistent. Marketing to teen and college-age girls was a relatively new phenomenon and was mostly focused on the college-aged girl preparing her wardrobe.

Lowered waistlines and short hems were just as popular, if not more so, for the college and high school girl as for the full-grown woman. Dresses were typically cut loose and had a self-fabric belt at the hipline. Deep collars, a scarf, and a cape of matching material helped add interest to the otherwise simple tunic dress. Handkerchief linen, taffeta, and floral prints were popular in pastels for summer dresses, with heavier fabrics and darker colors for winter wear. Typically, less ostentatious trimming was used for these young ladies' dresses than for children's attire. Pleating was particularly popular on skirts, tunics, sleeves, collars, and edging in fabrics such as crepe, voile, and georgette. Smocking with bright threads was another conservative way in which young ladies' dresses were trimmed. Generally, teen and college-age fashion, for both sexes, closely followed more general trends and silhouettes.

*Boys' Ensembles.* Young men typically wore sweaters or sweater vests over their soft-collared button-down shirts, because jackets were no longer required for casual occasion. V-neck patterned pullover sweaters were popular as well as cardigans. Norfolk jackets were worn by college students. This sports jacket had inset panels and a belt. Knickers were commonly worn by college students.

## OUTERWEAR

### *Children to Preteen*

*Coats.* Babies and infants typically wore a "long-coat," a long, sleeved gown with a shoulder cape usually trimmed with embroidery or lace.

Six-month-olds to 2-year-olds wore a shorter, "walking" version. Alternatives included high-collared baby capes and sailor-style pea coats.

*Girls' Coats.* Young girls also wore fur coats with high wrap-around collars. Girls' cloth coats were made of plain or plaid wool and included fur collar and cuffs. A-line cut overcoats with a side button and tie closure and a short, knee-length hem were typical.

For preteen and young girls, typical design elements for coats and capes included large collars, dropped and belted waists, patch pockets, large buttons, and sometimes an inverted pleat at the back. Hems usually fell at or above the dress hem. Capes were knee length and made of wool, although some were knit and lined with fleece. Decorations often focused on art deco themes.

*Boys' Coats.* Boys' coats were based on men's styles and included styles such as sailor or pilot coats or swagger coats. Double-breasted coats of mock raccoon or wool with fur collars were typical. Pocket varieties included patch, side flap, or envelop pockets at the chest. Both belted and unbelted styles were available.

### *Teen to College*

*Girls' Coats.* Jackets were cut on adult lines and again included fur trim at the collar and cuffs. Both tubular and flared coats were popular, worn belted or loose. Cloth coats were made of wool or velveteen and included patch pockets. Fur coats were also popular among college-age girls.

*Boys' Coats.* College-age men in the 1920s are well known to have worn raccoon coats, especially to sports events. They usually included wide lapels and were lined in plaids or tweeds.

## SWIMWEAR AND SPORTSWEAR

### *Infant to Preteen*

*Swimwear.* One-piece, knitted tank-style suits with shorts were popular for both young boys and girls. Both buttoned up the center front, although girls usually had more upper-body coverage than boys. Suits were popular in a variety of colors, but wide horizontal stripes were a particular favorite.

*Female Ensembles.* Golf wear for young girls strongly resembled their casual wear. Typically, it included a pair of roomy trousers or pleated skirt, paired with a long- or short-sleeved button-down blouse. Young ladies' tennis attire was similar to that of adults and consisted of a full and long-ish pleated skirt and middy shirt ensemble in white or with a darker skirt and a white shirt.

A middy shirt, a long-waisted, sailor-style shirt with a neck sash, paired with a knee-length pleated skirt was a general sportswear ensemble for young girls. Alternatives included tank-style dresses with pleated skirts or a knickers and tailored shirt combination. Materials frequently used included broadcloth, wool flannel, and other washable fabrics.

For winter sports such as ice skating and winter hiking, preteen girls wore hip-length cardigans or pull-over V-neck sweaters in plain or argyle designs. These were available belted or loose with or without pockets. Collar varieties included shawl, pointed, and V neck. Young ladies usually wore these with wool pleated or straight knee-length skirts or knickers with knee-socks in a complementary pattern.

*Boys' Ensembles.* Boys' golf wear had less variety than girls' wear did. Young boys wore a tailored, button-down white cotton shirt with knee-length tweed knickers and a belt. The same ensembles were worn by young caddies, with the addition of a matching or complementary tailored jacket.

General playwear for young boys included "dress up" outfits, including cowboy and Indian outfits, aviator suits, and baseball uniforms in bright colors and "authentic" decoration. Plain playclothes included one-piece coveralls (complete with a drop seat) of heavy duty fabrics such as denim. They featured front patch pockets, button-up and zipper closures, and a variety of collar styles. Summer playclothes offered short-sleeve and short varieties, with button-up closures and belts.

Preteen boys' wear for outdoor sports such as ice hockey and cycling included V-neck and button-down argyle sweaters worn with knee-breeches or trousers.

### *Teen to College*

*Girls' Ensembles.* One-piece, knitted, and belted swimsuits with form-fitting short overskirts were popular among teen and college-age women. Less-functional swimwear of the early 1920s included frills and multiple layers for modesty. Necklines varied and were round, V neck, or cross over. Suits offered little to no chest support. Beach shoes were a necessity and resembled today's lace-up kick-boxing boots. An early popular trend was to sunburn the name of a popular film star onto a leg or arm.

Teen and college-age golfers wore long-waisted and belted knitted shirts and knickers bloused at the knee in somber colors. Tennis attire consisted of a roomy and longish pleated skirt and shirt ensemble in white. Alternatively, but in the same silhouette, sleeveless white boat-necked dresses with dropped waists and long skirts were popular.

*Boys' Ensembles.* One-piece, knitted and belted swimsuits with a tank top upper and form-fitting shorts were popular for both men and boys.

Teen and college-age men generally wore adult styles while golfing. This included argyle sweaters, plus fours, and argyle socks.

For tennis, full-length white tailored trousers were worn with button-down white collared shirts by young men. In cooler weather, they wore a thin-knit, relatively plain white sweater as well.

### HEADWEAR, HAIRSTYLES, AND COSMETICS

#### *Infant to Preteen*

*Headwear.* Babies and infants wore bonnets or hats for protection from the elements. Generally, they matched the garment being worn and were made of cotton or silk with fine lace or white-work trim. Older infants also wore velvet bonnets with silk embroidery for more dressy occasions. Older girls wore headbands with ribbons and flowers, usually to match a particular dress. The fashion for hand-knitted accessories, including caps and hats for both boys and girls, had extended from the wartime trend of hand-knitted gifts for the troops.

#### *Teen to College*

*Hairstyles.* Teen and college-age girls of the 1920s wore their hair in much the same way adult women did. Bobbed hair, influenced by celebrities such as Irene Castle, was considered highly controversial among parents and teachers. Eventually, just getting a new haircut became the fashion. The latter 1920s saw adolescent girls growing their hair long. The new permanent waves garnered attention, as did hair dyes. Thanks in part to Hollywood starlets, platinum blond was a popular color (Schrum 2004).

*Cosmetics.* Throughout the 1920s and 1930s, young women imitated the trends they saw at the movies, in magazines, and in advertising. Cosmetics advertising was not yet geared specifically to teens and college-age women, but they were more prone to use new products than their adult counterparts (Schrum 2004). Cream and face powder were novelty items in the early 1920s and were popular among teens in the form of compacts. In the late 1920s, lipstick and an eyebrow pencil became the focus for young women. Stars such as Clara Bow and Mae Murray had an impact on makeup trends with high school girls. First introduced in the early 1920s, nail polish was considered vulgar through the 1930s. It was popular among teens and college-age women.

### FOOTWEAR AND LEGWEAR

#### *Infant to Toddlers*

*Footwear.* There was little difference between footwear for boys and girls while in infancy. Newborns and infants wore booties, often hand knitted

or crocheted. These were usually white, with pastel colors used for accents and trim. Additionally, fine cotton or wool socks were worn in the winter, some that came with garters.

Baby shoes were made of a variety of materials, including felted wool and soft kid leather. They were usually made in some variation of a T-bar shoe and were typically decorated with floral appliqué and/or embroidery. Moccasins were also popular and were often lined in a light-colored silk.

### *Children to Preteen*

As children grew older, greater differentiation between styles for boys and girls became apparent. Into the 1920s, both genders frequently wore high-button boots with black woolen socks.

However, as styles progressed, these boots began to be seen as a winter shoe for young girls. Round-toed patent leather and plain leather shoes with a single strap across the ankle or arch were popular at parties and other dressy occasions. These were sometimes decorated with a simple bow at the toe. The latter 1920s saw the increased use of long spats or leggings worn under dresses and over shoes for warmth.

Boys' shoes mimicked styles and shapes of their adult counterparts. Everyday shoes were white, black, red, or brown lace-up shoes of canvas and vulcanized rubber. They were most typically made in oxford style, either as a boot or shoe.

### *Teen to College*

Teen and college fashions very closely followed adult styles and trends. In the 1920s, this included pumps, oxfords, or sandals worn with stockings. A growing trend, however, was wearing socks instead of stockings. It was during this time that ankle or bobby socks began their rise to popularity.

Teen and college-age boys continued to wear styles based on adult men. Oxford styles in leather for everyday and dress and canvas shoes for sport were common.

## ACCESSORIES

The immediate postwar years saw a rise in hand-knitted goods, including scarves for both boys and girls. Girls also tended to wear muffs to keep their hands warm. These were made of rabbit or lamb's wool outer portions with soft inner linings. They frequently included a toy doll, bear, or dog head attached at the top.

Accessories such as bags, jewelry barrettes and sunglasses all mirrored trends in adult fashion. Pearls and beads were popular but not for everyday wear. Art deco and Bakelite jewelry was popular and featured



Egyptian themes. Drawstring bags and leather pouches were fashionable, as were decorative belts on dropped waists.

## 1930s, THE GREAT DEPRESSION

### FORMALWEAR

#### *Infant to Toddlers*

As a result of the Depression, formalwear for babies was only a necessity for christening gowns. Long white dresses with matching hats remained standard for both boys and girls. The very wealthy who could afford to splurge on formalwear for children tended toward white organdy for afternoon dress-up, often trimmed with narrow piping. Alternatives included silk smock-like dresses trimmed with embroidery or colored appliqué designs of animals and flowers.

#### *Children to Preteen*

*Girls' Ensembles.* Shirley Temple dresses and those worn by Princesses Elizabeth and Margaret dominated the style for young girls aged 2 through 10. Rosebuds, knitted dresses, and fine materials such as organdy and hand embroidery were most popular for formal attire, when it was called for.

*Boys' Ensembles.* Toddlers continued to wear two-piece suits with short pants for formal occasions. The shirts worn under these suits were often made of knitted cotton jersey. Pants were typically corduroy or cotton broadcloth, among others. Older boys wore single- or double-breasted jackets with short or long wide-legged pants. Young boys' ties were offered in a variety of printed silk designs that included cartoon characters such as Mickey Mouse, Popeye, and Dick Tracy.

#### *Celebrity, Children, and Fashion in the 1920s and 1930s*

The twenties and thirties saw an increase in movie attendance, and children were influenced by the films they saw and child stars. Not only did popular child movie stars create or endorse their own clothing lines for both boys and girls, but they also affected trends in general.

In the 1920s, Charles Lindbergh's famous flight in *The Spirit of St. Louis* was highly publicized through newsreels, and subsequently aviator outfits became popular playwear. Film archetypes were also imitated, including space men, cowboys, Indians, and baseball heroes. Film stars Douglas Fairbanks Jr. and Jackie Coogan appeared in ads for boys' clothes,

eventually developing their own clothing lines. Although Buck Rodgers and similar adult stars continued to influence boys' clothing through WWII, younger stars began to have a greater influence.

A host of youthful Hollywood stars such as Judy Garland, Virginia Weidler, Mickey Rooney, Jane Withers, and Sonja Henie had their own clothing lines or began endorsing clothing for department store catalogs, including the Sears catalog. By the late 1930s, Hollywood costume designers such as Vera West and Edith Head were being recognized for the costumes designed for their petite stars. With the popularity of Walt Disney's feature-length and short cartoons, Mickey Mouse and other Disney characters appeared on T-shirts and other sportswear for both boys and girls.

Of course, the most famous child star of the 1930s was Shirley Temple, who set the bar for all other child endorsers and merchandisers. She made her film debut at the age of 5 in 1934, and, by the following year, she was making \$1,000 a week from merchandising tie-ins alone (Cook 2004). Mothers everywhere dressed their children in Temple-imitating clothing.

Temple merchandise included dresses, coats, snow suits, raincoats, toys, and accessories. However, it was the Shirley Temple "look" that most mothers were after. Her iconic hairstyle of all-over ringlets was imitated everywhere and is still recognized today. Her style of dress, frequently identified with toddlerhood, included simple frocks made to accentuate a toddler's belly, with puffed sleeves and hemlines that were consistently nineteen inches from the floor (Blackford 1936). These were trimmed with simple and unobtrusive decorative elements, such as embroidery or appliqué, and lace-edged hemlines and collars. Interestingly, conflicting fan magazine reports suggest that Temple was both uninterested in her film costumes (Blackford 1936) and insistent that they be of a consistent design (Martin 1936). Regardless, her style left its imprint on children's fashion of the 1930s.

Non-film child celebrities also drew considerable attention and affected children's clothing trends. The child Princesses Elizabeth and Margaret of England affected design worldwide. The press regularly photographed the pair and reported on their preferences. Beginning in 1932, young girls in England began wearing "Margaret Rose" dresses, which were rosebud-trimmed, knitted dresses. Primrose yellow and pink were the reported favorite colors of Princess Elizabeth, thus dresses in those colors flew off the shelves.

### *Teen to College*

*Girls' Ensembles.* Most teens and young women were advised to keep formalwear purchases to a minimum when planning their college wardrobes (Dare 1931). However, they were also told that a few formal gowns would be needed. Crepe and other silk dresses were popular, especially when

worn with a short-sleeved bolero jacket. Utilitarian black satin suits were practical for street wear and formalwear. Formal attire needed to work for such occasions as dances, teas, dinners, and attending religious functions.

*Boys' Ensembles.* Teenage and college boys wore three-piece suits. Jackets were fitted and typically were hip length and single breasted. Many jackets had a half-belt in the back. Some jackets were waist length and zipped up the front. Vests generally matched the suit, and trousers had full, wide legs with cuffs.

## CASUAL WEAR

### *Infant to Toddlers*

Continuing from the 1920s, baby boys and girls dressed similarly for the first few months of life. However, there was some debate over when to begin differentiating through details such as round boyish collars or tiny puffed sleeves, ribbons, and sheer pastels for girls. The length of baby dresses also continued to shorten as the decade progressed. Initially around twenty-four inches in 1930, it had shortened to eighteen inches by the late 1930s (Ewing 1977, 137). Four- to 6-month-old babies' dresses were considerably shorter to allow greater freedom of movement for crawling. Petticoats for babies became less practical for wear under increasingly shorter dresses. Generally, they were offered in muslin and were only required under thin cotton for modesty.

It was generally acknowledged that the silhouette and style of babies' clothes changed very little over the years, and the only novelty lay in the details. Simple, short-sleeved white dresses with embroidery and pin tucks began to be imported from the Philippines in a variety of lengths. These dresses were common enough, but practicality led advice columnists to recommend that mothers "stock up on nightgowns and wrappers" (Parrish 1934).



A typical toddler gown from the 1930s. [Library of Congress]

Rompers or creepers were popular for crawling babies, especially in the summer. These practical cotton garments were all-in-one with a snap crotch closure. They were short sleeved, with short pants, and were made of seersucker, crepe, or broadcloth. Trimming included appliqué, smocking, and embroidery.

Separates for very young babies were all that was necessary in the summer and included a cotton shirt, an abdominal band/binders, and a diaper. Diapers were available in a variety of materials, including the knitted cotton bird's-eye cloth and a fine surgical-weave diaper treated to make it more absorbent. Although prevalent in the 1920s, binders were used less and less as the decade progressed. Silk and cotton-blend shirts with nonbinding sleeves were recommended. Innovative underarm cuts helped ease babies' arms into the sleeves. In the winter, wrappers and sweaters were used for added warmth. Slip-on sweaters were either slip-on, open front, or a new surplice style. Kimonos and knitted jackets were often included in layettes. These featured kimono or raglan sleeves and were made of light flannel, silk, or cotton knit.

Whereas the previous decade saw most newborns dressed in white, the 1930s witnessed the rise in popularity of pastel colors for babies. Pale pink, various blues, lavender, and buttercup yellow or maize were popular. Whites and dark linen blue were also trendy, as were prints and piques. Silk was a popular choice for baby dresses, especially in varieties such as china silk, crepe de Chine (or pure dye silk), pongee, and crinkle crepe. Some advice columnists even preferred silk to cotton in terms of durability. Sheer linen, lawn, nainsook, and batiste were also heavily used for baby clothes.

These fine materials continued to be decorated with trimming such as smocking, shirring, hand tucks, embroidery, and lace. Button-hole stitch edging was also popular. Cartoon character appliqués and prints also gained popularity. Mickey Mouse, Donald Duck, and other Disney characters were particularly popular on children's wear and especially T-shirts.

### *Children to Preteen*

*Girls' Ensembles.* Bloomer dresses, popular in the 1920s, continued to be worn by children throughout the 1930s. In the thirties, rather than simply being an unfitted chemise, these dresses flared over the matching panties. Sailor-style dresses were also trendy in the early 1930s. Following adult silhouettes, the later thirties saw a waistline begin to appear in children's wear. Bodices now ended at the natural waist and included a self-fabric belt or matching sash tied at the back. The bodice was attached to a circle or gathered skirt. Peter Pan and Bermuda collars were popular, as were

ruffled wing sleeves. Another option was the pinafore, which included a bib or shoulder strap top, attached to a variety of skirt styles. In warm weather, a pinafore alone was enough; in winter, it might be worn over another dress of heavier material. Any of these dresses might be worn with an attached bolero-style jacket.

Overalls and playsuits were popular alternatives for girls (and boys) in the 1930s. Girls' playsuits were generally more decorative and featured puffed or long fitted sleeves, a Peter Pan collar, and patch pockets. Unisex or brother and sister outfits were another option. A brother and sister would wear matching shirts, with shorts for boys and pleated skirts for sisters. Sweaters with V necks were also popular.

Various types of light fabrics were favored for summer dresses, such as crepe, dimity, organdy, gingham, pique, and nainsook. Pinafores were made to be light and were especially popular in sheers or white eyelet in floral prints, checks, and stripes. Wool, corduroy, and taffeta and heavier fabrics were reserved for winter wear. Overalls were made of heavy fabrics such as these, as well as cotton broadcloth, seersucker, and khaki. Playsuits, for both boys and girls, were made of denim, chambray, and corduroy.

Trimnings and decoration were more varied than in the 1920s and included lace, ruffles, binding, edging, rickrack, and piping. Embroidery, smocking, and appliquéd floral figures remained popular. Buttons received renewed interest and often featured themes, including cartoon characters, animals, and nursery rhyme characters, among other things. Braids, ties, and nautical emblems were especially popular on sailor-style dresses.

*Boys' Ensembles.* Boys not only wore unisex or matching brother-sister outfits but also wore informal suits. Toddlers' versions were a shirt and pants combination that buttoned together at the waistline. The shirts were either long or short sleeved, depending on the weather, with crew necklines, or Peter Pan or Bermuda collar. Older boys wore two-piece suits that were single or double breasted with wide-legged long pants or knickers. Sailor suits were popular for boys as well as girls and included long, bell-bottomed pants with a front-buttoned fall. Boys' dress-up playsuits continued to be popular and resembled costumes worn by cowboys, aviators, Indians, and baseball players.

Sweaters for boys in the 1930s had crew, V, and turtle necks, and were produced in solids and stripes. Mickey Mouse sweaters were popular as well. Corduroy pants were popular and were even adopted for school uniforms, in both long and short lengths. Pants were also made of cotton broadcloth, serge, and wool jersey. Boys' shirts were of cotton broadcloth, and sailor suits were of cotton poplin or flannel.

### *Teen to College*

*Girls' Ensembles.* Advice columns in the 1930s focused on what the college-age girl would need in her wardrobe. College women were a newly identified market and declared that clothing must be simple to be fashionable.

Casual-style dresses were deemed most appropriate for wear on campus, including "semi-sports type frocks" (Dare 1931), tunic dresses, and one-piece dresses of sheer wool. Knit dresses came in bright patterns, including stripes and checks. Detachable collar and cuffs were popular for these, as were bolero-cut bodices with scarf ties at the neck. Afternoon dresses were slightly more formal and were preferred in materials such as silk crepe, velvet, silk georgette, or satin in bright or pastel shades.

Suits were also appropriate for college wear. Including a cardigan or jacket, suits helped to add variety to a young lady's wardrobe. Tweed, knit, wool jersey, or angora suits were worn both on campus and for weekend wear. Notched lapels and a wide leather belt and fur trim added interest to these simple garments.

The most common, and commented-on, "uniform" for the collegian was a sweater and skirt combination. Advice columnists told young women, "it is advisable to have as many sweaters as possible" (*Washington Post* 1932). Sweater sets, of a cardigan and pullover, came in both solid and modern-style pattern designs. Recommended colors included brown, maroon, dark green, and gray. It was advised that brighter-colored sweaters only be worn singly and not as a set. Popular colors included orange, scarlet, and aquamarine. Occasionally, velveteen jackets and blouses were worn in place of the sweater. The most popular skirt was tweed, either cut straight or in a wraparound style. Knit jersey and plaid were also popular options.

*Boys' Ensembles.* Young men wore cardigans, sweaters, or sweater vests over soft-collar button-down shirts. Knit polo shirts and T-shirts were commonly worn for more active endeavors. Trousers had wide legs that were creased and cuffed, and the waistline was narrow.

## OUTERWEAR

### *Children to Preteen*

*Coats.* Zippered baby bunting, basically a custom-fitted blanket, had no arm holes and was edged with satin binding and decorated with embroidery or appliqué. Baby coats were made of rayon taffeta, silk crepe, or wool flannel and were decorated with smocking or appliqué. Additionally, their Peter Pan collars were trimmed with lace or embroidery.

Preteen and children's coats became shorter and more fitted, especially when worn with matching zippered leggings by younger children. Pea coat styles with fur trim continued to be popular for both boys and girls. Aviator-style leather or faux leather coats with shearling lining were available in a variety of styles as well. Both round and pointed collars were available, as were double- or single-breasted coats of wool or wool chin-chilla cloth.

*Girls' Coats.* Toward the latter 1930s, shoulders became broader, and coats flared from a nipped-in waist. Preteen coats also began to include capelets, were belted at the natural waist, and had longer, knee-length hemlines.

*Boys' Coats.* Coats for older boys included trench and "G-Man" coat styles. These styles continued into the teen and college markets.

## SWIMWEAR AND SPORTSWEAR

### *Infant to Preteen*

*Swimwear.* Both beach attire and snow clothing were similar for very young boys and girls. Toddlers through preteens wore swimsuits or sunsuits with a bib top and short pants. Available in seersucker, crepe, or broadcloth, these suits could be worn with or without an undershirt. Designers also began experimenting with fast-drying, form-fitting materials such as Laxtex and rayon. Older girls began to wear slacks or pajamas over their suits for lounging at the beach.

Wool snow suits for toddlers and young children included a tight-fitting, belted, button-down coat and a pair of trousers with rib-knit cuffs. One-piece belted varieties were available for younger children. Darker colors were popular for boys, lighter for girls.

*Girls' Ensembles.* Tennis suits consisted of mid-calf-length shorts and a sleeveless V-neck top of cotton linen. Gym suits for children through college-age girls were usually a one-piece cotton ensemble consisting of a sleeveless, V-neck top and loose bloomers with elastic at the knee and a drop seat. It was also available with a pleated skirt. Separates including the middie or sailor-style blouse and cotton knickers were also common.

Horseback riding gear typically included wide-hipped riding breeches and jodhpurs with leather reinforcements and side button closures. Cotton shirts and riding vests were also typical for young girls through high school age.

*Boys' Ensembles.* For golf, young boys wore tailored, button-down white cotton shirts (short or long sleeved) with mid-calf-length tweed trousers, with elastic at the hem. Boys' tennis wear was remarkably similar to girls' and included shorts and a tailored shirt, in white sport-weight

cotton. Boys' snow clothing included printed double-breasted jackets with coordinating bib overall pants in a solid color. Pant hems and jacket cuffs were rib-knit to keep out the snow.

Boys remained interested in "dress up" clothes, focusing on baseball, aviator, cowboy, and Indian costumes. Sturdy playwear suits resembled mechanics overalls, with heavy stitching.

### *Teen to College*

*Girls' Ensembles.* Golf wear for teenage and college-age women included a hip-length round or V-neck sweater worn over a below-knee-length, A-line skirt. A belt was often worn over the sweater at the natural waist. Tennis clothing consisted of sleeveless button-up blouses, worn with knee-length skirts, or above-the-knee-length shorts. Cardigan sweaters were worn for added warmth.

Ski clothing included both all-in-one ski suits and separate jacket and trousers combinations. They were available in solid colors and a variety of prints and styles. Following the silhouette of the late 1930s, jackets had square-ish shoulders and nipped-in waists. Trousers had rib knit at the lower hem and bagged above thick socks. Designers such as Schiaparelli and Lelong began creating sportswear in response to a general enthusiasm for sports.

*Boys' Ensembles.* In the early 1930s, young men continued to wear ankle-length pants that bagged at mid-calf with a tailored shirt or sweater. Toward the end of the 1930s, full trousers replaced plus fours.

Young men's tennis attire continued to follow adult designs. White cotton trousers with pleated fronts and a light-colored collared polo shirt were typically seen. Cable-knit V-neck sweaters with a single stripe accenting the collar line were also worn.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Infant to Preteen*

*Headwear.* Baby bonnets had either projected brims or shirred ruffles to protect the baby's face. Unisex hats were made from a variety of materials, including silk and rayon. They were frequently decorated with embroidery, ribbon flowers, or picot edging. Winter hats were often made from flannel wool.

Popular hats for young girls included sailor hats, straw hats, and bonnets for the spring and summer. Often, these were trimmed with flowers or wide ribbons. Cloches were popular for warm and cold weather. Formal occasions required fine materials such as angora, feathers, wool, and felt. These were used for berets and Tyrolean hats.



Popular hats for boys included knit caps, jockey caps, and aviator-style helmets of leather or wool that were worn outdoors in the winter. Different headwear was available for different sports, such as hockey caps, golf caps, and ski caps, complete with ear flaps.

*Hairstyles.* Shirley Temple had a strong effect on girls' hairstyles, making the bob with corkscrew curls or braids popular. Coordinating ribbons were tied with a bow around the head, with the bow at the top.

### *Teen to College*

*Headwear.* Teen hat and hair fashions were almost indistinguishable from adult styles. Hat brims were dropped low over one eye.

*Hairstyles.* Popular trends included permanent waves and dyed platinum blond hair.

*Cosmetics.* In both the 1920s and 1930s, high schools typically forbade the use of cosmetics at school but increasingly included beauty education in their curriculum. The 1930s saw an increase in the use of makeup by teen and adult women, with eye shadow, eyeliner, and nail polish becoming popular and acceptable. Powder, lipstick, and eyebrow pencil continued to be used but were less novel. Makeup styles of teenage girls continued to mimic those of adult women.

## FOOTWEAR AND LEGWEAR

### *Infant to Toddlers*

Newborns and infants wore hand-knitted or crocheted booties, made of cotton or rayon with tasseled drawstrings. Moccasins continued to be popular. They were often made of silk crepe and trimmed with pastel embroidery. Both baby and children's slippers were often trimmed with rabbit fur during this time.

### *Children to Preteen*

Young girls of the 1930s wore shoes based on adult designs but with broad toes and low heels. Canvas shoes were worn for sports, ballet, or gym and were made of leather and canvas. Dressier occasions called for patent and plain leather Mary Janes or oxfords, with elongated and rounded toes, buckles on the ankle strap, and rubber soles. Sandal styles were based on Roman high tops, with as many as four straps.

These shoes were typically worn with ankle socks, which were also becoming popular in adult fashion. In the winter, buttonless wool leggings were worn by children through age 6.

Boys' shoes continued to focus on styles worn by adult men. These included saddle shoes and leather oxfords, now available in two-tone and

moccasin styles. High-top boots continued to be worn in colder weather, and T-strap sandals were worn in the summer.

### *Teen to College*

Saddle shoes and T-strap sandals with heels were marketed directly to teens. Loafers were another casual alternative, and high-heeled styles were borrowed from adult fashions. Lace-up two-toned saddle shoes with leather uppers and rubber soles worn with ankle socks were one of the most popular looks worn by teenage girls.

Socks were an equally important part of the trend. In the early 1930s, ankle socks were worn as a part of high school girls' athletic uniforms. As the decade progressed, girls experimented with sock decorations. Worn in bold or muted shades, they were sometimes worn with gadgets, charms, and boys' garters. The shoes themselves were also altered and were painted with various pictures, songs, or friends' names (Schrum 2004).

Teen and college-age boys continued to wear styles dictated by adult men. Although boys also wore saddle shoes, they also continued to wear boots in the winter and T-strap sandals in the summer.

## ACCESSORIES

### *Jewelry*

Jewelry for young ladies also became more prominent during this period. These included pearl necklaces, gold locket, bangle bracelets, and charm bracelets featuring nursery rhyme characters. Children's rings often featured birthstones or engraved initials. Children's watches and other jewelry also featured Mickey Mouse and Orphan Annie faces.

Boys' watches featured Buck Rogers, Dick Tracy, and Boy Scout faces. Neck-wear for young boys included ties featuring more masculine cartoon characters such as Popeye, Dick Tracy, and Mickey Mouse.

In the 1930s, teens began to express their creativity through jewelry. They made accessories out of everyday materials such as macaroni, Life Savers Candy, sugar cubes, and nail polish brushes. This kind of jewelry remained popular into the late 1930s. College-age women focused their attention on more adult styles in fine materials. Teen and college-aged men began to show interest in the adult style of wearing a watch on a chain, with a watch fob.

### *Gloves and Handbags*

Little girls did carry miniature versions of purses worn by their mothers. Popular decorations for children's handbags included appliquéd Scottie dogs. Special-occasion bags often featured embroidered white seed beads.

*Other Accessories*

Layettees came in thirty-four- and forty-eight-piece sets and included all the accoutrements a newborn needed, including cotton flannel vests, slippers, diapers, bibs, and even crib sheets. Bibs were traditionally decorated with lace and embroidery, but, beginning in the 1930s, they began to be decorated with the newly introduced Disney cartoon characters. Mickey Mouse and Donald Duck were first used on bibs and feeders and eventually appeared on other clothing designed for children.

## 1940s, WORLD WAR II

### FORMALWEAR

*Infant to Toddlers*

Mothers and grandmothers would sew and crochet long, white christening gowns. White booties, bonnets, gowns, and blankets with delicate embroidery, lace, and crochet swaddled the infant who was being shown off to the church, family, and friends on its special day. White satin ribbon was used to tie the booties and bonnets, as well as provide tie strings for over jackets. Both boys and girls still wore christening gowns for this occasion.

Toddlers were often used in weddings as ring bearers and flower girls. Little girls usually wore simple cotton, rayon, and satin dresses that had very little adornment and flowered headbands. Layered petticoats added some extra support for the full skirt. In addition, they wore white or black patent leather shoes and white socks with crocheted tops. Little boys dressed in suits with short pants with knee socks and leather tie shoes.

*Children to Preteen*

There were not many occasions for children to dress up in formal attire during the forties. Emerging from the Depression followed by wartime shortages and frugal use of resources, few children had a need to dress up. Religious ceremonies were the exception. First communion for Catholic children was a major event in grade school, and Jewish children celebrated bar or bat mitzvah in middle school. Although the religious ceremonies were quite special to the families, most clothing was handmade and handed down from one child to another.

*Girls' Ensembles.* Party dresses for girls would be made from left-over fabric. Typically, girls wore dresses with a Peter Pan collar, short puffed sleeves, fitted waist with tie in back, and a full skirt that extended just

above the knee. When restrictions were lifted after the war, dresses fell below the knee and began carrying more ruffles and trims. Washable cotton and rayon taffeta dresses with wide sweeping skirts and ruffled yokes were popular.

*Boys' Ensembles.* Some boys' suits had jackets and pants that matched, while others had twill, checked, or plaid jackets paired with dark shorts or pants. Generally, suits were made from wool, rayon, corduroy, flannel, or cotton. Jackets were available in both double-breasted and single-breasted suit styles, and they usually sported a belt across the back, wide lapels, and a handkerchief pocket.

Early in the decade, boys wore suits with knickers, but, after the war, shorts and long pants were popular. Knickers came just below the knee and were worn with matching socks and leather lace-up shoes. Traditionally, a major step in a boy's life was to move from knickers to long pants. This transition was often delayed during the war because fabric was conserved and money was tight. Long pants had wide legs with creases and cuffs. By the end of the decade, knickers were replaced with shorts, and young boys continued to look forward to getting their first "longie suit" with ankle-length pants.

### *Teen to College*

*Girls' Ensembles.* Teenage and college women aspired to look like the glamorous movie stars of the 1940s. Formal dresses worn to weddings, formal dances, and graduation had sweetheart necklines, slim waists, and puffy short sleeves. During the war, however, there was not much occasion for formalwear. Even debutante balls were on hiatus. Young men were enlisted and shipped overseas, so girls saved their nicest dresses for furlough dates and the few boys who were able to stay behind and attend college. When the boys were home again and regular dating resumed later in the forties, styles for juniors were quite sophisticated. Mid-calf was the new length for special-occasion dresses. Not as extreme as the New Look for adults, young ladies' dresses had a fitted waist with full or straight skirt. Teenagers' fashions assumed they did not have the ample curves of women, so they did not create or emphasize an hourglass figure. The lines were softer and more demure with capped sleeves and sweetheart or round necklines.

*Boys' Ensembles.* Boys' suit styles early in the forties copied the glamour of Hollywood. Typically suits had either single- or double-breasted jackets. The popular sports coat look featured a jacket, often made from a textured material such as herringbone or tweed, and solid, dark-colored pants. Jackets were longer and had wide lapels and flaps over the pockets. Before the war, trousers had a high-rise waist, wide legs, and cuffs.

During the war, the pocket flaps were removed, lapels were narrowed, the jacket length became shorter, trousers lost their pleats and cuffs, and pant legs became narrower and straighter.

## CASUAL WEAR

### *Infant to Toddlers*

Babies were dressed in a matching jacket, bonnet or cap, and blanket when going out. Sleep bags for infants had openings for arms and head, and they tied at the bottom. One-piece sleeper sets had buttons on the inseams to ease changing. Mothers favored baby clothes that were easy to wash, quick to dry, required little or no ironing, and would retain whiteness. Knitted booties with ribbons around the ankle to keep the booties in place were made to match little bonnets or caps and jackets.

Toddlers, being quite active, often wore simple, functional garments, such as one-piece rompers with snaps or buttons inside the legs for easy changing. Both boys and girls wore rompers, but girls were dressed in pink and yellow, whereas boys were dressed in blue and green. Little girls had bunnies and other cute appliqués, including the Walt Disney characters Mickey Mouse and Donald Duck, whereas little boys had cowboy adornments such as horses and lassos. Pullover shirts were made with snaps or buttons across one shoulder that made it easier to dress the child.

### *Children to Preteen*

*Girls' Ensembles.* During the 1940s, young girls wore dresses, jumpers, separates, and playsuits for casual wear. During the summer, floral print poplin dresses were commonly worn. They usually had short, puffed sleeves and a Peter Pan collar. Elastic gathers or a sash nipped in the waist, from which a full skirt extended to the knee or slightly longer.

Jumpers and separates were worn to school. Jumpers often had square or sweetheart necklines and had full, knee-length skirts. Although many girls wore solid-colored jumpers, patterns such as plaids and stripes were popular. Jumpers were typically worn with short- or long-sleeved blouses that had Peter Pan collars. Popular separates included the following: full skirts that came with or without suspenders; short, fitted jackets with puffed long sleeves; pullover sweaters; cardigan sweaters; and blouses with short puffed sleeves and embroidery or smocking.

Playsuits consisted of long pants with an attached bodice. They included the fashionable seen in dresses and blouses. A sash or waistband cinched the waist, the sleeves were short and puffed, and playsuits usually had lace-trimmed Peter Pan collars. Sometimes they were adorned with

embroidery or appliqués. Young girls also wore overalls or denim pants with a short-sleeve, collared blouse or knit shirt.

*Boys' Ensembles.* Young boys wore suits and a variety of playclothes. Suits consisted of a jacket and either shorts or long pants. They were worn with a collared shirt.

Playsuits were combined shirts and long pants. They usually had a notched collar. Sometimes the shirt could be a contrasting color or it would be embellished with embroidery or an appliqué.

Sweatshirts, pullover sweaters, and knit shirts were worn with denim or corduroy pants. Button-down shirts had open-neck collars and either short or long sleeves. They came in solids, checks, plaids, and novelty prints such as western themes. Roy Rogers was the hero of most American boys, and western-style shirts were popular.

As the world entered the war and patriotism was on everyone's mind, copies of military uniforms were marketed for young children: naval, marine, and army officer suits for little boys, and Women's Army Auxiliary Corps and Women Accepted for Volunteer Emergency Service uniforms for little girls. Sailor suits were especially popular with wide bell-bottom slacks and pullover shirt with sailor collar. Military appearance remained popular for children throughout the war years.

### *Teen to College*

*Girls' Ensembles.* Teenage and college girls wore a variety of dresses. Two-piece full-skirted dresses were popular in cotton with bright plaids, stripes, and gingham for summer. In the winter, they wore similar styles in wool and corduroy. Dresses were fitted at the waist and had full, gored, knee-length skirts. Long, straight sleeves, bishop sleeves, and short puffed sleeves were popular. Typically, dresses had Peter Pan or pointed collars. Often the waistline was accented with a sash or belt.

Sweater sets were especially popular among college girls to extend their wardrobe. The same sweater could be worn with a plaid skirt, a pair of tailored pants, or denim pants. Many girls mimicked the "sweater girl" look by wearing longer, tight-fitting sweaters made from soft wool or spun cotton.

Girls' trousers were fashioned after men's wear with belted waist, wide legs, and pleated fronts. Combined fabrics of wool, cotton, rayon, and nylon, these comfortable and stylish slacks could be worn with a man-tailored button-front blouse or sweater.

Durable denim pants, known as dungarees, were often purchased a little long to accommodate growing children. The cuffs would be turned up so as not to drag on the ground. Rolled-up denim pants became a

popular fashion for teenage girls. Dungarees were rolled up to just below the knee and worn with folded-over cotton "bobby socks" and loafers or saddle shoes.

Blue jeans designed for the female figure were advertised so girls no longer had to wear boys' pants that did not fit well. With two side pockets, a tapered waist, and room for hips, these pants still had a side closure because front zippers were still considered inappropriate for women.

Young women wore a variety of separates. Collared blouses were common in short- and long-sleeve styles. Short- and long-sleeved knit shirts gained popularity. Casual, boxy, hip-length jackets were combined with pants. Knee-length pleated skirts were worn with collared blouses. They also wore large, loose sweaters called "sloppy joes."

*Boys' Ensembles.* Typically, teenage and college men wore trousers or dungarees, which were also known as jeans. Trousers had pleats, creases, and cuffs, whereas jeans usually had tall cuffs that exposed the lighter, back side of the fabric. Both trousers and jeans were worn with a belt. Pants were paired with open-collared, button-down shirts or knit shirts in either short- or long-sleeve styles. In cooler weather, young men wore pullover sweat-shirts or sweaters, which usually had a V or round neck and long sleeves. They also wore sweater vests. Popular pullover sweater styles included cable knits and jacquard knit-in designs: V neck or round neck, vest or long sleeves, pullovers, and solids, cables, or designs. Letter or varsity sweaters were popular among athletes. These cardigans were long, extending over the hips, and had long sleeves, a V neck, pockets over the hips, and a button closure. Typically, young men had the letter of their school's name appliquéd onto the front of the sweater between the hip and chest.

## OUTERWEAR

### *Infants and Toddlers*

Infants were often bundled in hand-knitted or crocheted jacket, cap, and booties ensemble. A colored cotton blanket and quilted comforters were placed over the baby on chilly days. Typically, overcoats were simple gray or brown wool, gabardine, or corduroy with few embellishments. Coats came in single- and double-breasted styles, and they had fold-down collars and patch pockets. Wool snow pants or snowsuits, which combined the coat and pants, were worn also.

### *Children to Preteen*

*Girls' Coats.* Girls' coats were usually made from rayon, wool, or flannel. Double- and single-breasted styles were popular, and sleeves usually

puffed at the shoulder. Knee-length coats sometimes were fitted at the waist and had a flared skirt. This silhouette was achieved with princess seams. Peter Pan, notched, and convertible collars were common. Fur was frequently used as trim, and fur collars were popular. Coats had patch or slit pockets, and some coats were belted. Sometimes capes were worn over dresses. They had convertible collars and often had embroidered designs. Girls wore trouser style or bib-top snow pants that were loose fitting and gathered into a knit cuff at the ankle.

*Boys' Coats.* Rain gear for boys consisted of knee-length rain coats with buttons down the front, raglan sleeves, slash pockets, and separate hood and were made of a tightly woven cotton fabric impregnated with a waterproof plastic substance (Olian 1992). Snowsuit jackets were short, just below the waist, with slash pockets. They were made of wool or cotton gabardine twill and sometimes had matching snow pants that were roomy enough to accommodate the pants underneath.

Leather jackets were popular with older boys. Typically, they were hip length, had a zip closure, a convertible collar, and slit pockets. Aviator-style leather jackets had a lambskin collar, a horizontal seam across the upper chest, and adjustable side and cuff straps.

### *Teen to College*

*Girls' Coats.* Women's winter coats were made in camel's hair, solid-colored wool, tweeds, and herringbone. Reefer and polo styles were the most popular. The reefer style was either single or double breasted and had princess seams to shape the waist and flare the skirt. The coat extended to the upper calf and had a notched collar with wide lapels and flap pockets. The polo coat had a straight silhouette, was double breasted, and extended to the knee. Usually, it had a notched collar and patch pockets with flaps. Wool pea jackets were also popular. They were double breasted, boxy, and were cut to just below the hip. They had a wide convertible collar and nautical buttons.

Short play jackets or snow jackets were designed to be worn with snow pants. They zipped or buttoned up the front and had either straight sleeves or cuffed sleeves. The length of the jackets ranged from the waist to the hip. Convertible collars were common on this type of jacket, but sometimes they had hoods. Snow pants were cut full and gathered into knit cuffs at the ankle. Often the cuffs had zippers to make it easier to get in and out of the pants. Sometimes snow pants were reinforced at the knee.

Teenage girls adopted their brothers' and boyfriends' large, buffalo plaid wool shirts as lightweight outerwear. These heavyweight shirts had a mannish fit and patch pockets at the breast. This trend was so popular that stores began to market the style to young women.



Rain capes were functional garments for young women. They extended just below the knee, had slash pockets, and came with a hood, which was finished with shirred elastic to frame the face to keep wind and rain out.

*Boys' Coats.* Flight or bomber jackets were popularized during the war. Both styles had zippered fronts and long full sleeves that gathered into a knit cuff. They also had a knit waistband. Most versions of the jacket had a variety of flap and slit pockets at the waist and breast. Hip-length leather jackets were popular among teenage boys. These zip-front garments had convertible collars and slit pockets at the hips.

The double-breasted trench coat remained popular among teenage and college men, but it lost a few details during the war. To conserve materials, the overlaid yoke, shoulder epaulets, and metal belt clasp were removed. Rain coats and overcoats continued to follow a wide-shouldered military style for several years. Another popular outer garment was the gabardine raincoat. This three-quarter-length coat was cut straight and had a notched collar and patch pockets with flaps.

## SWIMWEAR AND SPORTSWEAR

### *Infant to Preteen*

*Girls' Ensembles.* Young girls usually wore one-piece swimsuits with low-cut legs. Some girls wore swim dresses that had flared skirts. Sweetheart necklines were popular, and sometimes the shoulder straps were embellished with trims or braiding. Two-piece suits were worn also. They often had halter-style bra tops and trunks that extended over the navel to the natural waistline. Suits were made from rayon, cotton, wool, or a mix of these fibers. Elastic around the legs helped to keep the suit in place.

*Boys' Ensembles.* Boys' swim trunks came in two different styles: traditional stretch knit and boxer shorts. The knit style was made of wool or a wool and rayon blend. They fit snugly and extended from just above the natural waist to the hip. Sometimes they were worn with a web belt or drawstring at the waist. The boxer short style was fuller and resembled shorts. They had a drawstring waist and were made from satin, cotton, or rayon. Sometimes boxer-style trunks were sold with matching cover-up shirts.

### *Teen to College*

*Girls' Ensembles.* Swimsuits came in three common styles: two piece, one-piece swim dress, and one piece with half-skirt. Two-piece suits often had halter-style bra tops that were shaped by darts. The bottoms consisted of trunks or a skirt that extended slightly above the natural waistline.

One-piece swim dresses had princess seams and extended to a short, flared skirt that ended at just below the hip. The one piece with half-skirt had a V neckline, shoulder straps, and fit close from the bodice to the hem, which ended at the hip. Colorful prints made from rayon taffeta or rayon jersey were popular for swimsuits.

Golf and tennis were popular sports for young women. Although appropriate tennis attire remained all white, golf sweaters and shirts introduced color. For both sports, teenage and college women wore similar garments. Knit, short-sleeved shirts and collared, woven shirts were typically worn along with tailored, casual pants or full, skirt-like shorts. Long, boxy pullover and cardigan sweaters were designed to be thin and comfortable after players left the court.

*Boys' Ensembles.* Teenage and college boys wore two styles of swim-suits: wool knit trunks or boxer short trunks. Both styles had a drawstring waist and were drawn up high on the natural waist. The knit style was close fitting and extended to the hip. Sometimes this style had a belt. The boxer short style resembled shorts and extended to the upper thigh. Both styles usually came with a built-in supporter.

To play tennis, young men wore white trousers or shorts. Typically, trousers had pleated fronts, creases, and cuffs. The shorts worn for sports often had an elastic waistband. Short-sleeve knit shirts with or without collars were worn, as well as sleeveless and long-sleeve pullover V-neck sweaters.

## HEADWEAR, HAIRSTYLES, AND COSMETICS

### *Infant to Preteen*

*Headwear.* Young girls wore a variety of hats. Most had low crowns and narrow brims. Berets and headscarves tied under the chin were popular as well.

Young boys wore the pork-pie hat and caps. Cold winter months required more protection, so caps had flaps folded down over the ears and snapped or buckled under the chin. Cowboy hats were worn for play.

*Hairstyles.* Most young girls had long hair during the 1940s. When it was left loose, it was flipped up or under. It was styled away from the face, and some styles had bangs. Many girls styled their hair into pigtails or two braids. Bows were worn at the end of braids, on a ponytail, and at the side of the head.

Young boys wore their hair short with a side part. It was styled away from the face, and the front was left a little longer to enhance any wave in the hair.

*Teen to College*

*Headwear.* Bonnet styles and berets were popular among young women. Most other hats had small crowns and narrow brims. They were embellished with ribbon hat bands, feathers, and veils.

Young men wore caps, fedoras, and homburgs, which had tall crowns with a crease and narrow brims.

*Hairstyles.* Teenage and college women wore their hair between chin length and shoulder length. As the decade progressed, more women had shorter hair. They styled their hair away from the sides and back from the crown of the head. Side parts were very popular, and women used bobby pins to gather and pin the hair back. Often they pinned a flower or bow at the place where they pinned their hair back. In the back, women curled their hair under.

Young men wore their hair short and slicked back with pomade.

*Cosmetics.* Young women wore face powder, lipstick, and rouge. Deep-red lipstick was popular, but, by the end of the decade, new products became available, and the emphasis began shifting from lips to eyes. With the shortage of nylon during the war, young women wore leg makeup and painted lines down the backs of their legs to give the illusion of seamed nylon stockings. Leg makeup was available in the form of lotion, cream, stick cake, and pancake.

## FOOTWEAR AND LEGWEAR

*Infant to Preteen*

Infants wore knitted booties. Once toddlers began to walk, their parents would purchase a pair of white, soft leather, high-top baby shoes and cotton ankle socks. With polio still a frightening possibility, children's feet were cared for with proper support from a very early age to keep the arches and ankles healthy and strong. Little girls wore leather oxfords for playing and Mary Janes for more formal occasions. Canvas high tops became the play shoe of choice for little boys after the war. They were inexpensive and could be washed. When restrictions were lifted after the war, cowboy boots became a sought-after accessory for boys.

*Preteen to College*

Young girls and women were encouraged to wear ankle socks because nylon was diverted to the war effort. Heavy woolen stockings were worn in winter, and most girls chose to go bare legged in the warmer summer months. Ballet-style shoes, penny loafers, and two-toned saddle shoes were popular among high school and college girls. Rolled up jeans or a

skirt, ankle socks, and loafers or saddle shoes became the trade mark look of the “bobby-soxer,” an adolescent girl who wore the fashionable look.

Government restrictions on the use of fabric and shortages of wool during the war tended to shrink the length of young men’s socks. Before the war, they came up to the knee, but they shortened to only inches above the ankle. Several types of socks were worn by young men, including white ribbed top, cotton athletic socks, colored argyle socks, and solid-colored wool and cotton socks.

Brown or black leather tie shoes were worn for most occasions, but the slip-on loafer and tone-on-tone saddle shoe was gaining in popularity for casual wear. Two-toned “fancy” saddle shoes popular with the zoot suit were worn by college men. Canvas shoes were reserved for boating and the tennis courts, and leather sandals could be found on beaches and at poolsides.



*Bobby-soxers.* Bobby-soxers were adolescent girls who wore folded-over cotton bobby socks with penny loafers or saddle shoes. They wore this footwear with skirts and jeans rolled up to the mid-calf. Bobby socks became synonymous with teenagers and youth culture, and the fad continued during the 1950s.

The term “bobby-soxer” gained prominence in the 1940s with the rising popularity of singer Frank Sinatra with teenage girls. Sinatra’s teenage fans would become so hysterical that he required security whenever he appeared in public. There were reports of fans breaking store windows and requiring ambulances while waiting for admission into Sinatra’s shows.

## ACCESSORIES

### *Infant to Preteen*

Young girls coveted charm bracelets made of sterling silver, and they collected charms for every occasion. Necklaces, bracelets, and rings were decorated with bells, horseshoes, wishbones, and four-leaf clovers. Heart-shaped lockets were popular among young girls. Lapel pins came in a variety of motifs, including Disney characters and jitterbuggers.

### *Teen to College*

Young women wore costume jewelry such as necklaces, bracelets, and ceramic pins. Many young women had a single strand of pearls that could

be worn with everything from a sweater set at the soda shop to a more formal affair.

Hand bags were necessary to carry a lipstick, handkerchief, comb, mirror, and a dime to make a phone call. Shoulder strap bags with a flap and



*Zoot-Suit Riots.* On May 31, 1943, a clash between white sailors and Los Angeles Hispanics left one sailor, Joe Dacy Coleman, injured and sparked a series of riots. The racial tensions in the city had been rising. The explosive population growth of the city included large Midwestern populations, poor Americans fleeing from the Dust Bowl, African Americans from the south, and Mexican refugees escaping from the Mexican Revolution. Because California was seen as a possible target of Japanese attack during WWII, southern California became a key military location. Also, civilian residents had taken to patrolling the streets.

The young Mexican-American population was tied to the bold image of the zoot suit. The oversized suits were worn to dressier occasions such as parties and dances. The broad-shouldered, long jackets had wide lapels. They were worn with baggy pants that had “ankle choker” hems. They were usually brightly colored and presented a very distinctive silhouette. The young men who wore these suits usually wore their hair in a unique “ducktail comb” hair style.

Tensions between servicemen and civilians intensified as thousands of servicemen were stationed or on leave

in Los Angeles. Often indulging in alcohol, women, and violence, servicemen roamed the streets and clashed with the local youths, who often rebelled against the servicemen and sought them out to teach them a lesson.

The incident between the sailors and Hispanics in May of 1943 led to a series of riots. Almost immediately, a group of white sailors headed into the Hispanic neighborhoods looking for retaliation. Police intervened by arresting Hispanics for disturbing the peace. Most police were unwilling to reprimand the servicemen, because they had often served in the military themselves.

Thousands of servicemen joined the attacks and began pursuing African Americans also. They raided movie theaters, pulling Mexican Americans from their seats. Streetcars were stopped while Hispanics and African Americans were pushed from the cars and beaten (Castillo 2000). Mexican Americans began to organize and retaliate by luring the servicemen and beating them. In some cases, the Los Angeles press lauded the attacks against people it considered “hoodlums,” but after a week the police and the military stepped in and began treating servicemen who participated in the attacks more harshly, which ended the attacks.

snap made of leather or artificial leather were worn by most girls. Gloves were worn out in public. Short gloves were appropriate for most daily occasions. Elbow-length gloves were pushed down, giving them a scrunched, crushed appearance.

Young men wore slender bow ties and four-in-hand neckties with suits, although bow ties were gradually losing favor. Neckties of silk, rayon, cotton, or wool were produced with repeated geometric patterns or stripes. Toward the end of the decade, ties were hand painted with depictions of tropical flowers, cityscapes, landscapes, and even pinup girls.

### ALTERNATIVE MOVEMENTS

Born in the early thirties in Harlem's nightclubs, the zoot suit was the height of fashion for bold young men until the War Department restricted the amount of fabric that could be used in clothing. The zoot suit was an exaggerated look comprising an oversized jacket that extended almost to the knee, sporting wide lapels, exaggerated shoulders, and a contrasting lining. The trousers had a three-inch waistband and a baggy, low crotch. It was full at the knees and tapered at the ankle. Considered flamboyant and unpatriotic because of the amount of fabric used, zoot suits were thought of as contraband during the war. They were worn with wide-brimmed hats, brightly patterned ties, and two-toned shoes.

### REFERENCES

- Baker, P. 1992. *Fashions of a Decade: The 1940s*. New York: Facts on File.
- Bevans, G. H. July 6, 1930. "Assembling the Layette." *Chicago Daily Tribune*, D4.
- Bevans, G. H. June 19, 1936. "Fashions in Baby's Clothes Are Stationary." *Chicago Daily Tribune*, 25.
- Bevans, G. H. 1936. "Baby Clothes Should Add to His Comfort." *Chicago Daily Tribune*, June 20, 16.
- Blackford, Marion. "Miss Temple's Best Bib and Tucker." *Screen Play*, August 1936.
- Blum, S. 1981. *Everyday Fashions of the Twenties as Pictured in Sears and Other Catalogs*. New York: Dover Publications.
- Blum, S. 1986. *Everyday Fashions of the Thirties as Pictured in Sears Catalogs*. New York: Dover Publications.
- Christian Science Monitor*. April 11, 1924. "Knitted Layettes," 13.
- Cook, B. M. 1921. "Variations of Time-Tried Themes," *The Washington Post*, July 17.
- Dare. 1931. "Style Tips for Co-Eds," *Washington Post*, August 23, A1.

- Ewing, E. 1977. *History of Children's Costume*. London: Batsford.
- Laubner, E. 1996. *Fashions of the Roaring '20s*. Atglen, PA: Schiffer Publishing.
- Laubner, E. 2000. *Collectible Fashions of the Turbulent 1930s*. Atglen, PA: Schiffer Publishing.
- Lee-Potter, C. 1984. *Sportswear in Vogue since 1910*. London: Thames and Hudson.
- MacPhail, A. 1999. *The Well Dressed Child*. Atglen, PA: Schiffer Publishing.
- Marling, K. A. 2004. *Debutante: Rites and Regalia of American Debdom*. Lawrence, KS: University Press of Kansas.
- Martin, Sally. "Hollywood's Charm School: Shirley's Personal Wardrobe." *Hollywood*. November 1936.
- Mendes, V. D., and De La Haye, A. 1999. *20th Century Fashion*. London: Thames and Hudson.
- Modell, J. 1989. *Into One's Own: From Youth to Adulthood in the United States, 1920-1975*. Berkeley, CA: University of California Press.
- Los Angeles Times*. September 10, 1934. "New College Clothes Look Both Cheerful and Casual," A8.
- New York Times*. 1924. "Pretty Materials in Endless Variety," May 11, X10.
- New York Times*. 1924. "Choosing the First Party Dress," December 7, X13.
- New York Times*. 1926. "Styles for Young Charm," December 5, X17.
- New York Times*. 1928. "Modernistic Dress in the Nursery," December 16, X14.
- Nolan, C. *Ladies fashion of the 1940s*. [http://www.murrayonhawaii.com/nolan/fashionhistory\\_1940ladies.html](http://www.murrayonhawaii.com/nolan/fashionhistory_1940ladies.html).
- Olian, J., ed. 1990. *Authentic French Fashions of the Twenties: 413 Costume Designs from "L'Art et la Mode"*. Toronto: Dover Publications.
- Olian, J., ed. 1992. *Everyday Fashions of the Forties: As Pictured in Sears Catalogs*. New York: Dover Publications.
- Olian, J. 1995. *Everyday Fashions 1909-1920: As Pictured in Sears Catalogs*. New York: Dover Publications.
- Olian, J., ed. 1998. *Victorian and Edwardian Fashions from "La Mode Illustree"*. Mineola, NY: Dover Publications.
- Olian, J., ed. 2003. *Children's Fashions 1900-1950: As Pictured in Sears Catalogs*. Mineola, NY: Dover Publications.
- Parrish, A. 1934. "Clothes for Spring Baby in Traditional Style: Timely Advice on His Attire Given to Mothers," *Washington Post*, February 6, 12.
- Peacock, J. 1998. *Fashion Sourcebooks: The 1940s*. New York: Thames and Hudson.
- Pointer, S. 2005. *The Artifice of Beauty: A History and Practical Guide to Perfumes and Cosmetics*. Gloucestershire, UK: Sutton Publishing Limited.
- Probert, C. 1981a. *Hats in Vogue since 1910*. New York: Abbeville Press.
- Probert, C. 1981b. *Swimwear in Vogue since 1910*. London: Thames and Hudson.
- Richardson, D. E., ed. 1982. *Vanity Fair: Photographs of an Age, 1914-1936*. New York: Clarkson N. Potter.
- Rittenhouse, A. 1910. "What the Well Dressed Women Are Wearing," *New York Times*, April 10.

- Schrum, K. 2004. *Some Wore Bobby Sox: The Emergence of Teenage Girls' Culture 1920–1945*. New York: Palgrave Macmillan.
- Seeger, R. 1932. "Lovely Colors Enhance New Things for Baby," *Chicago Daily Tribune*, June 20, 13.
- Seeger, R. 1932. "Juniors Help Freshman by Their Clothes," *Chicago Daily Tribune*, August 19, 15.
- "The Family Page." 1924. *The Youth's Companion*, June 19, 98:25.
- Tortora, P. G., and Eubank, K. 2005. *Survey of Historic Costume: A History of Western Dress*, 4th Edition. New York: Fairchild Publications.
- Warren, V. L. 1934. "Girls Seek a Certain Distinctive Sloppiness in Clothes for the Campus," *Washington Post*, August 19, S7.
- Washington Post*. 1931. "Clothing for the Young Baby," March 1, MF12.
- Washington Post*. 1932. "College Girls' Wardrobe Is on Display," September 4, S5.
- Washington Post*. 1934. "Plaids Brighten Campus Styles," *Washington Post*, September 7, 14.
- Watson, L. 2004. *20th Century Fashion*. Buffalo, NY: Firefly Books.





## Glossary, 1900–1949

---

- A-line:** A garment silhouette whereby a garment gradually flares out from the narrowest part of the body, either the shoulders or waist, to the hem.
- ascot (also known as a stock neckline):** A high neckline with a scarf or ties that wrap around the neck and tie in a loop at the center front neck with the ends left hanging loose.
- balloon sleeve (also known as a bouffant sleeve):** A sleeve that is gathered at the armhole and wrist with voluminous fullness in between.
- band collar:** A narrow collar attached to the neckline and standing straight on the neck.
- bandeau:** A narrow bra worn to flatten the bust or a narrow ribbon worn around the head to hold hair in place.
- Barbour coat (also known as a barn coat):** A coat made of cotton that has been weather proofed with oil; typically worn for outdoor work.
- barn coat:** See **Barbour coat**.
- basque:** A tight-fitting bodice.
- bateau neckline (also known as a boat or Sabrina neckline):** A neckline with a shallow curve from shoulder to shoulder.
- batiste:** A soft, lightweight, finely woven cotton fabric.
- Bermuda shorts:** A style of men's and women's shorts, either cuffed or uncuffed, with the hem approximately one inch above the knee. Bermuda shorts were first developed for the British Army for tropical and desert uniforms.
- bias cut:** A technique of cutting garments to use the diagonal direction of the cloth. It is used to achieve stretch, better draping, and to accentuate body lines.
- bishop sleeve:** A sleeve style that used pleats at the shoulder to create fullness that gathered into a cuff at the wrist.
- boat neckline:** See **bateau neckline**.
- boater:** A hat with a low, hard, flat-topped crown; narrow, straight brim; and a ribbon band and bow.
- bolero:** A waist- or rib-length jacket.
- bouffant sleeve:** See **balloon sleeve**.
- brim:** The rim projecting out from a hat.

- brocade:** A fabric with a woven satin design on a plain satin or rib-weave background.
- buckram:** A cotton or linen fabric that has been stiffened to provide support and shaping under other fabrics.
- bustier (also known as a merry widow):** A corset-style garment, typically strapless, that combines the support of a waist cincher and brassiere ending at the waist or hips.
- camisole:** A sleeveless undergarment worn beneath the bodice.
- chambray:** A lightweight fabric with colored warp and white filling yarns.
- charmeuse:** A lustrous, lightweight fabric made from cotton or silk.
- cheviot:** A twill wool fabric with a close nap and a rough surface that is generally used for suits and coats.
- chevron (also known as herringbone):** A broken twill weave structure whose interlacing pattern results in a fabric that appears to have a series of interlocking Vs for a zigzag effect, or any pattern derived from interlocking Vs.
- chignon:** Hair that is twisted into a bun and worn at the back of the head.
- Chinese collar (also known as a mandarin or Mao collar):** A stand collar approximately one inch tall with a slight gap between the right and left edges at the center front. The Chinese collar is similar to the Nehru collar, but the Chinese collar has square corners, whereas the Nehru collar typically has rounded corners.
- chino:** A plain or twill weave cotton fabric often used to make men's pants.
- cloche:** A hat with a bell-shaped crown.
- combination:** An undergarment that combines a chemise and petticoat or a chemise and pantaloons.
- cowl neckline:** A neckline, either in the front or back of a bodice, with fullness draped from shoulder to shoulder.
- crêpe de Chine:** A finely woven silk crepe.
- crinoline:** A stiffened underskirt or either buckram or tulle worn to support full skirts.
- crown:** The top part of a hat.
- Cuban heel:** A medium high, thick heel with a slight curve.
- culottes:** See *skort*.
- cut-away shoe:** See *open-toe shoe*.
- décolleté:** A neckline cut very low to reveal the shoulders, neck, and bustline cleavage. Décolleté may also be cut very low across the back, revealing the lower back or *derrière*.
- derby:** A hat with a stiff, bowl-shaped crown and a narrow brim. These hats were also known as bowlers.
- dirndl:** A slightly full skirt with a gathered waistline set into a waistband.
- dog collar:** A tall necklace that extended up from the base of the neck, usually made of several strands of beads or jewels linked together at intervals by bands.
- dolman sleeve:** A sleeve with a wide armhole (armhole) that may span from the shoulder to the waist with a sleeve that tapers to a tight fit at the wrist.

- duster:** A long cotton or linen coat with long sleeves and a convertible collar.
- empire waist:** A waistline that is positioned just under the bustline. The name is derived from the fashions popular during the reign of Napoleon Bonaparte, emperor of France from 1804 to 1814.
- epaulet:** A tab or stripe of fabric that lies across the collar bone from the nape of the neck to the shoulder cap. Epaulets may also be used on sleeves or pant legs to position a rolled-up hem.
- Eton crop:** An exceptionally short women's hairstyle that is closely cropped and styled like a men's 1920s hairstyle.
- fez:** A brimless conical hat with a flat top.
- gabardine:** A fabric that is twilled on one side into a fine diagonal weave.
- gingham:** A yarn-dyed cotton fabric that is usually woven into a check pattern.
- godet (also known as a gore):** A triangular piece of fabric inserted into a skirt hem to add fullness.
- gore:** See **godet**.
- guimpe:** A chemise made of lightweight material that is used to fill in a low neckline.
- halter:** A bodice style that is held up by a cord or straps around the neck. The shoulders and upper back are left bare.
- handkerchief hem:** An uneven hem made with diagonally arranged fabric.
- herringbone:** See **chevron**.
- hobble skirt:** A long, narrow skirt that narrows further at the hem, creating a limited stride for the wearer.
- homburg:** A felt hat with a soft creased crown and a narrow stiffened brim that is turned up at the edge.
- homespun:** A coarse, loosely woven cloth.
- inseam:** The interior seam on the leg of a pant.
- jabot:** A frill or ruffle, usually made from lace, that is fastened to the neck and extends down the front of the bodice.
- jersey:** A knit fabric.
- jewel neckline:** A round, shallow neckline that curves close to the nape of the neck.
- kameeze or kameez:** Long tunic with side vents.
- kimono sleeve:** A sleeve and bodice that was cut in one piece. The sleeve usually widens as it reaches the wrist.
- knickerbocker:** A style of trousers that had loose, full legs that gathered into a drawstring or band at the knee. They are also known as knickers.
- lawn:** A lightweight, cotton fabric that was somewhat sheer.
- layette:** A complete ensemble for a newborn infant consisting of garments, toiletries, and bedding.
- leg-o-mutton sleeve:** An extremely full, puffy sleeve that is created by gathering fullness into the armhole (armhole) that tapers down the length of the upper arm into a fitted, narrow cylinder covering the forearm, ending at the wrist.
- loafer:** A simple slip-on, low-heeled shoe finished with a strap across the vamp that may have a slit to hold a coin (see **penny loafer**) or tassels.

- madras:** A plaid or checked patterned lightweight cotton fabric originating from Chennai, India.
- maillot:** A one-piece tank-style swimsuit with a variety of necklines and high-cut or French-cut legs.
- mandarin collar:** See **Chinese collar**.
- Mary Janes:** A rounded-toe, medium-heeled shoe with strap across the vamp, often in black or white patent leather.
- merry widow:** See **bustier**.
- monobosom:** A bodice silhouette created by the S-bend corset, which forced a woman's hips back and her bosom forward. The bosom looked like one uniform, heavy ridge.
- muff:** A pillow-like accessory that has openings at each end for the hands. It is used to keep hands warm.
- mule:** A slip-on shoe with either a high or low heel with either an open or closed vamp but no back.
- Norfolk jacket:** A belted, hip-length sports jacket.
- notched collar:** A collar in which the seam between the lapel and collar forms a notch.
- Open-toe shoe (also known as a cut-away or peep toe):** A shoe form that enclosed the foot but leaves a small opening at the tip of the toe.
- organza:** A transparent, high-sheen fabric of silk, polyester, or nylon often used in bridal and formal wear.
- outseam:** The seam that forms the outer edge of the pant leg.
- oxford shoe:** A basic shoe form with a closed vamp that usually has laces. The women's version has either a lace, buckle, zip, or button closing.
- paletot:** A loose, three-quarter-length coat with long, straight sleeves.
- paniers:** Attached undergarments or draped fabric that add extreme width to the sides of the hip.
- patch pocket:** A pocket sewn to the outside of any garment with or without a flap cover.
- pea coat:** A double-breasted coat of heavy felted wool or full melton with a notched two-way collar that could be worn with the lapels flat or folded closed.
- peau de soie:** A medium- to heavyweight drapable fabric with a satin weave and delustered finish.
- peep-toe shoe:** See **open-toe shoe**.
- penny loafer:** See **loafer**.
- peplum:** A short flounce or ruffle attached to the waist line of a blouse, jacket, or dress.
- Peter Pan collar:** A narrow, flat collar with rounded edges.
- petticoat:** An underskirt, usually worn to give support or fullness to the overskirt.
- picot edging:** A decoration consisting of small, thread-like loops at the edge of a garment.
- pinfore:** A sleeveless garment, similar to an apron, that fastens in the back and is worn over a dress.

- plus fours:** A fuller, more loose-fitting version of knickers, so named because they draped four inches below the knee.
- polo:** A knit shirt with a two- or three-button placket, rib knit collar, and rib knit-edged long or short sleeves.
- polo coat:** A double-breasted, six-button coat with a half belt in back and made from tan camel's hair.
- pompadour:** A men's or women's hairstyle whereby the hair is brushed into loose rolls or waves around the face.
- prêt-à-porter:** Ready-to-wear clothing.
- princess seam:** A structural seam that runs from the shoulder or armhole (armhole) down the bottom edge of a shirt or dress or from the waist down to the skirt hem that allows a garment to be form-fitted to the body.
- raglan sleeve:** A sleeve created in one piece with the bodice shoulder rather than through an inset armhole (armhole).
- rayon:** An artificial fiber made by pressing a cellulose solution through fine holes to produce filaments.
- reefer coat:** A loose, double-breasted coat with a notched collar and lapels.
- reticule:** A purse that is shaped like a pouch with drawstrings.
- revers:** Lapels.
- robe-de-style:** A modern interpretation of a period dress with crinolines.
- Sabrina neckline:** See **bateau neckline**.
- sailor collar:** A collar style that extends from the lapels to a square cape in the back. Usually, the collar would be trimmed with a loose necktie that was knotted beneath the collar.
- sarong:** A rectangular piece of fabric wrapped around the body to form a skirt.
- scoop neck:** A deep, rounded neckline.
- S-curve:** A silhouette that was modeled after the figure of a mature woman. It had a full, heavy monobosom; a narrow, corseted waist; a rounded hip and bottom; and a trumpet-shaped skirt.
- serge:** A durable yet soft wool fabric.
- shalwar or salwars:** Trousers that have full, loose legs at the top and taper to become narrow and fitted on the calf.
- shearling:** A tanned sheep hide with the wool left on.
- sheath:** A basic dress form, slightly fitted with darts or princess seams to create shape.
- shift:** A basic dress form that skims but does not fit close to the body.
- shingle:** A short haircut that involved cutting the hair in the back very short.
- shirtwaist:** In the late nineteenth century until the 1920s, it meant, for women or girls, a blouse with buttons down the front or tailoring like men's shirts.
- slingbacks:** A shoe with no cover across the heel, just a thin strap fastening around it to hold the shoe on.
- stock neckline:** See **ascot**.
- surplice:** A bodice style in which one side wraps over the other.
- swagger coat:** A coat with a flared back.

- taffeta:** A stiff, shiny fabric made from silk or synthetic fibers typically used in bridal and formal wear.
- tailor-made:** A women's suit that had masculine styling and was usually made by a tailor.
- T-bar shoes:** Any shoe form with a T-shaped fastening across the vamp of the shoe.
- tulle:** A net fabric typically used to stiffen and support garments.
- tunic:** A simple T-shaped garment with openings for the head and arms. This type of garment is usually hip length or longer.
- tweed:** A twill weave fabric with slub or nubby yarns interspersed to create a textured surface. English, Harris, Scotch, and Donegal tweeds are popular tweed variations.
- U-neckline:** A variation on the scoop neckline that plunges deeply across the chest in the shape of a horseshoe.
- vamp:** The forward section of any shoe.
- vent:** One or more slits cut into the back or sides of men's and women's suit jackets and blazers, or occasionally men's and women's shirts, from the bottom edge of the hem up into the body of the garment approximately six inches long.
- wedge shoe:** Any boot, shoe, or sandal with the sole and heel formed from one continuous piece of material. It is typically thick at the heel and tapers to a thin layer under the balls of the feet.
- yoke:** A structural element used on either the neck and shoulder or hip to provide style lines and fit control.
- zazous:** A French anti-Nazi cultural youth movement influenced by jazz and swing that preferred exaggerated clothing style similar to the American zoot suit.
- zoot suit:** An exaggerated look composed of an oversized jacket that fell almost at the knee, sporting wide lapels, exaggerated shoulders, and a contrasting lining. The trousers had a three-inch waistband, were baggy, low crotched, and full at the knees, had suspender buttons, and were tapered at the ankle.

# Resource Guide, 1900–1949

---

## PRINT AND ONLINE PUBLICATIONS

- Abbott, B. 1973. *Changing New York: New York in the Thirties*. New York: Dover Publications.
- Algeo, M. 2006. *Last Team Standing: How the Steelers and the Eagles “The Steagles” Saved Pro Football during World War II*. Cambridge, MA: Da Capo Press.
- Andrist, R. K., ed. 1970. *The American Heritage History of the 20s & 30s*. New York: American Heritage Publishing Co., Inc.
- Bachu, A. May 1998. *Timing of First Births: 1930–34 to 1990–94*. U.S. Census Bureau, <http://www.census.gov/population/www/documentation/twps0025/twps0025.html>.
- Baker, P. 1992. *Fashions of a Decade: The 1940s*. New York: Facts on File.
- Barczewski, S. L. 2004. *Titanic: A Night Remembered*. New York: Continuum International Publishing Group.
- Barlow, A. L. 2003. *Between Fear and Hope: Globalization and Race in the United States*. Lanham, MD: Rowman and Littlefield.
- Baudot, F. 1999. *Fashion: The Twentieth Century*. London: Thames and Hudson, Limited.
- Baughman, J. L. 2006. *Republic of Mass Culture: Journalism, Filmmaking and Broadcasting in America Since 1941*. 3rd edition. Baltimore: Johns Hopkins University Press.
- Berkin, C., Miller, C. L., Cherny, R. W., and Gormly, J. L. 1995. *Making America: A History of the United States*. Boston: Houghton Mifflin.
- Best, G. D. 1993. *The Nickel and Dime Decade: American Popular Culture during the 1930s*. Westport, CT: Praeger.
- Bevans, G. H. 1930. “Assembling the Layette.” *Chicago Daily Tribune*, July 6, D4.
- Bevans, G. H. 1936. “Fashions in Baby’s Clothes Are Stationary.” *Chicago Daily Tribune*, June 19, 25.
- Bevans, G. H. 1936. “Baby Clothes Should Add to His Comfort.” *Chicago Daily Tribune*, June 20, 16.



- Blum, S. 1981. *Everyday Fashions of the Twenties as Pictured in Sears and Other Catalogs*. New York: Dover Publications.
- Blum, S. 1986. *Everyday Fashions of the Thirties as Pictured in Sears Catalogs*. New York: Dover Publications.
- Bordwell, D., and Thompson, K. 2002. *Film History: An Introduction*. 2nd revised edition. Columbus, OH: McGraw Hill.
- Bouillon, J.-P. 1989. *Art Deco: 1903–1940*. Translated by M. Heron. New York: Rizzoli.
- Buxbaum, G., ed. *Icons of Fashion: The Twentieth Century*. New York: Prestel.
- Campbell, J. E. 2000. *The American Campaign: U.S. Presidential Campaigns and the National Vote*. College Station, TX: Texas A&M University Press.
- Cayton, M. K., and Williams, P. W., eds. 2001. "Ethnicity and Race," In *Encyclopedia of American Cultural and Intellectual History*. New York: Scribner's Sons.
- Chadwick, B. A., and Heaton, T. B. 1992. *Statistical Handbook on the American Family*. Westport, CT: Oryx Press.
- Chakravorti, B. 2003. *The Slow Pace of Fast Change: Bringing Innovations to Market in a Connected World*. Boston: Harvard Business School Press.
- Christian Science Monitor*. 1924. "Knitted Layettees," April 11, 13.
- Christman, T. 1992. *Brass Button Broadcasters*. Nashville, TN: Turner Publishing Company.
- Cole, B., and Gealt, A. 1989. *Art of the Western World*. New York: Summit Books.
- Cook, B. M. 1921. "Variations of Time-Tried Themes," *The Washington Post*, July 17.
- Dare. 1931. "Style Tips for Co-Eds," *Washington Post*, August 23, A1.
- Davies, L. E. 1943 "Zoot-Suit Riots Are Studied: Los Angeles Is Taking Steps to Prevent Renewal of Street Battles," *The New York Times*, June 20.
- De Marly, D. 1980. *The History of Haute Couture, 1850–1950*. London: Batsford.
- Dolfman, M. L., and McSweeney, D. M. May 2006. *100 Years of U.S. Consumer Spending: Data for the Nation, New York City, and Boston*. BLS Report 991. Bureau of Labor Statistics.
- Elliot, M. A., and Merrill, F. E. 1934. *Social Disorganization*. New York: Harper and Brothers.
- Ewing, E. 1977. *History of Children's Costume*. London: Batsford.
- Eyles, A. 1987. *That Was Hollywood: The 1930s*. London: Batsford.
- Flappers: The Birth of the 20th Century Woman*, Motion Picture. Produced by K. Botting. Princeton, NJ: Films for the Humanities and Sciences. 2001.
- Giddins, G. 2001. *Bing Crosby: A Pocketful of Dreams*. Boston: Back Bay Books.
- Gordon, L., and Gordon, A. 1987. *American Chronicle*. Kingsport, TN: Kingsport Press, Inc.
- Gould, J. 1942. "One Thing and Another," *The New York Times*, November 8, X12.
- Hakim, J. 1999. *War, Peace, and All That Jazz—1918–1945, Book 9*. New York: Oxford University Press.
- Handy, W. C. 1991. *Father of the Blues: An Autobiography*. Cambridge, MA: Da Capo Press.

- Hobbs, F., and Stoops, N. November 2002. *Demographic Trends in the 20th Century*. U.S. Department of Commerce.
- Israel, B. 2002. *Bachelor Girl: The Secret History of Single Women in the Twentieth Century*. New York: William Morrow.
- Jones, G. 2005. *Men of Tomorrow: Geeks, Gangsters, and the Birth of the Comic Book*. New York: Basic Books.
- Kaledin, E. 2000. *Daily Life in the United States, 1940–1959: Shifting Worlds*. Westport, CT: Greenwood Press.
- Kallie, J. 1986. *Viennese Design and the Wiener Werkstatte*. New York: G. Braziller in association with Galerie St. Etienne.
- Keenan, B. 1978. *The Women We Wanted to Look Like*. London: Macmillan London Limited.
- Kellogg, A. T., Peterson, A. T., Bay, S., and Swindell, N. 2002. *In an Influential Fashion: An Encyclopedia of Nineteenth- and Twentieth-Century Fashion Designers and Retailers Who Shaped Dress*. Westport, CT: Greenwood Press.
- Kurian, G. T. 1994. *Datapedia of the United States, 1790–2000*. Lanham, MD: Bernal Press.
- Kyvig, D. E. 2002. *Daily Life in the United States, 1920–1940*. Chicago: Ivan R. Dee Publisher.
- Laubner, E. 1996. *Fashions of the Roaring '20s*. Atglen, PA: Schiffer Publishing.
- Laubner, E. 2000. *Collectible Fashions of the Turbulent 1930s*. Atglen, PA: Schiffer Publishing.
- Lee-Potter, C. 1984. *Sportswear in Vogue since 1910*. London: Thames and Hudson.
- Lenman, B. P., ed. 1995. *Larousse Dictionary of World History*. New York: Larousse.
- Lief, A. 1951. *The Firestone Story: A History of the Firestone Tire and Rubber Company*. New York: Whittlesey House.
- Los Angeles Examiner*. 1942. "Hair Style Used in Identification of Hoodlums: Suspects Must Not Change Haircut, Judge Rules," October 27.
- Los Angeles Times*. 1934. "New College Clothes Look Both Cheerful and Casual," September 10, A8.
- Lowrey, C. 1920. *The First One Hundred Noted Men and Women of the Screen*. New York: Moffat, Yard and Company.
- Lucie-Smith, E. 1996. *Art Deco Painting*. London: Phaidon.
- MacPhail, A. 1999. *The Well Dressed Child*. Atglen, PA: Schiffer Publishing.
- Marc, E. 1993. *Walt Disney: Hollywood's Dark Prince*. Secaucus, NJ: Carol Publishing Group.
- Marling, K. A. 2004. *Debutante: Rites and Regalia of American Debdom*. Lawrence, KS: University Press of Kansas.
- Marshall, A. 2006. *Beneath the Metropolis: The Secret Lives of Cities*. Edited by D. Emblidge. New York: Carroll and Graf Publishers.
- Matanle, I. 1994. *History of World War II, 1939–1945*. Little Rock, AR: Tiger Books International.

- McKay, J. P. 1999. *A History of Western Society*. New York: Houghton Mifflin.
- Mendes, V. D., and De La Haye, A. 1999. *20th Century Fashion*. London: Thames and Hudson.
- Metropolitan Museum of Art (n.d.) *Timeline of Art History: Frank Lloyd Wright*. <http://www.metmuseum.org/toah/hd/flwt/hd flwt.htm>.
- Mizejewski, L. 1999. *Ziegfeld Girl: Image and Icon in Culture and Cinema*. Durham, NC: Duke University Press.
- Modell, J. 1989. *Into One's Own: From Youth to Adulthood in the United States, 1920–1975*. Berkeley, CA: University of California Press.
- Mordden, E. 1978. *That Jazz! An Idiosyncratic Social History of the American Twenties*. New York: Putnam.
- Municchi, A. 1996. *Ladies in Furs: 1900–1940*. Modena, Italy: Zanfi Editori.
- Murrin, J. M., Johnson, P. E., McPherson, J. M., Gerstle, G., Rosenberg, E. S., and Rosenberg, N. 2004. *Liberty, Equality, Power: A History of the American People*. Vol. 2 since 1863. Belmont, CA: Thomson.
- New York Times*. 1910. "Marriage of Minors Legal till Annulled," March 13.
- New York Times*. 1912. "Spring Lingerie Changed to Suit New Gowns," March 24.
- New York Times*. 1913. "Concealed Marriages of Women Teachers," March 23.
- New York Times*. 1913. "Writing the Movies: A New and Well-Paid Business," August 3.
- New York Times*. 1914. "Lauds Sex Lessons in Public Schools," June 16.
- New York Times*. 1915. "Eugenic Marriages Urged for Jersey," November 20.
- New York Times*. 1915. "Latest Customs Rulings," December 4.
- New York Times*. 1917. "Denounce Slackers in Marriage Rush," April 11.
- New York Times*. 1918. "Slacker Marriage Not a Draft Excuse," January 27.
- New York Times*. 1923. "Egypt Dominates Fashion Show Here: Designs Copied from Luxor Pictures Decorate Many Suit Models," February 25.
- New York Times*. 1924. "Pretty Materials in Endless Variety," May 11, X10.
- New York Times*. 1924. "Choosing the First Party Dress," December 7, X13.
- New York Times*. 1926. "Styles for Young Charm," December 5, X17.
- New York Times*. 1928. "Modernistic Dress in the Nursery," December 16, X14.
- New York Times*. 1930. "Spring Styles Ban the Short Skirt," January 15, 27.
- Nolan, C. *Ladies Fashion of the 1940s*. <http://www.murrayonhawaii.com/nolan/fashionhistory 1940ladies.html>.
- Ogren, K. J. 1989. *The Jazz Revolution: Twenties America and the Meaning of Jazz*. New York: Oxford University Press.
- Olian, J., ed. 1990. *Authentic French Fashions of the Twenties: 413 Costume Designs from "L'Art et la Mode"*. Toronto: Dover Publications.
- Olian, J., ed. 1992. *Everyday Fashions of the Forties: As Pictured in Sears Catalogs*. New York: Dover Publications.
- Olian, J. 1995. *Everyday Fashions 1909–1920: As Pictured in Sears Catalogs*. New York: Dover Publications.
- Olian, J., ed. 1998. *Victorian and Edwardian Fashions from "La Mode Illustree"*. Mineola, NY: Dover Publications.

- Olian, J., ed. 2003. *Children's Fashions 1900–1950: As Pictured in Sears Catalogs*. Mineola, NY: Dover Publications.
- Parrish, A. 1934. "Clothes for Spring Baby in Traditional Style: Timely Advice on His Attire Given to Mothers," *Washington Post*, February 6, 12.
- Paul, D. 1973. *The Navajo Code Talkers*. Pittsburgh, PA: Dorrance Publishing.
- Peacock, J. 1996. *Men's Fashion: The Complete Source Book*. New York: Thames and Hudson.
- Peacock, J. 1998. *Fashion Sourcebooks: The 1940s*. New York: Thames and Hudson.
- Peacock, J. 2000. *Fashion Accessories: The Complete 20th Century Sourcebooks with 2000 Full Color Illustrations*. London: Thames and Hudson.
- Perrett, G. 1982. *America in the Twenties, A History*. New York: Simon and Schuster.
- Pointer, S. 2005. *The Artifice of Beauty: A History and Practical Guide to Perfumes and Cosmetics*. Gloucestershire, UK: Sutton Publishing Limited.
- Probert, C. 1981a. *Hats in Vogue since 1910*. New York: Abbeville Press.
- Probert, C. 1981b. *Swimwear in Vogue since 1910*. London: Thames and Hudson.
- Reeves, T. C. 2000. *Twentieth Century America: A Brief History*. Oxford: Oxford University Press.
- Richardson, D. E., ed. 1982. *Vanity Fair: Photographs of an Age, 1914–1936*. New York: Clarkson N. Potter.
- Rittenhouse, A. 1910. "What the Well Dressed Women Are Wearing," *New York Times*, April 10.
- Rowbotham, S. 1997. *A Century of Women*. New York: Penguin Books.
- Schrier, B. A. 1994. *Becoming American Women: Clothing and the Jewish Immigrant Experience 1880–1920*. Chicago: Chicago Historical Society.
- Schrum, K. 2004. *Some Wore Bobby Sox: The Emergence of Teenage Girls' Culture 1920–1945*. New York: Palgrave Macmillan.
- Seeger, R. 1932. "Lovely Colors Enhance New Things for Baby," *Chicago Daily Tribune*, June 20, 13.
- Seeger, R. 1932. "Juniors Help Freshman by Their Clothes," *Chicago Daily Tribune*, August 19, 15.
- Seeling, C. 2000. *Fashion: The Century of the Designer 1900–1999*. English edition. Cologne, Germany: Konemann.
- Sellars, R. W. 1997. *Preserving Nature in National Parks: A History*. New Haven, CT: Yale University Press.
- Simpson, G. E., and Yinger, J. M. 1985. *Racial and Cultural Minorities: An Analysis of Prejudice and Discrimination*. New York: Springer.
- Sivulka, J. 1998. *Soap, Sex, and Cigarettes: A Cultural History of American Advertising*. Belmont, CA: Wadsworth Publishing Company.
- The American Oil and Gas Historical Society. 2005. "A Crude Story of Vaseline and Mabel's Eyelashes." *The Petroleum Age*, March 1, 2:1.
- "The Family Page." 1924. *The Youth's Companion*, June 19, 98:25.
- The Guardian*. 1945. "Frank Sinatra and the 'Bobby-Soxers,'" January 10.

- Time Magazine*. 1940. "Synthetic Sale," May 27.
- Tortora, P. G., and Eubank, K. 2005. *Survey of Historic Costume: A History of Western Dress*, 4th Edition. New York: Fairchild Publications.
- U.S. Bureau of Citizenship and Immigration Services. *Statistical Yearbook, Annual*.
- U.S. Census Bureau. April 11, 2002. *Current Population Reports, P25–311, P25–802, and P25–1095*.
- U.S. Census Bureau. 2001. No. HS-16. *Expectation of Life at Birth by Race and Sex: 1900 to 2001*.
- U.S. Census Bureau. 2001. No. HS-20. *Education Summary—Enrollment, 1900 to 2000, and Projections*.
- U.S. Census Bureau. 2003. No. HS-30. *Marital Status of Women in the Civilian Labor Force: 1900 to 2002*.
- USA Today*. 2007. "Army vs. Navy," November 25.
- Von Schilling, J. A. 2003. *The Magic Window: American Television 1939–1953*. Binghamton, NY: Haworth Press.
- Ware, S. 1982. *Holding Their Own: American Women in the 1930s*. Boston: G. K. Hall.
- Warren, V. L. 1934. "Girls Seek a Certain Distinctive Sloppiness in Clothes for the Campus," *Washington Post*, August 19, S7.
- Washington Post* 1920. "Of Interest to Women," January 12, 8.
- Washington Post*. 1931. "Clothing for the Young Baby," March 1, MF12.
- Washington Post*. 1932. "College Girls' Wardrobe Is on Display," September 4, S5.
- Washington Post*. 1934. "Plaids Brighten Campus Styles," September 7, 14.
- Washington Post*. 1935. "Rows of Buttons Decline in Favor," October 17, F4.
- Watson, L. 2004. *20th Century Fashion*. Buffalo, NY: Firefly Books.
- Whitaker, J. 2006. *Service and Style: How the American Department Store Fashioned the Middle Class*. New York: St. Martin's Press.
- Willever-Farr, H., and Parascandola, J. The Cadet Nurse Corps, 1943–48. *Public Health Reports*, 109, pp. 455–457.
- Wilson, V. P. 1925. "Gowns," *Washington Post*, December 20, X5.
- Yeager, L. 1976. *International Monetary Relations: Theory, History, and Policy*. New York: Harper Row.
- Zinn, H. 1995. *A People's History of the United States*. New York: Harpers Perennial.

## FILMS AND VIDEO MEDIA

### 1910s

- Cruel, Cruel Love*. Directed by George Nichols and Mack Sennett. Keystone Film Company, 1914.
- Lucille Love: The Girl of Mystery*. Directed by Francis Ford. Universal Film Manufacturing, 1914.
- Mabel and Fatty Viewing the World's Fair at San Francisco*. Directed by Roscoe "Fatty" Arbuckle and Mabel Normand. Keystone Film Company, 1915.

*The Forbidden Path.* Directed by J. Gordon Edwards. Fox Film Corporation, 1918.

### 1920s

*Fine Manners.* Directed by Richard Rosson. Famous Players-Lasky Corporation, 1926.

*Head Over Heels.* Directed by Paul Bern and Victor Schertzinger. Goldwyn Pictures Corporation, 1922.

*Ladies of the Mob.* Directed by William A. Wellman. Paramount Famous Lasky Corporation, 1928.

*Rolled Stockings.* Directed by Richard Rosson. Paramount Famous Lasky Corporation, 1927.

*The Law Forbids.* Directed by Jess Robbins. Universal Pictures, 1924.

### 1930s

*Big Business Girl.* Directed by William A. Seiter. Vitaphone Corporation, 1931.

*Curly Top.* Directed by Irving Cummings. Fox Film Corporation, 1935.

*Front Page Woman.* Directed by Michael Curtiz. Warner Bros. Pictures, 1935.

*Grand Hotel.* Directed by Edmund Goulding. Metro-Goldwyn-Mayer, 1932.

*It Happened One Night.* Directed by Frank Capra. Columbia Pictures Corporation, 1934.

*Mr. Deeds Goes to Town.* Directed by Frank Capra. Frank Capra Productions, 1936.

*No Man of Her Own.* Directed by Wesley Ruggles. Paramount Pictures, 1932.

*Platinum Blonde.* Directed by Frank Capra. Columbia Pictures Corporation, 1931.

*Storm in a Teacup.* Directed by Ian Dalrymple and Victor Saville. Victor Saville Productions, 1937.

*The Divorcee.* Directed by Robert Z. Leonard. Metro-Goldwyn-Mayer, 1930.

*The Thin Man.* Directed by W. S. Van Dyke. Cosmopolitan Productions, 1934.

*Wife vs. Secretary.* Directed by Clarence Brown. Metro-Goldwyn-Mayer, 1936.

*You Can't Take It With You.* Directed by Frank Capra. Columbia Pictures Corporation, 1938.

### 1940s

*A Song to Remember.* Directed by Charles Vidor. Columbia Pictures Corporation, 1945.

*Adam's Rib.* Directed by George Cukor. Loew's, 1949.

*Anchors Aweigh.* Directed by George Sidney. Metro-Goldwyn-Mayer, 1945.

*Casablanca.* Directed by Michael Curtiz. Warner Bros. Pictures, 1942.

*His Girl Friday.* Directed by Howard Hawks. Columbia Pictures Corporation, 1940.

*Hollywood Canteen.* Directed by Delmer Daves. Warner Bros. Pictures, 1944.

*Lost Weekend.* Directed by Billy Wilder. Paramount Pictures, 1945.

*Manpower.* Directed by Raoul Walsh. Warner Bros. Pictures, 1941.

- Mildred Pierce*. Directed by Michael Curtiz. Warner Bros.–First National Pictures, 1945.
- Miracle on 34th Street*. Directed by George Seaton. Twentieth Century Fox Film Corporation, 1947.
- Notorious*. Directed by Alfred Hitchcock. Vanguard Films, 1946.
- Spellbound*. Directed by Alfred Hitchcock. Vanguard Films, 1945.
- Suspicion*. Directed by Alfred Hitchcock. RKO Radio Pictures, 1941.
- The Bachelor and the Bobby-Soxer*. Directed by Irving Reis. RKO Radio Pictures, 1947.
- The Best Years of Our Lives*. Directed by William Wyler. Samuel Goldwyn Company, 1946.
- The Great Man's Lady*. Directed by William A. Wellman. Paramount Pictures, 1942.
- The Maltese Falcon*. Directed by John Huston. Warner Bros. Pictures, 1941.
- The Philadelphia Story*. Directed by George Cukor. Loew's, 1940.
- The Postman Always Rings Twice*. Directed by Tay Garnett. Loew's, 1946.
- The Well-Groomed Bride*. Directed by Sidney Lanfield. Paramount Pictures, 1946.
- Woman of the Year*. Directed by George Stevens. Metro-Goldwyn-Mayer, 1942.

## MUSEUMS, ORGANIZATIONS, SPECIAL COLLECTIONS, AND USEFUL WEBSITES

### MUSEUMS AND SPECIAL COLLECTIONS

Bata Shoe Museum  
 327 Bloor Street West  
 Toronto, ON  
 Canada M5S 1W7  
 416-979-7799  
[www.batashoemuseum.ca](http://www.batashoemuseum.ca)

Chicago Historical Museum  
 An extensive collection of more than 50,000 costume and textile artifacts, designed by and worn by Chicagoans from the famous (Abraham Lincoln and Michael Jordan) to everyday people.

Cincinnati Art Museum  
 Has an extensive costume and textile collection, searchable online.  
 953 Eden Park Drive  
 Cincinnati, OH 45202  
 513-721-2787  
[www.cincinnatiartmuseum.org](http://www.cincinnatiartmuseum.org)

Costume Museum of Canada  
 Contains more than 35,000 artifacts from more than 400 years, including designers such as Chanel.  
 109 Pacific Avenue  
 Winnipeg, Manitoba

Canada, R3B 0M1  
204-989-0072  
[www.costumemuseum.com](http://www.costumemuseum.com)

#### Elizabeth Sage Historic Costume Collection

Includes “military, occupational, and sports uniforms; hand-crafted haute couture ensembles; ready-to-wear apparel ... garments designed by Hoosier natives Bill Blass and Norman Norell and home sewing patterns” (from the website).

Indiana University–Bloomington  
1021 East Third Street  
Bloomington, IN 47405  
812-855-5497  
[www.indiana.edu/~sagecoll/](http://www.indiana.edu/~sagecoll/)

#### Fashion Institute of Design and Merchandising

Includes more than 10,000 costumes, accessories and textiles, from the eighteenth century to the present

919 South Grand Avenue  
Los Angeles, CA 90015 1421  
213-623-5821  
[www.fidm.edu/resources/museum+galleries/index.html](http://www.fidm.edu/resources/museum+galleries/index.html)

#### Fashion Institute of Technology

##### The Museum

One of the few museums in the world devoted entirely to fashion design, spanning more than 250 years of fashion and textiles.

Seventh Avenue at 27th Street  
New York, NY 10001 5992  
212-217-5800  
[www.fitnyc.edu/asp/Content.aspx?menu=FutureGlobal:Museum](http://www.fitnyc.edu/asp/Content.aspx?menu=FutureGlobal:Museum)

#### Goldstein Museum of Design

Selections from the Costume Collection are searchable online. It “features works from designers Elsa Schiaparelli and Issey Miyake to a Chinese Imperial Robe; from an assortment of beaded handbags to children’s shoes” (from the website).

University of Minnesota  
240 McNeal Hall  
1985 Buford Avenue  
St. Paul, MN 55108  
612-624-7434  
<http://goldstein.che.umn.edu/>

#### Henry Ford Museum

The Clothing and Personal Effects Collection contains more than 10,000 items from 1750 to the present.



P.O. Box 1970  
Dearborn, MI 48121  
313-982-6001  
[www.hfmgv.org/](http://www.hfmgv.org/)

Hope B. McCormick Costume Collection  
1601 N. Clark Street  
Chicago, IL 60614  
312-642-5035  
[www.chicagohs.org](http://www.chicagohs.org)

Indiana State Museum  
Features an online catalog of clothes donated to the museum, with items from the nineteenth century through the twentieth century.  
202 N. Alabama Street  
Indianapolis, IN 46204  
317-232-1637  
[www.in.gov/ism/](http://www.in.gov/ism/)

#### Kent State University Museum

The museum provides an online dictionary of fashion, “Bisonette on Costume” by Anne Bissonette, curator of the Fashion Museum at Kent State, featuring photos of costumes from the eighteenth century to the present, mainly of American fashion and clothing, but including designs from Asia, Greece, and Turkey. The museum also has a collection of ethnic dress. Its fashion collection was started by a donation of “fashion, historic costume, paintings and decorative arts from Shannon Rodgers and Jerry Silverman, partners in Jerry Silverman, Inc., a manufacturer of better dresses” in New York City (from the website).

P.O. Box 5190  
Rockwell Hall  
Kent, OH 44242 0001  
330-672-3450  
[www.kent.edu/museum](http://www.kent.edu/museum)

#### Los Angeles County Museum of Art

LACMA’s Department of Costume and Textiles contains more than 25,000 objects, from 100 BCE to the present, much of which is searchable online. “A Century of Fashion” presents significant fashion designs by decade, from 1900 2000.

5905 Wilshire Boulevard  
Los Angeles, CA 90036  
323-857-6000  
[www.lacma.org/](http://www.lacma.org/)

### Metropolitan Museum of Art

The museum's Costume Institute contains 30,000 costumes and accessories, from all over the world and from the last five centuries. The Met also provides a fashion blog on its website.

1000 Fifth Avenue at 82nd Street

New York, NY 10028 0198

212-535-7710

[www.metmuseum.org/](http://www.metmuseum.org/)

[www.metmuseum.org/Works of Art/the costume institute](http://www.metmuseum.org/Works_of_Art/the_costume_institute)

### Royal Ontario Museum

The Patricia Harris Gallery of Textiles and Costumes presents highlights of the museum's more than 50,000 artifacts that date from 1000 BCE to the present day.

100 Queens Park

Toronto, ON

Canada, M5S 2C6

416-586-8000

[www.rom.on.ca/](http://www.rom.on.ca/)

### Smithsonian Institute

The National Museum of American History contains more than 30,000 artifacts of clothing, from the 1700s to the present day, ranging from ball gowns to T-shirts.

4202 AHB/MRC-610

Washington, DC 20560

202-633-1000

[www.si.edu/](http://www.si.edu/)

[http://americanhistory.si.edu/collections/subject\\_detail.cfm?key=32&colkey=8](http://americanhistory.si.edu/collections/subject_detail.cfm?key=32&colkey=8)

### Tassenmuseum Hendrikje (Museum of Bags and Purses)

Herengracht 573

1017 CD Amsterdam

+31 (0) 20-524 64 52

[www.tassenmuseum.nl](http://www.tassenmuseum.nl)

### Victoria & Albert Museum

Among the V&A's holdings is a fashion, jewelry, and accessories section. The fashion collection covers "fashionable dress from the 17th century to the present, emphasizing progressive and influential designs" (from the website).

Cromwell Road

London SW7 2RL, UK

+44 (0) 20 7942 2000

[www.vam.ac.uk/](http://www.vam.ac.uk/)

Victoria & Albert Museum of Childhood

Among its collections is the children's costumes section, with more than 6,000 items of children's clothing, from the sixteenth century to the present.

Cambridge Heath Road

London E2 9PA, UK

+44 (0) 20 8983 5200

[www.vam.ac.uk/moc/](http://www.vam.ac.uk/moc/)

Western Reserve Historical Society

Includes costumes from the history of the northeastern part of Ohio, from the nineteenth century to the present.

10825 East Boulevard

Cleveland, OH 44106

216-721-5722

[www.wrhs.org/](http://www.wrhs.org/)

## WEBSITES

About.com "Fashion History"

[http://fashion.about.com/od/historycostumes/Fashion\\_History.htm](http://fashion.about.com/od/historycostumes/Fashion_History.htm)

Costume Gallery

[www.costumegallery.com](http://www.costumegallery.com)

Costumer's Manifesto

[www.costumes.org/history/100pages/costhistpage.htm](http://www.costumes.org/history/100pages/costhistpage.htm)

Exec Style Fashion Dictionary

[www.execstyle.com/Fashion\\_Dictionary.asp](http://www.execstyle.com/Fashion_Dictionary.asp)

Fashion-Era

[www.fashion-era.com/](http://www.fashion-era.com/)

Fashion Planet

[www.fashion-planet.gr](http://www.fashion-planet.gr)

Haute History

[www.hautehistory.com/fashhist/index.html](http://www.hautehistory.com/fashhist/index.html)

History of Fashion

[www.historyoffashion.com/](http://www.historyoffashion.com/)

Stylopedia Fashion Dictionary

[www.snapffashun.com/stylopedia/00\\_a.html](http://www.snapffashun.com/stylopedia/00_a.html)

Women's Wear Daily Fashion Dictionary

[www.wwd.com/fashion-resources/fashion-dictionary](http://www.wwd.com/fashion-resources/fashion-dictionary)

## PROFESSIONAL ORGANIZATIONS

Costume Society of America (CSA)

[www.costumesocietyamerica.com/](http://www.costumesocietyamerica.com/)

Council of Fashion Designers of America (CFDA)

[www.cfda.com](http://www.cfda.com)

International Textile and Apparel Association (ITAA)

[www.itaaonline.org/](http://www.itaaonline.org/)



# Cumulative Index

---

Note: **Boldface** numbers refer to volume numbers; numbers followed by *f* refer to illustrations.

- The A Team* (TV show), **2**:82  
Abstract Expressionism, **1**:55, **1**:78, **2**:49, **2**:51–52  
Abzug, Bella, **2**:135  
Academy Awards, 1929, **1**:69  
Acetate, **1**:166  
Acrylic, 1960s and 1970s, **2**:175  
Addams, Jane, Progressive movement, **1**:4  
Adolescence, new concept in the 1920s, **1**:136  
Adolfo, **2**:35–36  
Adrian, **1**:76, **1**:153, **1**:157  
Advertising: 1900–1910, **1**:92; 1920s, **1**:35; 1980s to present, **2**:172–73; during WWII, **1**:47; to young adults, 1970s, **2**:105  
Afghanistan invasion, 2001, **2**:43  
African Americans: baseball, **1**:109–11; Black Power, 1960s, **2**:204, **2**:204*f*; Cadet Nurse Corps during WWII, **1**:50; early 1900s, **1**:26, **1**:33; education for children in the 1900s, **1**:125; female writers, 1970s, **2**:70; Great Depression and, **1**:44; Harlem, New York City, **1**:39; music in the 1910s, **1**:62–63; music in the 1920s, **1**:67–68; New Deal and, **1**:44; rap, urban, and hip hop music, **2**:7, **2**:76–77; rhythm & blues, **1**:80–81; 1960s, **2**:28–30; 1970s, **2**:34–35, **2**:134; 1980s, **2**:40; 1990s and 2000s, **2**:45–46; 1970s music, **2**:69; 1950s rock ‘n’ roll, **2**:53–54; segregation, **1**:20; during WWI, **1**:7; during WWII, **1**:50  
Air travel: first flight, Kitty Hawk, NC, 1903, **1**:23; 1990s and 2000s, **2**:114–15  
Albee, Edward, **2**:63  
Alcohol consumption, 1980s, **2**:110  
Alger, Horatio, **1**:53, **1**:57–58  
Alien Registration Act of 1940, **1**:51  
Allen, Woody, **2**:63  
Alternative fashion movements: beatniks, **2**:54–55, **2**:125–26, **2**:192, **2**:192*f*; **2**:257–58; Black Power, **2**:204, **2**:204*f*; **2**:267–68; Cyber-Goth, **2**:244; Goth, **2**:235, **2**:244, **2**:295; Grunge, **2**:236, **2**:295, **2**:296*f*; Hippies, **2**:203–4, **2**:267, **2**:267*f*; Mods, **2**:203, **2**:266–67, **2**:267; Neo-Bohemian and Retro-Chic, **2**:244, **2**:304; New Wave,

- Alternative fashion movements  
(*Continued*)  
2:286; Preppies, 2:225, 2:285; Punk,  
2:226, 2:277, 2:285–86*f*; Rap and  
Hip-Hop, 2:226, 2:243, 2:286,  
2:295, 2:297*f*, 2:303–4; Rastafarian,  
2:226, 2:286–87; Ravers, 2:296–97;  
Rebels, 2:258; Valley girls, 2:225–26  
*American Bandstand*, 1950s, 2:58  
American designers: building morale  
during WWII, 1:154; challenging  
Paris, 1920s and 1930s, 1:153;  
costume, 1:165; knockoffs of French  
designer fashions, 1:155; ready-to-  
wear manufacturers, 1:155; 1950s to  
present, 2:14  
American dream, 1:48  
American Federation of Labor, 1930s,  
1:40  
American Fiber Manufacturer  
Association, 2:175  
American Indian Movement (AIM),  
1970s, 2:35  
American Viscose Corporation, 1:166  
Anderson, Sherwood, 1:68  
Andrews Sisters, 1:80  
Animated movies, 1990s and 2000s,  
2:90  
Anti-design ideology, 2:83  
Anti-form, 1960s, 2:59  
Anti-functionalism trends, 2:83  
Aquino, Corazón, 2:39  
Architecture, 1:57  
Arlen, Michael, 1:68  
Armani, Giorgio, 2:79, 2:163  
Armed Forces Radio Services (AFRS),  
1:84  
Armstrong, Louis, 1:39, 1:68  
*Arrangement in Grey and Black*  
(Whistler), 1:61–62  
Art deco, 1:54, 1:66–67, 1:71;  
orientalism and surrealism, 1:72  
Art movements, 1:54; 1900s, 1:55–57;  
1910s, 1:61–62; 1920s, 1:66–67;  
1930s, 1:71–73; 1940s, 1:78–79;  
1950s, 2:51–52; 1960s, 2:58–60;  
1970s, 2:67–68; 1980s, 2:74–75;  
1990s and 2000s, 2:83  
Artificial fabrics, 1940s, 1:167  
Arts and entertainment: 1900–1949,  
1:7–9, 1:53–83; 1950 to present, 2:7,  
2:49–93  
Arts Decoratifs et Industriels Moderns,  
Paris, 1925, 1:67  
Ash can art, 1:53, 1:56  
Ashley, Laura, 2:162  
Asian Americans, 1990s and 2000s, 2:46  
Asian immigrants: after World War I,  
1:7; discrimination in the early  
1900s, 1:26  
Astaire, Fred and Adele, 1:69  
Auburn, David, 2:89  
Automobiles: daily life, 1:9; dating  
in the 1920s, 1:134; driving in the  
1920s, 1:104–5; in early 1900s, 1:23  
Baby boom, 2:11, 2:132  
*Bakke v. California*, 2:35  
Bakker, Jim and Tammy Faye, 2:36  
Balenciaga, Cristóbal, 1:154  
Banton, Travis, 1:76, 1:77, 1:153  
Bara, Theda, 1:63, 1:65  
*The Barbarous Hun*, WWI, 1:64  
Barrie, Scott, 2:206, 2:206*f*  
Barrymore, John, 1:68  
Barrymore family, 1:60  
Basie, Count, 1:79  
Basquiat, Jean Michel, 2:75  
Bateman, Patrick, 2:87  
Bathing suit “policeman,” 1:204*f*  
Bauhaus, 1:54; modernist art school,  
1:67  
Beatles: arrive in U. S. 1964, 2:60,  
2:102; effect on hairstyles, 1960s,  
2:133  
Beatniks, alternative fashion, 1950s,  
2:54–55, 2:125–26, 2:192, 2:192*f*,  
2:257–58

- Beaton, Cecil, 1:67  
 Beauty contests, 1:163, 1:163*f*  
 Bebob, 1:55, 1:81  
 Beene, Geoffrey, 1960s fashion, 2:162  
 Berard, Christian, 1:73  
 Berendt, John, 2:87  
 Berlin, Irving, 1:59  
 Berlin Wall, fall in 1989, 2:39  
 Bernhardt, Sarah, 1:60, 1:63  
 Bernstein, Carl, 2:70  
 BET (Black Entertainment Television), 2:75 76, 2:84  
 Betty Crocker, 1:103  
 Bhutto, Benazir, 2:39  
 Big band era, 1:54 55, 1:73, 1:79  
 Big business, early 1900s, 1:4 5, 1:29  
 Biker look, James Dean, 2:56*f*  
 Biological Agriculture Systems in Cotton program, 1995, 2:178  
 Birth control pill, 1960, 2:130 31  
 Black Monday, 1987, 2:38  
 Black Power, alternative fashion, 2:204, 2:204*f*, 2:267 68  
 Blass, Bill, 2:35 36, 2:165  
 Blessing, Lee, 2:78  
 Blouses/shirts, women's casual wear: 1900 1908, 1:175; 1909 1914, 1:184; 1914 1919, 1:191 92; 1940 1946, 1:227; 1947 1949, 1:239  
 Bobbysoxers, 1:335  
 Bodices, formalwear: 1900 1908, 1:172; 1909 1914, 1:181 82; 1914 1919, 1:189; 1920 1930, 1:198; 1930 1940, 1:212; 1940 1946, 1:224; 1947 1949, 1:238; 1950s, 2:181; 1960s, 2:193; 1970s, 2:205; 1980s, 2:216; 1990s, 2:227; 2000s, 2:236  
 Bodybuilding, 1970s, 2:106  
 Bonwit Teller, 1:159  
 Boston Women's Collective, 2:70  
 Boutique clothing shops, early twentieth century, 1:158  
 Bouton, Jim, 2:70  
 Bow, Clara, 1:65, 1:65*f*, 1:69  
 Boy band fashions, 1990s, 2:85 86  
 Boy's ensembles (children to preteen): casual wear: 1950s, 2:310; 1960s, 2:323; 1970s, 2:336 37; 1980s, 2:351; 1990s and 2000s, 2:364; formalwear: 1950s, 2:306 7; 1960s, 2:320; 1970s, 2:332 33; 1980s, 2:347; 1990s and 2000s, 2:361  
 Boy's ensembles (teen to college): casual wear: 1950s, 2:312 13; 1960s, 2:325 26; 1970s, 2:339 40; 1980s, 2:353; 1990s and 2000s, 2:366 67; formalwear: 1950s, 2:308; 1960s, 2:321; 1970s, 2:334; 1990s and 2000s, 2:362; formalwear, 1980s, 2:349  
 Brancusi, Constantin, 1:71  
 Branding, 1980s, 2:37, 2:166, 2:172  
 Braque, Georges, 1:61  
 Breton, Andre, 1:71  
 Brice, Fannie, 1:69  
 Brinkley, Christie, 2:163, 2:172  
 Broadway, New York City: Great White Way, 1:68; *Hair*, end of 1960s, 2:61*f*; light comedy, 1:61; operettas, 1:61; 1900s, 1:60; 1930s, 1:74; 1960s, 2:63; 1970s, 2:70; 1980s, 2:78; 1990s and 2000s, 2:88; 1950s musicals, 2:55; vaudeville, 1:61  
 Brooks, Louise, 1:69; 1920s hairstyle, 1:208*f*  
 Brown, Helen Gurley, 2:130, 2:171  
*Brown v. Board of Education*, 2:20, 2:23, 2:125 26  
 Brownell, Frank, Brownie camera, 1:57  
 Bryan, William Jennings, Scopes trial, 1:38, 1:137  
 Buckley, William F., 2:19  
 Bugliosi, Vincent, 2:70



- Burgee, John, 2:75
- Burke, Billie, 1:68
- Burroughs', Edgar Rice, 1:58
- Bush, George, 2:5, 2:40
- Bush, George W., 2:5, 2:43, 2:45
- Business management, 1920s, 1:35
- Business wear (men): 1900s, 1:249 50; 1910s, 1:257 58; 1920s, 1:264 66; 1930s, 1:273 74; 1940s, 1:280 81; 1950s, 2: 248*f*; 2:250 51; 1960s, 2:260 61; 1970s, 2:269 71; 1980s, 2:278 79; 1990s, 2:288 89; 2000s, 2:298 99
- Business wear (women): 1900 1908, 1:173 74; 1909 1914, 1:182 83; 1914 1919, 1:190 91; 1920 1930, 1:199 200; 1930 1940, 1:213 15; 1940 1946, 1:225 27; 1947 1949, 1:238 39; 1950s, 2:182 83; 1960s, 2:194; 1970s, 2:206; 1980s, 2:217 18; 1990s, 2:228 29; 2000s, 2:237 38
- Buy now, pay later, 1920s, 1:35
- Byrne, Jane, 2:135
- Cabell, James Branch, 1:68
- Callot Souers, 1:150 51; founded by Gerber sisters, 1:150 52
- Calloway, Cab, 1:68
- Calvin Klein, 2:165, 2:174, 2:207*f*
- Camelot years, JCK presidency, 101
- Camille* (Ibsen), 1:60
- Camp David Accords, 2:33
- Canfield, Jack, 2:88
- Capote, Truman, 2:63
- Cardin, Pierre, 2:162, 2:175
- Carnegie, Dale, 1:74
- Carter, Jimmy, 2:18, 2:31, 2:33
- Cassini, Oleg, 2:24, 2:161; 1960s fashion, 2:162, 2:171 Castle, Irene and Vernon, 1:98, 1:98*f*
- Casual Friday, 2:114 15
- Casual wear (children): 1900s, 1:291 94; 1910s, 1:298 302, 1:299 300*f*; 1920s, 1:308 11, 1:309*f*; 1930s, 1:318 21, 1:318*f*; 1940s, 1:328 30
- Casual wear (children to preteen): 1950s, 2:308 10; 1960s, 2:322 23; 1970s, 2:335 37; 1980s, 2:349 50; 1990s and 2000s, 2:363 65
- Casual wear (men): 1900s, 1:250 51; 1910s, 1:258 59; 1920s, 1:266 67; 1930s, 1:274 76; 1940s, 1:282; 1950s, 2:251 52; 1960s, 2:261 62; 1970s, 2:271 72; 1980s, 2:279 81; 1990s, 2:289 90; 2000s, 2:299 300
- Casual wear (teen to college): 1950s, 310 13; 1960s, 2:323 26; 1970s, 2:337 40; 1980s, 2:351 54; 1990s and 2000s, 2:365 67
- Casual wear (women): 1900 1908, 1:174 75; 1909 1914, 1:183 85; 1914 1919, 1:191 92; 1920 1930, 1:200 201; 1930 1940, 1:215 16; 1940 1946, 1:227 28; 1947 1949, 1:239 40; 1950s, 2:183; 1960s, 2:194 96; 1970s, 2:208 9; 1980s, 2:218 19; 1990s, 2:229 30; 2000s, 2:238 39
- Cather, Willa, 1:62, 1:68
- Catholic Legion of Decency (Hayes Department), 1:75
- Celanese, production of viscose, 1:166
- Censorship, 1910s, 1:62
- Centers for Disease Control, teenagers and sexual intercourse, 2:151
- Chanel, Gabrielle "Coco," 1:152; perception of, after WWII, 1:154; suit worn by First Lady Jackie Kennedy, 2:101, 2:101*f*
- Chaplin, Charlie, 1:63, 1:69
- Chenier, Clifton, 1:81
- Chernobyl disaster, 2:39
- Chesebrough, Robert Augustus, 1:195
- Chicago, Judy, 2:67
- Chicago Imagists, 2:67
- Child labor, 1:124 25, 1:130

- Childbirth, 1900s, 1:123  
 Children: as consumers, 1990s, 2:154;  
     growing up in America, 1900 1949,  
     1:12 14; growing up in America,  
     1950s, 2:124 25; health, 1990s,  
     2:155; missing, 1980s, 2:146  
 Children's fashions, 1:289 339, 1:293*f*,  
     2:305 84; sexual material in, 2:85  
 Children's health, 1900s, 1:123 24  
 China: manufacturing business, 1980s,  
     2:39; relations with America, 1970s,  
     2:33  
 Chisholm, Shirley, 2:135  
 Chrysler Building, 1930s, 1:72  
 Churchill, Winston: meeting with  
     FDR and Stalin in 1945, 1:49;  
     meetings with FDR, 1:43  
 Civil Rights Act, 1964, 2:6, 2:29; Title  
     VII, 2:127 28  
 Civil Rights Movement: beginning  
     after WWII, 1:50; 1960s, 2:25 26  
 Civilian Conservation Corps, 1:42  
 Claiborne, Liz, 2:166  
 Clancy, Tom, 2:77  
 Clayton Antitrust Act of 1914, 1:20,  
     1:29 30  
 Clinton, Hilary, 2:12, 2:40 41  
 Clinton, William J., 2:5, 2:40, 2:43,  
     2:45  
 Club Med, 1950s, 2:99  
 CMT (Country Music Television),  
     2:75 76, 2:84  
 Coats (children): children to preteen:  
     1950s, 2:313; 1960s, 2:326; 1970s,  
     2:340; 1980s, 2:354; 1990s and  
     2000s, 2:367 68; 1900s, 1:294;  
     1910s, 1:302 3; 1920s, 1:311 12;  
     1930s, 1:321 22; 1940s, 1:330 32;  
     teen to college: 1950s, 2:313 14;  
     1960s, 2:326 27; 1970s, 2:340 41;  
     1980s, 2:354; 1990s and 2000s,  
     2:368  
 Coats (men's outerwear): 1900s,  
     1:251 52; 1910s, 1:251 52; 1920s,  
     1:267 68; 1930s, 1:276; 1940s,  
     1:283; 1950s, 2:252; 1960s, 2:263;  
     1970s, 2:272 73; 1980s, 2:281;  
     1990s, 2:291; 2000s, 2:300  
 Coats (women's outerwear): 1900 1908,  
     1:176; 1909 1914, 1:185; 1914 1919,  
     1:192 93; 1920 1930, 1:201 2,  
     1:202*f*; 1930 1940, 1:216 17;  
     1940 1946, 1:228, 1:230; 1947 1949,  
     1:240; 1950s, 2:185; 1960s, 2:196 97;  
     1970s, 2:209 10; 1980s, 2:219 20;  
     1990s, 2:230; 2000s, 2:239  
 Cocteau, Jean, 1:68, 1:73  
 Cohan, George M., 1:60  
 Cold war: post WWII America, 2:17;  
     1960s, 2:27 28  
 Cold War, stage set at end of WWII,  
     1:49  
 College attendance, 1960s, 2:102,  
     2:104  
 Communism, 2:19, 2:22  
 Compact discs, 2:84  
 Computer-aided designs, 2:176  
 Computers, part of American life,  
     2:10 11  
 Conceptual Art, 1960s, 2:59  
 Coney, Stephen R., 2:78  
 Congress of Industrial Organizations,  
     1930s, 1:40  
 Conservatism (isolationism), 2:19  
 Conspicuous consumption culture:  
     haute couture and, 2:162 63; movies  
     of 1980s, 2:79  
 Consumer goods, after WWII, 1:48  
 Consumer Products Safety Commission,  
     2:176  
 Cool jazz, 1:55, 1:81  
 Coolidge, Calvin, 1:20, 1:34; big  
     business policies, 1:34 35  
 Copeland, Aaron, 1:73  
 Cork, use in shoes, 1:167  
 Cornell, Katharine, 1:69  
 Corolle collection, Christian Dior,  
     1947, 1:154

- Corporate culture, 1950s, 2:97 98
- Corsets, S-bend, 1900s, 1:90, 1:93<sup>f</sup>
- Cosby, Bill, 2:78
- The Cosby Show* (TV show), 2:82
- Cosmetics (children): 1910s, 1:304 5;  
1920s, 1:314; 1930s, 1:323 24;  
1940s, 1:332 33
- Cosmetics (children to preteen), 1990s  
and 2000s, 2:370
- Cosmetics (men): 1900s, 1:255; 1910s,  
1:262; 1920s, 1:270; 1930s, 1:278;  
1940s, 1:285; 1950s, 2:256; 1960s,  
2:265; 1970s, 2:275; 1980s,  
2:283 84; 1990s, 2:293 94; 2000s,  
2:302
- Cosmetics (teen to college): 1950s,  
2:317; 1960s, 2:329; 1970s, 2:343;  
1980s, 2:356 57; 1990s and 2000s,  
2:371
- Cosmetics (women):  
1900 1908, 1:179; 1909 1914,  
1:187; 1914 1919, 1:195 96;  
1920 1930, 1:208; 1930 1940,  
1:221; 1940 1946, 1:234;  
1947 1949, 1:242; 1950s, 2:189;  
1960s, 2:201; 1970s, 2:213; 1980s,  
2:223; 1990s, 2:233; 2000s,  
2:241 42
- Cosmopolitan (magazine): 1960s and  
1970s, 2:171; 1980s to present,  
2:173
- Costume design: 1930s, 1:76 77;  
1940s, 1:165
- Cotton Incorporated, 2:177
- Coughlin, Father Charles, anti-Semitic  
views, 1:40
- Counterculture movement, 1960s, 2:7,  
2:133
- Courreges, Andrew, 2:161, 2:175
- Crawford, Cindy, 2:163
- Crawford, Joan, 1:74<sup>f</sup>
- Credit cards, 1970s, 2:32
- Credit installment plans: early twentieth  
century department stores, 1:158;  
1940s department stores, 1:160
- Cremlene fashions for men, 2:62<sup>f</sup>
- Crichton, Michael, 2:87
- Crosby, Bing, 1:73, 1:80
- Cubism, 1:54; 1910s, 1:54, 1:61;  
1920s, 1:66 67
- Cullen, Countee, 1:74
- Cultural events, America, 1950s to  
present, 2:17 47
- Cunningham, Michael, 2:87
- Cyber-Goth, alternative fashion,  
2:244
- Dacron, 1970s, 2:176
- Dadaism, 1:54
- Daily life: 1900 1949, 1:9 10,  
1:87 113; 1950s to present, 2:9 11
- Dali, Salvador, 1:71, 1:73
- Dallas* (TV show), 2:81
- Dance: ballroom, 1:98; Charleston,  
1:68; Jitterbug, 1:110; pose, 2:84 85;  
1920s, 1:69, 1:104; in the 1930s and  
1940s, 1:8
- Dancehalls, early 1900s, 1:53 54, 1:60
- Darrow, Clarence, Scopes trial, 1:38,  
1:137
- Darwin, Charles, Theory of Evolution,  
1:38
- Davis, Miles, 1:81
- Day suit, President Taft, 1900s,  
1:250<sup>f</sup>
- Daycare: 1960s, 2:128; 1980s, 2:144,  
2:146; 1990s and 2000s, 2:148
- de Kooning, Willem, 1:78
- de la Renta, Oscar, 2:35 36, 2:163
- de Meyer, Baron, 1:67
- de Mille, Cecil B., 1:70
- Death and dying, perceptions in 1990s,  
2:113
- Debs, Eugene, 1:21
- Debussy, Claude, 1:67
- Debutante Assembly and New Year's  
Ball, 1:106
- Debutante Cotillion and Christmas  
Ball, 1:106

- Decorative details (children to preteen): casual wear: 1960s, 2:323; 1970s, 2:337; 1980s, 2:351; 1990s and 2000s, 2:364 65; formalwear: 1950s, 2:307; 1960s, 2:320; 1970s, 2:333; 1980s, 2:348; 1990s and 2000s, 2:361
- Decorative details (men's business wear): 1900s, 1:250; 1910s, 1:257; 1920s, 1:265 66; 1930s, 1:274; 1940s, 1:280; 1950s, 2:251; 1960s, 2:261; 1970s, 2:271; 1980s, 2:279; 1990s, 2:288 89; 2000s, 2:298 99
- Decorative details (men's casual wear): 1900s, 1:251; 1910s, 1:258 59; 1920s, 1:267; 1930s, 1:275 76; 1940s, 1:282; 1950s, 2:252; 1960s, 2:259; 1970s, 2:272; 1980s, 2:280 81; 1990s, 2:290; 2000s, 2:300
- Decorative details (men's formalwear): 1900s, 1:249; 1910s, 1:256; 1920s, 1:264; 1930s, 1:273; 1940s, 1:280; 1950s, 2:250; 1970s, 2:269; 1980s, 2:278; 1990s, 2:287; 2000s, 2:298
- Decorative details (teen to college): casual wear: 1960s, 2:326; 1970s, 2:339 40; 1980s, 2:354; 1990s and 2000s, 2:367; formalwear: 1950s, 2:308; 1960s, 2:321 22; 1970s, 2:334 35; 1980s, 2:349; 1990s and 2000s, 2:362 63
- Decorative details (women's business wear): 1909 1914, 1:183; 1914 1919, 1:190 91; 1940 1946, 1:225; 1947 1949, 1:239; 1950s, 2:183; 1960s, 2:194; 1970s, 2:207; 1980s, 2:218; 1990s, 2:229; 2000s, 2:238
- Decorative details (women's casual wear): 1900 1908, 1:175; 1909 1914, 1:184 85; 1920 1930, 1:201; 1930 1930, 1:216; 1947 1949, 1:240; 1950s, 2:185; 1960s, 2:196; 1970s, 2:209; 1980s, 2:219; 1990s, 2:230; 2000s, 2:239
- Decorative details (women's formalwear): 1900 1908, 1:173; 1909 1914, 1:182; 1914 1919, 1:189; 1920 1930, 1:198 99; 1930 1930, 1:213; 1940 1946, 1:224; 1947 1949, 1:238; 1950s, 2:182; 1960s, 2:193; 1970s, 2:205 6; 1980s, 2:216; 1990s, 2:227 28
- Defense of Marriage Act. 1996, 2:152
- Delaunay, Sonia, 1:67
- Delphos gown, Mariano Fortuny, 1:151, 1:151*f*
- Denishawn dance schools, 1:69
- Department stores: beauty salons, 1:159; copies of designer garments, 1:160; cosmetic counters, 1:159; credit in early twentieth century, 1:158; credit in 1940s, 1:160; early twentieth century, 1:158; fashion after 1920s, 1:16; New York and Paris fashions, 1920s, 1:159; Parisian imports, 1920s, 1:159; 1940s, 1:160; shifting to suburban shopping centers, 1:160
- DeStijl, 1:66
- Dickerson, Janice, 2:172
- Diet craze, 1990s, 2:116
- Dior, Christian, 1:154, 2:160; pencil skirts and short fitted jackets, 2:183*f*
- Disco, 2:71
- Discount stores, fashion and, 1920s and 1930s, 1:159 60
- Disney, Walt, 1:82
- Divorce: the 1920s, 1:133; the 1960s, 2:129; the 1970s, 2:135; the 1980s, 2:143
- Doll House* (Ibsen), 1:60
- Domestic Relations Act, 1910, 1:127
- Donna Karan, 2:37 38
- Dorsey, Tommy and Jimmy, 1:73, 1:79
- Dos Passos, John, 1:68
- Downs, Rackstraw, 2:68
- Dr. Zhivago*, 1965 film, 2:64*f*
- Dreccoll, 1:150
- Dreiser, Theodore, 1:68

- Dresses (business wear), 1:199;  
1914 1919, 1:190; 1920 1930,  
1:199; 1930 1940, 1:214;  
1940 1946, 1:225; 1947 1949,  
1:238; 1950s, 2:182; 1960s, 2:194;  
1970s, 2:206; 1980s, 2:217; 1990s,  
2:228; 2000s, 2:237
- Dresses (casual wear): 1900 1908,  
1:174 75; 1909 1914, 1:183 84;  
1914 1919, 1:191; 1920 1930,  
1:200 201; 1930 1940, 1:215;  
1940 1946, 1:227; 1947 1949,  
1:239; 1950s, 2:183 84; 1960s,  
2:195; 1970s, 2:208; 1980s, 2:218 19;  
1990s, 2:229; 2000s, 2:238
- Dresses (children to preteen), casual  
wear: 1950s, 2:309; 1960s, 2:322;  
1970s, 2:335; 1980s, 2:350; 1900s  
and 2000s, 2:363
- Dresses (teen to college), casual wear:  
1950s, 2:311; 1960s, 2:324; 1970s,  
2:337 38; 1980s, 2:352; 1900s and  
2000s, 2:365 66
- Dressing sacques (1909 1914), 1:187
- Drip-dry, fashion innovation of 1950s,  
2:174
- Drug Abuse Resistance Education  
(DARE), 2:154
- DuBois, W. E. B., 1:7
- Duke and Duchess of Windsor,  
wedding fashion, 1930s, 1:213
- The Dukes of Hazard* (TV show), 2:82
- Duncan, Isadora, 1:69
- DuPont, production of viscose, 1:166
- DVDs, 2:91
- Dynasty* (TV show), 2:81, 82<sup>f</sup>
- Earhart, Amelia, 1930s, 1:41
- Earthworks movement, 2:59
- Eastern European countries, 1990s and  
2000s, 2:44
- Eastman, George, 1:57
- Easy Rider*: new era in film, 2:9, 2:64;  
1960s counterculture, 2:134
- Eccentric Abstraction, 1960s, 2:59
- Eco-fashion, 2000s, 2:177
- Economic trends: America,  
1900 1949, 1:4; America, 1950s  
to present, 2:17; family disposable  
income in the 1970s, 2:105 6;  
1950s, 2:20 21; 1960s, 2:26 27;  
1970s, 2:31 32; 1980s, 2:37 38;  
the 1900s, 1:22 23; the 1910s,  
1:29 30; the 1920s, 1:34 36;  
the 1930s, 1:41 42; the 1940s,  
1:45 48; 1990s and 2000s,  
2:41 43
- Edison, Thomas, movie cameras,  
1:64
- Education: children in the 1980s,  
2:146 47; curriculum differences,  
1990s, 2:154; focal point for  
children, 1920a and 1930s, 1:13,  
1:136
- Education Act of 1972, Title IX,  
2:106, 2:141
- Edwardian (La Belle Epoque) era,  
1:171 80
- Eggleston, William, 2:68
- Eighteenth Amendment, 1:6
- Eisenhower, Dwight D., 2:4
- Eliot, T. S., 1:62, 1:81
- Ellington, Duke, 1:39, 1:68, 1:79 80
- Ellis, Bret Easton, 2:87
- Ellis, Perry, 2:166
- Emanuel, Elizabeth and David, Lady  
Diana's wedding gown, 2:108
- Empire revival, 1909 1914, 1:180 88
- Empire silhouette, formalwear  
(1909 1914), 1:180
- Empire State Building, 1930s, 1:72
- Environmental concerns, 1980s,  
2:39 40
- Equal Rights Amendment (ERA),  
2:11, 2:136
- Erhard Seminar Training (EST),  
2:107
- Erskine, John, 1:68

- Ethnicity: 1900 1949, 1:6 7; 1900s, 1:26 27; 1910s, 1:31 33; 1920s, 1:37 39; 1930s, 1:43 44; 1940s, 1:50 51; 1950s, 2:23; 1960s, 2:28 30; 1970s, 2:33 35; 1980s, 2:40; 1990s and 2000s, 2:45 46
- European Union, 1993, 2:43
- Evangelical Christian groups, 1980s, 2:36
- Evening gown: 1905, 1:172*f*; Pat Nixon, 2:181*f*; WWII-era, 1:223*f*
- Eyeglasses (women), 1950s, 2:191
- Factory Investigating Committee, New York State, 1:32
- Factory work: New York, 1:32; young people in cities, 1920s, 1:35
- Fair Labor Standards Act, 1938, 1:13, 1:29
- Fairbanks, Douglas, 1:69
- Fallingwater, Pittsburgh, 1:72
- The Family: Preserving America's Future*, Reagan administration report, 1980s, 2:142
- Family and Medical Leave Act, 1993, 2:148 49
- Family life: growing up in America, 1900 1949, 1:12 14; men's role in the 1950s, 2:122; vacations and leisure, 2:99; what constitutes a family. 1990s, 2:149
- Family values, 1950s, 2:96 97
- Farming, during the 1920s, 1:35
- Fashion communication, 1:150, 1:161 65, 2:170 74; 1900 1920, 1:161 62; 1920 1940, 1:162 64; 1940 1949, 1:164 65; magazines, 1:161 62, 1:163; mail-order catalogs and pattern catalogs, 1:162, 1:164; movies, 1:162 63; newsreels, 1:163; photography, 1:162; 1950s, 2:170 71; 1960s and 1970s, 2:171 72; 1980s to present, 2:172 74
- Fashion designers: new type of couturier, 1930s, 1:156; 1950s to present, 2:14
- Fashion industry: beauty ideals in different periods, 1:17; business of, 1:149 68, 2:159 78; department stores, 1:16; diversification by end of 1960s, 2:61; Hollywood films and, 1:16 17; magazines, 1:16, 1:164; mail-order catalogs, 1:1:1:165, 1:16; mass production techniques and, 1:15; niche publications, 2:15; 1900s, 1:90; 1910s, 1:96; 1920s, 1:102, 1:103*f*, 1:135; 1990s movies, 2:90; sexualized images, 1990s, 2:151; TV programming about, 1990s and 2000s, 2:92 93; U. S., 14 17; during WWII, 1:153
- Fashion technology, 1:150, 2:174 78; 1940s, 1:167; 1950s, 2:174 75; 1900s and 1910s, 1:165 66; 1920s and 1930s, 1:166 67; 1960s and 1970s, 2:175 76; 1980s to present, 2:176 78
- Fast food, 1960s, 2:103
- Fath, Jacques, 1:154
- Faulkner, William, 1:73, 1:81
- Federal Communications Commission (FCC), 1:70, 1:76; AM *versus* FM, 1965, 2:65; regulation changes, 1987, 2:81
- Federal Emergency Relief Administration, 1:42
- Federal income tax, 1:30
- Federal Nurses Training Bill, banned racial discrimination, 1:50
- Federal Radio Commission, 1:70, 1:76
- Federal Works Projects: Federal Theater Projects, 1:74; murals supported by, 1:72
- Felt, use in shoes, 1:167
- Feminism: in the 1910s, 1:126; in the 1960s, 2:130; in the 1970s, 2:138 39

- Ferdinand, Franz, Archduke, assassination, 1:30
- Ferragamo, Salvatore, 1:167
- Ferraro, Geraldine, 2:37
- Field, Barbara, debutante in 1936, 1:106
- Field Painting, 2:52
- Fields, Shep, His Rippling Rhythm, 1:80
- Fish, Janet, 2:68
- Fitness and exercise: 1980s, 2:109 10; 1990s, 2:115
- Fitzgerald, F. Scott, 1:62, 1:68
- Fixx, Jim, 2:106
- Flammable Fabrics Act, 1971, 2:176
- Flappers, women in the 1920s, 1:11, 1:102, 1:134 35
- Follies Girls, 1:64
- Fonda, Jane, workout videos, 2:109 10
- Fontanne, Lynn, 1:68 69
- Footwear (children): 1900s, 1:296 97; 1910s, 1:306; 1920s, 1:314 15; 1930s, 1:324 25; 1940s, 1:334 35
- Footwear (children to preteen): 1950s, 2:317; 1960s, 2:329; 1970s, 2:343 44; 1980s, 2:357; 1990s and 2000s, 2:371 72
- Footwear (men): 1900s, 1:255; 1910s, 1:262; 1920s, 1:271; 1930s, 1:278 79; 1940s, 1:285; 1950s, 2:256; 1960s, 2:265 66; 1970s, 2:275 76; 1980s, 2:284; 1990s, 2:294; 2000s, 2:302
- Footwear (teen to college): 1950s, 2:317 18; 1960s, 2:330; 1970s, 2:344 45; 1980s, 2:357 58; 1990s and 2000s, 2:372
- Footwear (women): 1900 1908, 1:179; 1909 1914, 1:188; 1914 1919, 1:196; 1940 1946, 1:234 35; 1947 1949, 1:243; 1920s, 1:209 10; 1930s, 1:221 22; 1950s, 2:189 90; 1960s, 2:201 2; 1970s, 2:213 14; 1980s, 2:223; 1990s, 2:224; 2000s, 2:242
- Ford, Gerald, 2:5,2:31
- Ford, Henry, 1:100
- Ford, Tom, 2:164
- Form follows function, American architecture, 1:57
- Formalwear (children): 1900s, 1:291; 1910s, 1:297 98; 1920s, 1:307 8; 1930s, 1:316 18; 1940s, 1:326 28
- Formalwear (children to preteen): 1950s, 2:306 7; 1960s, 2:319 20; 1970s, 2:332 33; 1980s, 2:347 48; 1990s and 2000s, 2:360 61
- Formalwear (men): 1900s, 1:248 49; 1910s, 1:256; 1920s, 1:263 64; 1930s, 1:272 73; 1940s, 1:280; 1950s, 2:249 50; 1960s, 2:258 59; 1970s, 2:268 69; 1980s, 2:277 78; 1990s, 2:287; 2000s, 2:297 98
- Formalwear (teen to college): 1950s, 2:307 8; 1960s, 2:320 21; 1970s, 2:333 35; 1980s, 2:348 49
- Formalwear (women): 1900 1908, 1:171 73; 1909 1914, 1:180 82; 1914 1919, 1:189; 1940 1946, 1:223 24; 1947 1949, 1:237 38; 1920s, 1:197 99; 1930s, 1:211 13; 1950s, 2:180 82; 1960s, 2:192 93; 1970s, 2:204 6; 1980s, 2:215 16; 1990s, 2:227 28; 2000s, 2:236 37
- Fortuny, Mariano, 1:151
- Frazier, Charles, 2:87
- Freed, Alan, 2:52
- Freidan, Betty, 2:11
- Frissell, Toni, 1:73
- Frost, Robert, 1:62
- Fundamentalist beliefs, 1920s, 1:38
- Galanos, James, 2:35 36, 2:165
- Gaming devices, entertainment for teens and preteens, 2:10
- Garbo, Greta, 1:70; 1920s hairstyle, 1:209<sup>f</sup>

- Garment production: large-scale, 1:157; mass production, 1:157; for soldiers, 1:157
- Gaultier, Jean Paul, underwear as outerwear, 2:85
- Gay Rights movement, 2:12 13, 2:138, 2:152 53
- George, Grace, 1:68
- Germany: invasion of other countries, 1930s, 1:43; WWI, 1:19, 1:28, 1:31, 1:36 37
- Gershwin, George, 1:73, 1:74
- Gesture, 2:52
- GI Bill (Serviceman's Readjustment Act of 1944), 1:21, 1:46, 1:51, 2:23
- Gibson, Charles Dana, 1:55, 1:121
- Gibson Girl, 1:55 56, 1:56*f*, 1:121
- Gimbels, 1:160
- Ginsburg, Allen, 2:102
- Girl's ensembles (children to preteen): casual wear: 1950s, 2:309, 2:311 12; 1960s, 2:322 23; 1970s, 2:335 36; 1980s, 2:350; 1990s and 2000s, 2:363 64; formalwear: 1950s, 2:306; 1960s, 2:320; 1970s, 2:332; 1980s, 2:347; 1990s and 2000s, 2:361
- Girl's ensembles (teen to college): casual wear: 1960s, 2:324 25; 1970s, 2:337 38; 1980s, 2:352 53; 1990s and 2000s, 2:365 66; formalwear: 1950s, 2:307 8; 1960s, 2:321; 1970s, 2:333 34; 1980s, 2:348 49; 1990s and 2000s, 2:362
- Givenchy, Hubert de, film-fashion, 1960s, 2:65, 2:65*f*, 2:161 62
- Glamour* (magazine), 1980s to present, 2:173
- Glasnost, 2:38
- Glenn Miller's Orchestra, 1:8
- Glossary: 1900 1949, 1:341 46; 1950 to present, 2:375 79
- Gloves (children): 1950s, 2:318 19; 1960s, 2:331; 1970s, 2:345 46; 1980s, 2:359; 1990s and 2000s, 2:373 74
- Gloves (women), 1950s, 2:191
- Godfrey, Arthur, 1:83 84
- Gold Standard Act of 1900, 1:23
- Golden, Arthur S., 2:87
- Golden Age of Hollywood: films of 1930s, 1:75; films of 1940s, 1:82
- Goldman, James, 2:63
- Golf: men's sportswear: 1900s, 1:252; 1910s, 1:260; 1920s, 1:268 69; 1930s, 1:277; 1940s, 1:283; 1950s, 2:253; 1960s, 2:263; 1970s, 2:273; 1980s, 2:281 82; 1990s, 2:291; 2000s, 2:300 301; women's sportswear: 1900 1908, 1:176; 1909 1914, 1:185; 1914 1919, 1:193; 1940 1946, 1:231; 1947 1949, 1:241; 1920s, 1:205; 1930s, 1:219; 1950s, 2:186 87; 1960s, 2:198; 1970s, 2:211; 1980s, 2:221; 1990s, 2:231; 2000s, 2:240
- Goodman, Benny (King of Swing), 1:79
- Gorbachev, Mikhail, 2:38
- Gordon, Gary, Tick Tock Rhythm, 1:80
- Gordy, Barry, Motown Records, 1957, 2:54, 2:60
- Goth, alternative fashion, 2:235, 2:244, 2:295
- Gotham Ball, 1:106
- Government and political movements: 1950s, 2:19 20; 1960s, 2:24 26; 1970s, 2:30 31; 1980s, 2:35 37; the 1900s, 1:21 22; the 1910s, 1:28; the 1920s, 1:33 34; the 1930s, 1:39 41; the 1940s, 1:44 45; 1990s and 2000s, 2:40 41
- Graham, Martha, 1:75
- Grand Ole Opry, radio broadcast, 1925, 1:71
- Great Depression, 1:6; American art, 1:72; children's fashion, 1:316 26; discrimination against ethnicity,



- Great Depression (*Continued*)  
 1:39, 1:44; eating habits, 1:106 7;  
 effects on haute couture, 1:152 53;  
 effects on minorities, 1:43 44; five  
 & dime stores, 1:160; men's fashion,  
 1:272 79; shape of the 1930s, 1:41;  
 strain on families, 1:13, 1:138;  
 women in the workforce and, 1:11;  
 women's fashion, 1:211 23
- Greer, Howard, 1:77
- Grey, Zane, 1:62
- Griffith, D. W., 1:70
- Gris, Juan, 1:61
- Grisham, John, 2:87
- Growing up in America, 1:136 38,  
 2:139 42, 2:146 48; 1900s,  
 1:123 26; 1950s, 2:124 26; 1960s,  
 2:131 34; the 1910s, 1:129 30; the  
 1930s, 1:140; the 1940s, 1:142 44;  
 1990s and 2000s, 2:153 55; 1950s to  
 present, 2:13 14
- Grunge, alternative fashion, 2:86 87,  
 2:86*f*, 2:236, 2:295, 2:296*f*
- Guare, John, 2:78, 2:89
- Guest Worker Plan, 2004, 2:45
- Gulf of Tonkin Resolution, 2:25, 2:28
- Guthrie, Woody, 1:81
- Hairstyles (children): 1900s, 1:296;  
 1910s, 1:304 5; 1920s, 1:314; 1930s,  
 1:323 24; 1940s, 1:332 33
- Hairstyles (children to preteen): 1950s,  
 2:315 16; 1960s, 2:328; 1970s,  
 2:342; 1980s, 2:356; 1990s and  
 2000s, 2:370
- Hairstyles (men): 1900s, 1:254; 1910s,  
 1:262; 1920s, 1:270; 1930s, 1:278;  
 1940s, 1:284 85; 1950s, 2:255;  
 1960s, 2:265; 1970s, 2:275; 1980s,  
 2:283; 1990s, 2:293; 2000s, 2:302
- Hairstyles (teen to college): 1950s,  
 2:316; 1960s, 2:328 29; 1970s,  
 2:343; 1980s, 2:356; 1990s and  
 2000s, 2:370 71
- Hairstyles (women): 1900 1908, 1:179;  
 1909 1914, 1:187; 1914 1919,  
 1:195; 1940 1946, 1:234;  
 1947 1949, 1:242; 1920s, 1:207 8,  
 1:208*f*; 1930s, 1:221; 1950s, 2:189;  
 1960s, 2:200 201; 1970s, 2:213;  
 1980s, 2:222 23; 1990s, 2:233;  
 2000s, 2:241
- Haley, Alex
- Halston, 2:24, 2:24*f*
- Handbags: 1900 1908, 1:179 80;  
 1909 1914, 1:188; 1914 1919,  
 1:196 97; 1940 1946, 1:236;  
 1947 1949, 1:243; 1920s, 1:211;  
 1930s, 1:222; children, 1:325 26;  
 1950s, 2:191; 1960s, 2:202; 1970s,  
 2:214; 1980s, 2:224; 1990s, 2:235;  
 2000s, 2:242
- Handbags (children): 1950s, 2:318 19;  
 1960s, 2:331; 1970s, 2:345 46;  
 1980s, 2:359; 1990s and 2000s,  
 2:373 74
- Handy, William Christopher,  
 1:62 63
- Hansberry, Lorraine, 2:55
- Hansen, Mark Victor, 2:88
- Hanson, Duane, 2:68
- Harding, Warren G.: return to  
 normalcy, 1920, 1:6; scandals, 1:20,  
 1:33
- Haring, Keith, 2:68
- Harlem Renaissance: 1920s, 1:39;  
 1930s, 1:73 74
- Harlow, Jean, 1:69
- Harper's Bazaar* (magazine): early  
 1900s, 1:16; Hollywood stylists  
 featured in 1920s and 1930s,  
 1:153; photography, 1:162;  
 1920s, 1:67; 1950s, 2:171; 1960s,  
 2:171
- Harris, Roy, 1:73
- Harrison Narcotics Act, 1914, 1:100
- Hats: blocking, 1:167; during WWII,  
 1:153 54. *See also* Headwear

- Haute couture, 1:149; collapse during German occupation, 1:152; effects of Great Depression, 1:152–53; effort to reestablish Paris after WWII, 1:154; perception of, after WWII, 1:154; 1940s, 1:153–55; 1950s, 2:160–61; 1980s, 2:37–38; 1960s and 1970s, 2:161–62; the 1900s and 1910s, 1:150–52; the 1920s and 1930s, 1:152–53; 1980s to present, 2:162–64
- Hawkins, Stephen, 2:78
- Hayes, Helen, 1:60
- Head, Edith, 1:76, 1:77, 1:153
- Headwear (children): 1900s, 1:295–96; 1910s, 1:304–5; 1920s, 1:314; 1930s, 1:323–24; 1940s, 1:332–33
- Headwear (children to preteen): 1950s, 2:315; 1960s, 2:328; 1970s, 2:342; 1980s, 2:355–56; 1990s and 2000s, 2:369
- Headwear (men): 1900s, 1:254; 1910s, 1:261; 1920s, 1:270; 1930s, 1:278; 1940s, 1:284; 1950s, 2:255; 1960s, 2:265; 1970s, 2:275; 1980s, 2:283; 1990s, 2:293; 2000s, 2:302
- Headwear (teen to college): 1950s, 2:316; 1960s, 2:328; 1970s, 2:342–43; 1980s, 2:356; 1990s and 2000s, 2:370
- Headwear (women): 1900–1908, 1:178–79; 1909–1914, 1:187; 1914–1919, 1:195; 1940–1946, 1:233–34; 1947–1949, 1:242; 1920s, 1:207–9, 1:207*f*; 1930s, 1:220–21; 1950s, 2:188–89; 1960s, 2:200; 1970s, 2:212; 1980s, 2:212; 1990s, 2:233; 2000s, 2:241
- Health and leisure: 1900s, 1:93–95; 1910s, 1:99–100; 1920s, 1:103–5; 1930s, 1:106–7; 1940s, 1:109–12; 1950s, 2:99–100; 1960s, 2:102–4; 1970s, 2:106–8; 1980s, 2:109–12; 1990s and 2000s, 2:114–18
- Heat-molded seaming, 1980s to present, 2:177
- Hefner, Hugh, 2:12, 2:129–30
- Held, Al, 2:59
- Held, John, Jr., 1:101
- Hemingway, Ernest, 1:68, 1:81
- Hemp, use in shoes, 1:167
- Henri Bendel, 1:159
- Hepburn, Audrey, Hubert de Givenchy collaboration, 1960s, 2:65, 2:65*f*
- Herbert, Victor, 1:61
- Heroin chic, mid-1990s, 2:117, 2:174
- Hilfiger, Tommy, 2:166
- Hip-Hop. *see* Rap and Hip-Hop
- Hippies, alternative fashion, 2:203–4, 2:266, 2:267*f*
- Hiroshima and Nagasaki, 1945, 1:49
- Hispanic Americans: 1960s, 2:30; 1990s and 2000s, 2:46
- Historic movies, 1990s, 2:89
- Historicism, 1990s, 2:113
- Hitler, Adolf, 1:37, 1:49, 1:72
- Hoff, Carl, 1:80
- Hoffmann, Josef, 1:66
- Holliday, Billie, 1:39
- Hollywood: films of 1950s, 2:55–57; influence during WWII, 1:164–65; McCarthyism and, 2:9, 2:19; new era in film, 1969, 2:9; worldwide market, 1980s, 2:9
- Hollywood stylists, challenging Paris, 1920s and 1930s, 1:1534
- Home Shopping Network (HSN), 2:169
- Homelessness, 1980s, 2:146
- Homeowners Loan Corporation, 1:42
- Homosexuality, 2:12–13, 2:138; acceptance, 1980s, 2:145–46; division regarding, 1990s, 2:151–53
- Hoover, Herbert: attitude toward Japan, 1:43; Great Depression, 1:6; limited government policies, 1:34, 1:36, 1:41
- Horst, Horst P., 1:73

- House of Dior, 2:160  
*House of Style* (TV show), 2:82  
 House of Worth, 1:150 51  
 Household innovations, in the  
   1900 1949 period, 1:10  
 Housing, after WWII, 1:48  
 Howard, Leslie, 1:68  
 Hoyningen-Huene, 1:73  
 Hughes, Langston, 1:39, 1:74  
 Human immunodeficiency virus  
   (HIV), 2:13, 2:37; first case, 1981,  
   2:111; 1980s, 2:146  
 Humphrey, Hubert, 2:25  
 Hurston, Zora Neale, 1:74  
 Hutton, Barbara, debutante in 1930,  
   1:106  
 Huxley, Aldous Leonard, 1:68  
 Hwang, David Henry, 2:78
- Ibsen, Henrik, 1:60  
 Iman, 2:172  
 Immigration: into America,  
   1901 1910, 1:6 7, 1:20, 1:23,  
   1:26 27, 1:31 33; debates in the  
   1990s, 2:45; from Eastern Europe,  
   1920s, 1:38; marriage for immigrant  
   families, 1900s, 1:118 19; from  
   Mexico, 1920s, 1:38  
 Immigration and Naturalization Act of  
   1952, 2:20, 2:34  
 Immigration Reform and Control Act,  
   1986, 2:40  
 Indian Arts and Crafts Board, 1935, 1:44  
 Indian Reorganization Act, 1934, 1:44  
 Info-tainment television, 2:92  
 International Council of Scientific  
   Unions, 2:22  
 International developments: 1950s,  
   2:21 23; 1960s, 2:27 28; 1970s,  
   2:32 33; 1980s, 2:38 40; the 1900s,  
   1:23 26; the 1910s, 1:30 31; the  
   1920s, 1:36 37; the 1930s, 1:42 43;  
   the 1940s, 1:48 50; 1990s and  
   2000s, 2:43 44
- International Geophysical Year (IGY),  
   1955, 2:22  
 International Ladies' Garment  
   Workers Union, 1:32  
 International Money Fund (IMF), 1:49  
 Iranian hostage crisis, 2:33, 2:36  
 Iraq war, 2003, 2:43  
 Iribe, Paul, 1:161  
 Irving, John, 2:70  
 Isolationism, 1:37  
 Italy: after WWI, 1:36 37; invasion of  
   other countries, 1930s, 1:43
- J. C. Penney, Golden Rule Stores,  
   1913, 1:158  
 Jackets and vests: men's business wear:  
   1930s, 1:272; 1900s, 1:249; 1910s,  
   1:257; 1920s, 1:265; 1940s,  
   1:280 81; 1950s, 2:250; 1960s,  
   2:260; 1970s, 2:270; 1980s, 2:278;  
   1990s, 2:288; men's casual wear:  
   1900s, 1:250 51; 1910s, 1:258;  
   1920s, 1:266; 1930s, 1:274; 1940s,  
   1:282; 1950s, 2:251; 1960s, 2:261;  
   1970s, 2:271; 1980s, 2:280; 1990s,  
   2:289; 2000s, 2:299; men's  
   formalwear: 1900s, 1:248 49; 1910s,  
   1:256; 1920s, 1:263 64; 1930s,  
   1:272; 1940s, 1:280; 1950s, 2:249;  
   1960s, 2:258 59; 1970s, 2:269;  
   1980s, 2:277; 1990s, 2:287; 2000s,  
   2:297
- Jackson, Michael, 2:75 76, 2:76f  
 Jahn, Helmuth, 2:75  
 James, Charles, 1:154  
 Japan: becoming a world power, 1931,  
   1:42 43; emergence as a world  
   superpower, 2:39; in WWII, 1:48 49  
 Japanese Americans, treatment during  
   WWII, 1:45  
 Jazz Age, 1920s, 1:8, 1:54, 1:67 68;  
   children's fashions, 1:307 16; men's  
   fashions, 1:263 72; women's  
   fashions, 1:197 211

- The Jazz Singer*, first talkie, 1:69
- Jeaneret-Gris, Charles Edouard (Le Corbusier), 1:72
- Jewelry (children): 1930s, 1:325; 1950s, 2:318; 1960s, 2:330 31; 1970s, 2:345; 1980s, 2:358 59; 1990s and 2000s, 2:373
- Jewelry (men): 1900s, 1:256; 1910s, 1:263; 1920s, 1:271; 1930s, 1:279; 1940s, 1:286; 1950s, 2:257; 1960s, 2:266; 1970s, 2:276; 1980s, 2:285; 1990s, 2:294 95; 2000s, 2:303
- Jewelry (women): 1900 1908, 1:179 80; 1909 1914, 1:188; 1914 1919, 1:196; 1940 1946, 1:236; 1947 1949, 1:243; 1920s, 1:210 11; 1930s, 1:222; 1950s, 2:190; 1960s, 2:202; 1970s, 2:214; 1980s, 2:224; 1990s, 2:234 35; 2000s, 2:242
- Jewish immigrants, Eastern Europe, 1:26 27
- Jim Crow laws, 1:7, 1:26, 1:50, 2:29
- Jitterbug, 1:110
- Jogging, 1970s, 2:106
- Johnson, Betsey, 2:164
- Johnson, Lyndon Baines (LBJ):  
Great Society Program, 2:3, 2:18, 2:25, 2:102 3; tax cuts, 1964, 2:26
- Johnson, Philip, 2:75
- Johnson, Spencer, 2:88
- Johnson-Reed Act, 1924, 1:37
- Jolson, Al, 1:69
- Joyce, James, 1:68
- Juilliard School, 1:81
- Junkie chic, mid-1990s, 2:117
- Kandinsky, Wassily, 1:67
- Kaprow, Allen, 2:59
- Karan, Donna, 2:166
- KDKA, first commercial radio station, Pittsburgh, 1:70
- Keaton, Buster, 1:69
- Kellerman, Annette, 1:177
- Kennedy, Jacqueline Bouvier, 2:24, 2:24*f*, 2:184*f*; social occasions, 2:101, 2:101*f*; source of fashion, 1960s, 2:171
- Kennedy, John Fitzgerald (JFK), 2:4, 2:17, 2:24 25, 2:24*f*, 2:27 28, 2:60, 2:184*f*; impact on social occasions, 2:100 101
- Kennedy, William, 2:77
- Kent State University, 1970, 2:140
- Kenzo, 2:39
- Kern, Jerome, 1:60
- Kesey, Ken, 2:63, 2:134
- Kiminos (1909 1914), 1:187
- King, Billie Jean, 2:106
- King, Stephen, 2:70, 2:77 78
- King Tut, fashion inspiration, 1922, 1:203
- Kinsey Reports, sexual revolution, 2:129
- Klee, Paul, 1:67
- Klein, Anne, 2:165
- Klimt, Gustav, 1:66
- Korean Conflict, 2:22 23
- Kors, Michael, 2:164
- Krushchev, Nikita, 2:27 28
- Ku Klux Klan: after WWI, 1:37; during WWI, 1:33
- Kushner, Robert, 2:67
- Kushner, Tony, 2:89
- Kyser, Kay, 1:80
- La Belle Epoque (Edwardian) era, 1:171 80
- Labor unions, 1:20, 1:40
- Lacroix, Christian, 2:38, 2:163
- Ladies Home Journal* (magazine): early 1900s, 1:16; 1950s, 2:171
- Lampshade tunic, 1:181*f*, 1:182
- Landscapes, 1:53
- Lange, Dorothea, 1:72
- Lauren, Ralph, 2:163, 2:165, 2:166

- Lawrence v. Texas*, 2:152  
 Le Gallienne, Eve, 1:69  
 League of Nations, 1:31, 1:36, 1:42 43  
 League of Women Voters, 1:6  
 Leary, Timothy, 2:134  
 Lee, Harper, 2:63  
 Legal drinking age, 1970s, 2:105  
 Legwear (children), 1:314 15; 1900s, 1:296 97; 1910s, 1:306; 1930s, 1:324 25; 1940s, 1:334 35  
 Legwear (children to preteen): 1950s, 2:317; 1960s, 2:329; 1970s, 2:344; 1980s, 2:357; 1990s and 2000s, 2:372  
 Legwear (men): 1900s, 1:255; 1910s, 1:262; 1920s, 1:271; 1930s, 1:279; 1940s, 1:285; 1950s, 2:256; 1960s, 2:266; 1970s, 2:275 76; 1980s, 2:284; 1990s, 2:294; 2000s, 2:303  
 Legwear (teen to college): 1950s, 2:318; 1960s, 2:330; 1970s, 2:345; 1980s, 2:358; 1990s and 2000s, 2:373  
 Legwear (women): 1900 1908, 1:179; 1909 1914, 1:188; 1914 1919, 1:196; 1940 1946, 1:235; 1947 1949, 1:243; 1920s, 1:210; 1930s, 1:222; 1950s, 2:190; 1960s, 2:202; 1970s, 2:214; 1980s, 2:223 24; 1990s, 2:224; 2000s, 2:242  
 Leisure activities, 1950s to present, 2:10  
*Les Robes de Paul Poiret*, 1:161  
 Les Stix, 1:67  
 L'Esposition Universalle, Paris, 1900, 1:150  
 Lewis, Sinclair, 1:68  
 Lifar, Serge, 1:75  
 Life expectancy, 1910s, 1:99  
 Lifestyle marketing, 1980s to present, 2:172  
*Lifestyles of the Rich and Famous* (TV show), 2:82  
 Light bulb, 1910s, 1:97  
 Lilith Fair concert, 1997, 2:84  
 Lindbergh, Charles, 1930s, 1:40 41  
 Lindsey, Hal, 2:70  
 Lingerie, 1950s, 2:188  
 Literature: 1950s, 2:54 55; 1960s, 2:63; 1970s, 2:70; 1980s, 2:77 78; 1990s and 2000s, 2:87 88  
 Literature and music: 1900s, 1:57 60; 1910s, 1:62 63; 1920s, 1:67 68; 1930s, 1:73 74; 1940s, 1:79 82  
 Living single in America: 1980s, 2:143; 1990s and 2000s, 2:149  
 Living together without marriage, 2:149 50  
 Lloyd, Harold, 1:69  
 Lollapalooza concert, 1991, 2:84  
 Lombardo, Guy, 1:73  
 London, Jack, 1:62  
 Lost Generation, American writers, 1:68  
*Loving v. The Commonwealth of Virginia*, 2:131  
*Lucky* (magazine), 1980s to present, 2:173  
 Lunt, Alfred, 1:68 69  
*Lusitania*, sunk by U-boat, 1915, 1:31  
 Lycra, 1960s and 1970s, 2:175  
 Maastricht meeting, 1992, 2:43  
 MacConnel, Kim, 2:67  
 Machine aesthetic, 1:71 72  
 Machine Age Exhibition, 1934, 1:71 72  
 Macy's, 1:159  
 Madame Gres, couturiere, 1:152  
*Mademoiselle* (magazine), during WWII, 1:164  
 Madonna, 2:84 85  
 Mail-order catalogs: photography in, 1:162; use in early twentieth century, 1:16; during WWII, 1:165

- Mailer, Norman, 1:81, 2:63  
*The Man in the Grey Flannel Suit*  
 (film), 2:250  
 Mangold, Robert, 2:59  
 Mankasci, Martin, 1:73  
 Mann, Thomas, 1:68  
 Mann Act (White Slave Traffic Act),  
 1:128  
 Mapplethorpe, Robert, 2:68, 2:83  
 Marcel wave, 1:159*f*  
 Marcos, Ferdinand, 2:39  
 Margueritte, Victor, 1:102  
 Marijuana, 1910s, 1:100  
 Marriage and family: 1950s, 2:121 23;  
 1960s, 2:126 29; 1970s, 2:134 36;  
 1980s, 2:142 44; the 1900s, 1:58,  
 1:117 21; the 1910s, 1:126 27; the  
 1920s, 1:130 34; the 1930s,  
 1:138 39; the 1940s, 1:140 41;  
 1990s and 2000s, 2:148 50; 1950s to  
 present, 2:10  
 Marshall Fields, 1:159  
 Marshall Plan (European Recovery  
 Program), 1:45  
 Mascara, origin in Vaseline, 1:195  
 Massine, Leonie, 1:69  
 Masters & Johnson, sexuality in the  
 1960s, 2:129  
 Matisse, Henri, 1:66  
 Maugham, W. Somerset, 1:74  
 Max Factor, 1:159  
 Maybelline mascara, 1:195  
 Mayer, Edith and Irene, fur coats,  
 1:202*f*  
 McCardell, Claire, 1:157, 2:164; the  
 American look, 1:15  
 McCarran Act (Control of  
 Communism Act), 2:20  
 McCarran-Walter Act, 2:23  
 McCarthy, Joseph, 1:45; effect on  
 entertainment industry, 2:9; political  
 landscape in the 1950s, 2:19 20  
 McFadden, Bernard, *Evening Graphic*  
 periodical, 1:136  
 McKay, Claude, 1:74  
 McKinley, William, assassination,  
 1:22 23  
 McKinney Act of 1987, 2:146  
 McMurtry, Larry, 2:77  
 Medicare and Medicaid: 1966,  
 2:102 3; 1990s and 2000s, 2:150  
 Medoff, Mark, 2:78  
 Melting pot of American culture, 2:6  
 Men's fashion, 1:247 87, 2:247 304  
 Mercer, Johnny, 1:80  
 Mergers and acquisitions, 1990s, 2:42  
*Metropolis* (film), 1:72  
 Mexican Americans: Great Depression  
 and, 1:6, 1:44; role in WWII, 1:51  
 Meyerowitz, Joel, 2:68  
*Miami Vice* (TV show), 2:82  
 Microfiber, 1980s to present, 2:177  
 Microsoft, 1975, 2:38  
 Middle East, 1990s and 2000s, 2:44  
 Miller, Arthur, 1:81  
 Miller, Glenn, 1:79  
 Mills Brothers, 1:73  
 Minimalism, 2:49, 2:52; 1960s, 2:59;  
 1990s, 2:113  
 Miniskirt, 1960s, 2:161  
 Minuteman Project, 2005, 2:45  
 Miss America, 1920s, 1:163 64, 1:163*f*  
 Miss America Pageant, 1968, 2:130  
 Mix, Tom, 1:69  
 Miyake, Issey, 2:39  
 Mizrahi, Isaac, 2:166  
 Modernism, 1:55; in art, 1:71, 1:78;  
 in music, 1:67  
 Mods, alternative fashion, 2:203,  
 2:266 67, 2:267  
 Moffat, Peggy, 2:172  
 Mondale, Walter, 2:37  
 Monk, Thelonious, 1:81  
 Monroe Doctrine, 1:23 25  
 Monterey Pop festival, 2:102  
 Montgomery Ward: catalog sales,  
 1:158; first retail store, 1925, 1:160;  
 mass production, 1:157 58

- Mood disorders, 1990s, 2:116
- Moore, Charles, 2:75
- Moore, Colleen, 1:69
- Moral Majority, 2:36, 2:145–46
- Morning gown (1903), 1:171*f*
- Morrison, Toni, 2:77
- Morton, Jelly Roll, 1:68
- Morton, Ree, 2:67
- Mother Jones, child labor in the 1900s, 1:125
- Motion Picture Association of American: new ratings, 1984, 2:80–81; ratings code, 2:64
- Motion Picture Story* (magazine), 1:65
- Motion pictures: blockbusters, 2:72; epic tales, 2:56; fashion communication through, 1:162–63; feature-length, 1:63; Golden Age, 1:55; Golden Age ends 1950s, 2:55; independently produced, 1960s, 2:64; influence of film, 1925, 1:8; influence on fashion, 1:16–17; introduction of “going out” ensembles, 2:72; memorable films of 1930s, 1:75; music and dance, 2:79–80; Office of War, 1940s, 1:9, 1:82; penny arcades in the 1890s, 1:8; production code (self-censorship), 1:1:1:139, 1:2:1:64, 1:75; 1960s, 2:64–65; 1970s, 2:71–72; 1980s, 2:78–81; 1990s and 2000s, 2:89–90; 1950s to present, 2:50–51; selling Liberty Bonds, 1:64; silent screen stars, 1:65; sound films, 1:9, 1:54; teenage focus, 2:79. *See also* Theater and movies
- Motoring costume, 1903, 1:253*f*
- Motown Records, 1957, 2:54, 2:60
- Movies. *see* Motion pictures
- MP3 player, 2:84, 2:88
- MTV (Music Television), 1981, 2:7, 2:75–76, 2:84
- Murals, 1930s, 1:72
- Music: Beatles, 1964, 2:7, 2:60; bebop, 1:55, 1:81; big band, 1:54–55, 1:73, 1:79; black funk, 2:7, 2:49; blues, 1:62–63; Bob Dylan, 2:7; British Invasion, 2:60–61, 2:102; California surf sounds, 2:54; cool jazz, 1:55, 1:81, 1:104; Doo-Wop, 2:54; ethnic, 1:54; ethnic influences, 1970s, 2:7; glam, costuming, 2:69; Grunge movement, 2:8, 2:86–87, 2:86*f*; internet downloads, 2000s, 2:84; Latin, 1990s, 2:87; Motown, 1957, 2:54, 2:60; musicians support special causes, 1980s, 2:76–77; new wave and punk, 2:7–8, 2:49, 2:69, 2:142; psychedelic sound, mid-1960s, 2:62; radio programming, 1920s, 1:71; ragtime, 1:53–54, 1:104; rap, urban, and hip hop, 2:7, 2:49, 2:76–77; rhythm & blues, 1:80–81; rock ‘n’ roll, 1950s, 2:7, 2:49, 2:52–53; 1920’s, 1:67–68, 1:104; 1950s, 2:52–54; 1960s, 2:60–62; 1970s, 2:68–69; 1980s, 2:75–77; 1990s and 2000s, 2:83–87; seen as evil in 1900s, 1:59; swing or swing jazz, 1:79–80; varied genres and images, 1980s, 2:76; videos, 2:7, 2:75–76; zydeco, 1:81. *See also* Literature and music
- Musical theater, 1910s, 1:64
- Mussolini, Benito, 1:37
- Nast, Condé, Mrs., Fortuny pleated tea gown, 1910, 1:151*f*
- National Aeronautical and Space Act, 1958, 2:22
- National Aeronautical and Space Administration (NASA), 2:22, 2:28
- National Association for the Repeal of Abortion Laws, 1969, 2:139
- National Endowment for the Arts, 1960s, 2:60
- National Endowment for the Humanities, 1960s, 2:60

- National Environmental Policy Act, 1969, 2:30
- National Institute of Drug Abuse, 1977, 2:142
- National Organization for the Reform of Marijuana Laws, 2:111
- National Organization for Women (NOW), 1966, 2:127
- Native Americans: FDR's attempts to help, 1930s, 1:6, 1:44; role during WWII, 1:50 51; 1960s, 2:29 30; 1970s, 2:35
- Natural fibers, renewed interest in 2000s, 2:177
- Navajo language, use in WWII, 1:50 51
- Naval Research Laboratory's Vanguard proposal, 2:22
- Necklines, women's formalwear: 1900 1908, 1:172 73; 1909 1914, 1:182; 1914 1919, 1:189; 1940 1946, 1:224; 1947 1949, 1:238; 1920s, 1:198; 1930s, 1:212
- Neckwear (children): 1950s, 2:319; 1960s, 2:331; 1970s, 2:346; 1980s, 2:360; 1990s and 2000s, 2:374
- Neckwear (men): 1900s, 1:255; 1910s, 1:262 63; 1920s, 1:271; 1930s, 1:279; 1940s, 1:285; 1950s, 2:257; 1960s, 2:266; 1970s, 2:276; 1980s, 2:284; 1990s, 2:294; 2000s, 2:303
- Negri, Pola, 1:69
- Nehru jacket suit, 2:259
- Neo-Bohemian and Retro-Chic, alternative fashion, 2:244, 2:304
- Neo-Classicism, 1930s, 1:72
- Neo-Expressionism, 2:75
- Neo-Plasticism, 1:66
- Neo-Pop art, 2:75
- Never married census category, 1980s, 2:143
- New age religion, 1970s, 2:107
- New Look: Dior's collection, 1947, 1:154, 2:160; fashion 1947 1949, 1:237 43
- New Wave, alternative fashion, 2:286
- Newspapers, elite population features, 1940s, 1:162
- Newsreels, fashion communication, 1:163
- Nickelodeons, 1900s, 1:61
- Nidetch, Jean, Weight Watchers, 1963, 2:103
- Nijinska, Bronislava, 1:69
- Nineteenth (Suffrage) Amendment, 1:6, 1:131
- Nixon, Pat, evening gown, 2:181f
- Nixon, Richard, 1:45, 2:5, 2:18, 2:25, 2:28, 2:30, 2:34, 2:140
- Nordstrom, 1:159
- Norell, Norman, 1:157, 2:164
- North America Free Trade Agreement (NAFTA), 2:18, 2:41
- North Atlantic Treaty Organization (NATO), 1:50
- Nuremberg Trials, 1:49
- Nylon, marketed in 1938, 1:167
- Odet, Clifford, 1:74
- Office of Racial Equality, 2:34
- Office of War Information, 1:9, 1:47, 1:82
- O'Keefe, Georgia, 1:66, 1:72
- Oldenburg, Claus, 2:59
- Olympics: first televised, 1968, 1:2:1:66; 1980s, 2:111; Summer, 1924, 1:104; Summer 1972, 2:107; Summer 1976, 2:107; Winter, 1932, 1:107; Women's Swimming Team, 1936, 1:218f
- O'Neil, Eugene, 1:74, 1:81
- Op Art, 2:49, 2:52; black and white beachshift, 1966, 2:49, 2:50f
- Organization of Petroleum Exporting Countries (OPEC), 1970s, 2:31 33
- Orozco, Jose Clemente, muralist, 1:72



- Orry-Kelly, 1:77
- Outerwear (children): 1900s, 1:294; 1910s, 1:302 3; 1920s, 1:311 12; 1930s, 1:321 22; 1940s, 1:330 32
- Outerwear (children to preteen): 1950s, 2:313; 1960s, 2:326; 1970s, 2:340; 1980s, 2:354; 1990s and 2000s, 2:367 68
- Outerwear (men): 1900s, 1:251 52; 1910s, 1:259; 1920s, 1:267 68; 1930s, 1:276; 1940s, 1:283; 1950s, 2:252 53; 1960s, 2:263; 1970s, 2:272 73; 1980s, 2:281; 1990s, 2:291; 2000s, 2:300
- Outerwear (teen to college): 1950s, 2:313; 1960s, 2:326 27; 1970s, 2:340 41; 1980s, 2:354; 1990s and 2000s, 2:368
- Outerwear (women): 1900 1908, 1:176; 1909 1914, 1:185; 1914 1919, 1:192 93; 1940 1946, 1:228 30; 1947 1949, 1:240; 1920s, 1:201 3; 1930s, 1:216 17; 1950s, 2:185 86; 1960s, 2:196 97; 1970s, 2:209 10; 1980s, 2:219 20; 1990s, 2:230 31; 2000s, 2:239
- Palestine Liberation Organization, 1988, 2:44
- Palestinian National Authority, 1994, 2:44
- Panama Canal, 1:24, 1:29, 2:33
- Pants (children to preteen boys): casual wear: 1950s, 2:310; 1960s, 2:323; 1970s, 2:336; 1980s, 2:351; 1900s and 2000s, 2:364
- Pants (children to preteen girls): casual wear: 1950s, 2:309; 1960s, 2:322; 1970s, 2:335 36; 1980s, 2:350; 1900s and 2000s, 2:363
- Pants (men): business wear: 1930, 1:274; 1900s, 1:250; 1910s, 1:257; 1920s, 1:265; 1930s, 1:274; 1940s, 1:280; 1950s, 2:251; 1960s, 2:260 61; 1970s, 2:270; 1980s, 2:279; 1990s, 2:288; 2000s, 2:298; casual wear: 1900s, 1:251; 1910s, 1:259; 1920s, 1:267; 1930s, 1:275; 1940s, 1:282; 1950s, 2:252; 1960s, 2:262; 1970s, 2:272; 1980s, 2:280; 1990s, 2:290; 2000s, 2:299 300; formalwear: 1900s, 1:249; 1910s, 1:256; 1920s, 1:264; 1930s, 1:273; 1940s, 1:280; 1950s, 2:249; 1960s, 2:259; 1970s, 2:269; 1980s, 2:278; 1990s, 2:287; 2000s, 2:297
- Pants (teen to college boys): casual wear: 1950s, 2:312; 1960s, 2:325; 1970s, 2:339; 1980s, 2:353; 1900s and 2000s, 2:366 67
- Pants (teen to college girls): casual wear: 1950s, 2:311; 1960s, 2:324; 1970s, 2:338; 1980s, 2:352; 1900s and 2000s, 2:366
- Pants (women): casual wear: 1914 1919, 1:192; 1940 946, 1:227; 1947 1949, 1:239 40
- Paquin, 1:150
- Paris Peace Accord, 1973, 2:32 33
- Parker, Charlie, 1:81
- Parks, Rosa, 2:20, 2:23
- Patio culture, 1950s, 2:98
- Patou, Jean, 1:154
- Pattern and Design movement, 1970s, 2:67
- PDA's (personal digital assistants), 2:88
- Pearl Harbor, 1:20, 1:44 45, 1:48
- Peche, Dagobert, 1:66
- Pencil-thin silhouette, fashion in 1920s, 1:17
- Pentagon Papers, 1995, 2:31
- People for the Ethical Treatment of Animals (PETA), 2:39
- Perceptualism, 2:68
- Perestroika, 2:38
- Performance Art, 1970s, 2:67
- The Perils of Pauline*, 1:63
- Permanent press, 1970s, 2:176

- Perry Ellis, 2:37 38
- Peters, Thomas J., 2:78
- Phonograph, 1:62, 1:97
- Photography, 1:53 54, 1:57;  
documentary-style realism, 1930s,  
1:72; fashion, 1:67; fashion  
magazines, 1:162; Kodachrome,  
1:62; Kodak camera, 1:57; mail-  
order catalogs, 1:162; modernist  
fashion photographers, 1:73;  
surrealist, 1:73
- Photoplay* (magazine), 1:65
- Photorealism, 2:68
- Picasso, Pablo, 1:61, 1:66, 1:71
- Pickford, Mary, 1:63, 1:69
- Pinup and sweater girls, 1:229f
- Plastic surgery, 1990s, 2:115
- Playsuits (women): 1940 1946, 1:228
- Plessy v. Ferguson*, 1:26
- Plunkett, Walter, 1:77
- Pocket Books, 1:82
- Poiret, Paul, 1:102, 1:151; fashion  
communication, 1:161; minaret or  
lampshade tunic, 1:181f 1:182
- Polar fleece, 1980s to present, 2:177
- Politics: America, 1900 1949, 1:5 6;  
America, 1950s to present, 2:4,  
2:17 47
- Pollack, Jackson, 1:55, 1:78
- Polo shirt, 1:275f
- Polyester, 1970s, 2:176
- Pop Art, 2:49, 2:52; 1960s, 2:58 59
- Population, U. S., 1900 1949, 1:3
- Porter, Cole, 1:74
- Portman, John, 2:75
- Pose dancing, 2:84 85
- Postmodernism, 2:49, 2:74 75, 2:83
- Pound, Ezra, 1:68, 1:81
- Poverty: families in the 1970s, 2:134;  
U. S., 1900 1949, 1:4
- Preppies, alternative fashion  
movement, 2:225, 2:285
- Presidential elections, 2000 through  
2008, 2:41
- Prêt-à-porter, French term for  
ready-to-wear, 1:157, 2:162
- Processed foods, 1920s, 1:103
- Progressive movement, 1:4, 1:19, 1:28
- Progressive Party, 1:21
- Prohibition, 1920s, 1:101, 1:105, 1:134
- Project Gutenberg, 2:88
- Proposition 187, California, 1994, 2:46
- Pucci, 1960s, 2:161
- Punk, 2:7 8, 2:49, 2:69; alternative  
fashion, 2:141, 2:226, 2:277,  
2:285 86f
- Pure Food and Drugs Act, 1:92
- Quant, Mary: "Mod" designs, 2:51f,  
2:203f; 1960s, 2:161
- Queen Elizabeth*, first feature-length  
movie, 1:63
- QVC, 2:169
- Rabanne, Paco, 2:175
- Rachmaninoff, Sergei, 1:73
- Racial issues, after World War I, 1:7
- Radical Women, 1968, 2:130
- Radio: families in the 1920s, 1:134;  
FDRs fireside chat, 1:54, 1:76;  
lifeline, 1940s, 1:8; 1920s, 1:54,  
1:70 71; 1930s, 1:76, 1:78; 1940s,  
1:83; 1950s, 2:57; 1960s, 2:65;  
1970s, 2:72 73; 1980s, 2:81; 1990s  
and 2000s, 2:90 91; transatlantic  
broadcasts, 1920, 1:8
- Radio Act of 1927, 1:70
- Radio City Music Hall, opens 1932,  
1:74
- Raffia, use in shoes, 1:167
- Ragtime music, 1:53 54
- Rainey, Ma, 1:68
- Ralph Lauren, 2:41
- Rap and Hip-Hop: alternative fashion,  
2:226, 2:243, 2:286, 2:295 96,  
2:303 4; music, 2:7, 2:49, 2:76 77
- Rastafarian, alternative fashion, 2:226,  
2:286 87

- Rationing, during WWII, 1:45, 1:157
- Ravers, alternative fashion, 2:296 97
- Ray, Man, 1:67, 1:73
- Rayon (viscose), 1:166
- Ready-to-wear (women), 1:149; 1940s, 1:157 58; 1950s, 2:164 65; 1900s and 1910s, 1:155; 1920s and 1930s, 1:155 57; 1960s and 1970s, 2:165; 1980s to present, 2:165 66
- Reagan, Nancy, fashion, 2:35 36
- Reagan, Ronald, 2:4 5, 2:18, 2:35 36, 2:142
- Realism, 1910s, 1:54
- Reality television, 2:92 93
- Rebels, alternative fashion, 1950s, 2:258
- Remington, Frederick, 1:56
- Resins, use in shoes, 1:167
- Resource guide: 1900 1949, 1:347 59; 1950 to present, 2:381 95
- Retail operations, 1:150; 1940s, 1:160 61; 1950s, 2:167; 1900s and 1910s, 1:158; 1920s and 1930s, 1:158 60; 1960s and 1970s, 2:167 68; 1980s to present, 2:168 70
- Revlon, 1:159
- Rhea, Mlle., 1920s fashion, 1:207<sup>f</sup>
- Rhodes, Zandra, 2:162
- Rhodoid (from Bakelite), use in shoes, 1:167
- Rhythm & Blues, 1:80 81
- Ricci, Robert, 1:154
- Right On!* (magazine), 1970s, 2:171
- Rivera, Diego, muralist, 1:72
- Roaring twenties, 1:100 101
- Rock 'n' roll, 2:7, 2:49, 2:52 53, 2:68; FM radio, 1970s, 2:72 73; 1960s, 2:132
- Rockefeller Center, 1930s, 1:72
- Rockers: early, 2:52 53; polite, 2:53; 1970s, 2:68
- Rockwell, Norman, 1:61
- Rodgers and Hart, 1:74
- Roe v. Wade*, 2:139
- Rogers, Will, radio in the 1920s, 1:71
- Roosevelt, Eleanor, 1:39 40
- Roosevelt, Franklin Delano (FDR): alphabet programs, 1:42; beginning of Cold War, 1:49; entering WWII, 1:20; fireside chats on radio, 1:55, 1:76, 1:83; help for Native Americans, 1:44; meetings with Winston Churchill, 1:43; New Deal, 1:6, 1:44; popularity and policies, 1:39 40, 1:42; restoring American livelihoods, 1:20
- Roosevelt, Theodore: daughter Alice and the cause of the "new woman," 1:121; democracy in newly acquired territory, 1:24; Monroe Doctrine, 1:23 25; new laws, 1:5; Nobel Peace Prize, 1:25; Panama Canal and, 1:24; Progressive movement, 1:4 5, 1:19, 1:22
- Rosie the Riveter posters, 1:46, 1:47<sup>f</sup>
- Rosine, perfume by a couturier, 1:151
- Rothko, Mark, 1:78
- Russell, Lillian, 1:63 64
- Russia, democratic elections, 1996, 2:44
- Russian Revolution, 1917, 1:25
- Russo, Richard, 2:87
- Russo-Japanese War (1904 1905), 1:25
- Sagan, Carl, 2:78
- Samaras, Lucas, 2:59
- Sandburg, Carl, 1:62
- Sanger, Margaret, 1:97, 1:127
- Satellite radio, 2:90 91
- Satie, Erik, 1:67
- The Saturday Evening Post* (magazine), 1:61
- Saturday Night Live*, 2:74
- Scarves (women), 1950s, 2:191

- Schiaparelli, Elsa, 1:73, 1:152 54
- Schönberg and Boublil, 2:78
- Schroeder, Pat, 2:135
- Schwarzenegger, Arnold, bodybuilding in the 1970s, 2:106
- Science fiction movies, 2000s, 2:89
- Scopes, John, teaching of Theory of Evolution, 1:38, 1:137
- Seamstresses, early twentieth century, 1:158
- Sears and Roebuck: catalog sales, 1:158; first retail store, 1925, 1:160; mass production, 1:157
- Second City, Chicago, 1970s, 2:70 71
- Segal, Erich, 2:70
- Segregation: America in the 1940s, 1:7, 1:50; America in the 1950s, 2:20, 2:23, 2:125; professional sports, 1950s, 2:100
- Selective Service Act, 1940, banning discrimination, 1:50
- Sennett, Mack, 1:69
- Separates: introduced by American designers, 1:157 58; women's business wear: 1900 1908, 1:174; 1947 1949, 1:239; 1950s, 2:183; 1960s, 2:194; 1970s, 2:207; 1980s, 2:217 18; 1990s, 2:228 29; 2000s, 2:237 38; women's casual wear: 1900 1908, 1:175; 1909 1914, 1:184; 1914 1919, 1:191 92; 1940 1946, 1:227; 1947 1949, 1:239; 1920s, 1:201; 1930s, 1:215 16; 1950s, 2:184 85; 1960s, 2:195 96; 1970s, 2:208 9; 1980s, 2:219; 1990s, 2:230; 2000s, 2:238 39
- September 11, 2001, commemorative clothing, 2:42
- Serrano, Andres, 2:83
- Serviceman's Readjustment Act of 1944 (G. I. Bill), 1:21, 1:46, 1:51, 2:23
- Seventeen* (magazine): adolescent consumers after 1940s, 1:16; 1960s and 1970s, 2:171; 1980s to present, 2:173
- Seventeenth Amendment, 1:5
- Sex education, the 1910s, 1:128
- Sexual discrimination, role of women and, 2:11
- Sexuality and morality: America, 1900 1949, 1:11 12; America, 1950s to present, 2:12 13; 1900s, 1:121 23; 1950s, 2:123 24; 1960s, 2:129 31; 1970s, 2:136 39; 1980s, 2:144 46; the 1910s, 1:127 29; the 1920s, 1:134 36; the 1930s, 1:139; 1990s and 2000s, 2:150 53
- Shapiro, Miriam, 2:67
- Shaw, Artie, 1:79
- Shaw, George Bernard, 1:60, 1:68, 1:74
- Shaw, Irwin, 1:81
- Shawls/wraps, women's outerwear: 1900 1908, 1:176; 1909 1914, 1:185; 1920s, 1:202 3; 1930s, 1:217; 1960s, 2:197; 1970s, 2:210; 1980s, 2:220; 1990s, 2:230 31; 2000s, 2:239
- Shawn, Ted, 1:69
- Sheitl, 1:27
- Shirts: men's business wear: 1930, 1:274; 1900s, 1:249; 1910s, 1:257; 1920s, 1:265; 1940s, 1:280; 1950s, 2:250; 1960s, 2:260; 1970s, 2:270; 1980s, 2:278 79; 1990s, 2:288; men's casual, 2000s, 2:299; men's casual wear: 1950, 2:251 52; 1900s, 1:251; 1910s, 1:258 59; 1920s, 1:266 67; 1930s, 1:274 75, 1:275f; 1940s, 1:282; 1960s, 2:262; 1970s, 2:271 72; 1980s, 2:280; 1990s, 2:289 90; men's formalwear: 1900s, 1:249; 1910s, 1:256; 1920s, 1:264; 1930s, 1:272 73; 1940s, 1:280; 1950s, 2:249; 1960s, 2:259; 1970s, 2:269; 1980s, 2:278; 1990s, 2:287; 2000s, 2:297

- Shopping malls: department stores shifting to, 1:160; suburban, 1950s, 2:21
- Shore, Stephen, 2:68
- Shrimpton, Jean, 2:172
- Silhouette (children to preteen): casual wear: 1950s, 2:308; 1960s, 2:322; 1970s, 2:334; 1980s, 2:349 50; 1990s and 2000s, 2:363; formalwear: 1950s, 2:306; 1960s, 2:319 20; 1970s, 2:332; 1980s, 2:347; 1990s and 2000s, 2:360 61
- Silhouette (men's fashion): business wear: 1900s, 1:249; 1910s, 1:257; 1920s, 1:264 65; 1930s, 1:273; 1940s, 1:280; 1950s, 2:250; 1970s, 2:269 70; 1980s, 2:278; 1990s, 2:288; 2000s, 2:298; casual wear: 1900s, 1:250; 1910s, 1:258; 1920s, 1:266; 1930s, 1:274; 1940s, 1:282; 1950s, 2:251; 1960s, 2:260, 2:261; 1970s, 2:271; 1980s, 2:279 80; 1990s, 2:289; 2000s, 2:299; formalwear: 1900s, 1:248; 1910s, 1:256; 1920s, 1:263; 1930s, 1:272; 1940s, 1:280; 1950s, 2:249; 1960s, 2:258; 1970s, 2:268 69; 1980s, 2:277; 1990s, 2:287; 2000s, 2:297
- Silhouette (teen to college): casual wear: 1950s, 2:310 11; 1960s, 2:323 24; 1970s, 2:337; 1980s, 2:351 52; 1990s and 2000s, 2:365; formalwear: 1950s, 2:307; 1960s, 2:320 21; 1970s, 2:333; 1980s, 2:348; 1990s and 2000s, 2:361
- Silhouette (women's fashion): empire (1909 1914), 1:151; business wear, 1:182 83; casual wear, 1:183; formalwear, 1:180; Great Depression (1930s), 1:156; business wear, 1:213 14; casual wear, 1:215; formalwear, 1:211 12; jazz age (1920s): business wear, 1:199; casual wear, 1:200; formalwear, 1:197 98; new look (1947 1949): business wear, 1:238; casual wear, 1:239 40; formal wear, 1:237; pencil-thin, 1920s, 1:17; 1950s: business wear, 2:182; casual wear, 2:183; formalwear, 2:180 81; 1960s: business wear, 2:194; casual wear, 2:194 95; formalwear, 2:192 93; 1970s: business wear, 2:206; casual wear, 2:208; formalwear, 2:204 5; 1980s: business wear, 2:217; casual wear, 2:218; formalwear, 2:215; 1990s: business wear, 2:228; casual wear, 2:229; formalwear, 2:227; 2000s: business wear, 2:237; casual wear, 2:238; formalwear, 2:236; S-curve (1900 1908), 1:17, 1:171, 1:173, 1:174; WWI (1914 1919): business wear, 1:190; casual wear, 1:191; formalwear, 1:189; WWII (1940 1946): business wear, 1:225; casual wear, 1:227; formalwear, 1:223
- Simon, Neil, 2:63, 2:78
- Simpson, Adele, 1:157
- Sinatra, Frank, 1:80
- Single motherhood, 1990s, 2:153
- Sitcoms (situation comedies), 1970s, 2:73
- Sixteenth Amendment, 1:30
- Skateboard fashion, 1970s, 2:141
- Skirts: casual wear: 1900 1908, 1:175; 1909 1914, 1:184; 1940 1946, 1:228; formalwear: 1900 1908, 1:172; 1909 1914, 1:181; 1914 1919, 1:189; 1940 1946, 1:223 24; 1947 1949, 1:237; 1920s, 1:198; 1930s, 1:212; 1950s, 2:181; 1960s, 2:193; 1970s, 2:205; 1980s, 2:215; 1990s, 2:227; 2000s, 2:236
- Skirts (children to preteen), casual wear: 1950s, 2:309; 1960s, 2:322; 1970s, 2:335; 1980s, 2:350; 1990s and 2000s, 2:363

- Skirts (teen to college), casual wear: 1950s, 2:311; 1960s, 2:324; 1970s, 2:337 38; 1980s, 2:352; 1990s and 2000s, 2:365 66
- Skiwear: men's sportswear: 1920s, 1:269; 1930s, 1:277; 1940s, 1:283 84; 1950s, 2:254; 1960s, 2:264; 1970s, 2:274; 1980s, 2:282; 1990s, 2:292; 2000s, 2:301; women's sportswear: 1914 1919, 1:194; 1940 1946, 1:231; 1947 1949, 1:241; 1920s, 1:205; 1930s, 1:218
- Sleepwear (children), federal standards for flammability, 1970s, 2:176
- Sleepwear (men): 1900s, 1:253 54; 1910s, 1:261; 1920s, 1:270; 1930s, 1:278; 1940s, 1:284; 1950s, 2:255; 1960s, 2:264; 1970s, 2:274; 1980s, 2:283; 1990s, 2:293; 2000s, 2:301
- Sleepwear (women): 1900 1908, 1:178; 1909 1914, 1:186 87; 1914 1919, 1:194 95; 1940 1946, 1:232, 1:232*f*; 1947 1949, 1:242; 1920s, 1:207; 1930s, 1:220; 1950s, 2:188; 1960s, 2:200; 1970s, 2:212; 1980s, 2:222; 1990s, 2:232
- Sleeves, women's formalwear: 1900 1908, 1:173; 1909 1914, 1:182; 1914 1919, 1:189; 1940 1946, 1:224; 1947 1949, 1:238; 1920s, 1:198; 1930s, 1:212; 1950s, 2:181 82; 1960s, 2:193; 1970s, 2:205; 1980s, 2:216; 1990s, 2:227; 2000s, 2:236 37
- Smith, Bessie, 1:68
- Smith, Kate, 1:80, 1:83 84
- Smithson, Robert, 2:59
- Smoking: debates in the 1980s, 2:110; suits against the tobacco industry, 1990s, 2:117; Surgeon General's Advisory Committee on Smoking and Health, 1964, 2:103
- Snow, Carmel, 1:154
- Social occasions: 1910s, 1:98 99; 1920s, 1:101 2; 1930s, 1:105 6; 1940s, 1:109; 1950s, 2:96 99; 1960s, 2:100 102; 1970s, 2:104 6; 1980s, 2:108 9; the 1900s, 1:91 93; 1990s and 2000s, 2:112 14
- Socialist Party, 1:21
- Soft collar shirt for men, 1910s, 1:258*f*
- Solzenitzyn, Alexander, 2:70
- Sondheim, Stephen, 2:78
- Southern Christian Leadership Council, 2:25
- Soviet Union, dissolution, 2:38 39
- Spandex, 1960s and 1970s, 2:175
- Spanish-American War, 1:23 24
- Spice Girls fashion, 2:86
- Spiegel, mass production, 1:157
- Sports (athletics): ready-to-wear fashions, 1:155 56; 1920s, 1:104; 1930s, 1:107; 1940s, 1:109 11; 1970s, 2:107; 1980s, 2:111 12; 1990s, 2:117 18
- Sports radio broadcasts, 1920s, 1:71
- Sportswear: growth of ready-to-wear industry and, 1:156 57; officially licensed, 2:290; 1950s, 2:165; 1960s and 1970s, 2:167 68
- Sportswear (children): 1900s, 1:295; 1910s, 1:303 4; 1920s, 1:312 14; 1930s, 1:322 23; 1940s, 1:332 33
- Sportswear (children to preteen): 1950s, 2:314; 1960s, 2:327; 1970s, 2:341; 1980s, 2:354 55; 1990s and 2000s, 2:368 69
- Sportswear (men): 1900s, 1:252 53, 1:252*f*; 1910s, 1:259 60; 1920s, 1:268 69; 1930s, 1:276 77; 1940s, 1:283 284; 1950s, 2:253 54; 1960s, 2:263 64; 1970s, 2:273 74; 1980s, 2:281 82; 1990s, 2:291 92; 2000s, 2:300 301
- Sportswear (teen to college): 1950s, 2:314 15; 1960s, 2:327; 1970s, 2:341 42; 1980s, 2:355; 1990s and 2000s, 2:369

- Sportswear (women): 1900 1908, 1:176 78; 1900 1914, 1:185 86; 1914 1919, 1:193 94; 1940 1946, 1:230 31; 1947 1949, 1:240 41; 1920s, 1:203 5; 1930s, 1:217 19; 1950s, 2:186 87; 1960s, 2:197 99; 1970s, 2:210 11; 1980s, 2:220 21; 1990s, 2:231 32; 2000s, 2:240 41
- Sputnik I, 2:21, 2:28
- St. Denis, Ruth, 1:69
- St. Vincent Millay, Edna, 1:62
- Star Spangled Banner, declared official anthem in 1931, 1:73
- Steel, Danielle, 2:78
- Steichen, Edward, 1:67, 1:73
- Stein, Gertrude, 1:68
- Steinbeck, John, 1:73
- Steinem, Gloria, 2:70
- Stella, Frank, 2:59
- Stepanova, Varvara, 1:67
- Stieglitz, Alfred, 1:66
- Stimson Act, 1:43
- Stock market collapse, 1949, 1:5, 1:20, 1:36, 1:41, 1:134
- Stock market drop, 1987, 2:38
- Stonewall Riot, 1969, 2:137
- Stoppard, Tom, 2:63
- Strategic Defense Initiative (Star Wars), 2:35
- Stravinsky, Igor, 1:67
- Student Nonviolent Coordinating Committee, 2:25
- Style with Elsa Klensch* (TV show), 2:82
- Substance abuse prevention, 1980s, 2:111, 2:134, 2:142, 2:154
- Suits, women's business wear: 1900 1908, 1:173 74; 1909 1914, 1:183; 1914 1919, 1:190; 1940 1946, 1:225; 1947 1949, 1:238 39; 1920s, 1:199 200; 1930s, 1:214 15; 1950s, 2:182 83; 1960s, 2:194; 1970s, 2:206 7, 2:206 7f; 1980s, 2:217; 1990s, 2:228; 2000s, 2:237
- Sullivan, Louis, 1:57
- Sundblom, Haddon, 1:106
- Supermodels, 1980s to present, 2:163
- Surrealist movement, 1:54, 1:66, 1:73
- Sustainable style, 2:177
- Swanson, Gloria, 1:69
- Sweater girls, 1:229f
- Sweaters: men's casual wear, 1:251; 1910s, 1:259; women's casual wear: 1914 1919, 1:192; 1940 1946, 1:228
- Swimwear (children): 1900s, 1:295; 1910s, 1:303 4; 1920s, 1:312 14; 1930s, 1:322 23; 1940s, 1:332 33
- Swimwear (children to preteen): 1950s, 2:314; 1960s, 2:327; 1970s, 2:341; 1980s, 2:354 55; 1990s and 2000s, 2:368
- Swimwear (men): 1900s, 1:252; 1910s, 1:259 60; 1920s, 1:268; 1930s, 1:268; 1940s, 1:283; 1950s, 2:253; 1960s, 2:263; 1970s, 2:273; 1980s, 2:281; 1990s, 2:291; 2000s, 2:300
- Swimwear (teen to college): 1950s, 2:313 15; 1960s, 2:327; 1970s, 2:341 42; 1980s, 2:355; 1990s and 2000s, 2:369
- Swimwear (women): 1900 1908, 1:176; 1909 1914, 1:185; 1914 1919, 1:193; 1940 1946, 1:230; 1947 1949, 1:240 41; 1920s, 1:203 4, 1:204f; 1930s, 1:217; 1950s, 2:186 87, 2:186f; 1960s, 2:197 99; 1970s, 2:210; 1980s, 2:220; 1990s, 2:231; 2000s, 2:240
- Synthetic fabrics: biodegradable, 2:178; fashion innovation of 1950s, 2:174; 1960s and 1970s, 2:175; 1980s to present, 2:177
- Tabloids, in the 1920s, 1:135 36
- Taft, Robert A., Senator, conservatism, 2:19
- Taft, William H., 1:23, 1:28 30, 1:250f

- Tailor shops, early twentieth century, 1:158
- Teapot Dome scandal, 1:33
- Technologies: after WWII, 1:46;  
family life in the 1900s, 1:120 21;  
family life in the 1920s, 1:133;  
innovations in the fashion business, 1:150, 1:165 67; 1910s, 1:97; 1920s, 1:35; 1990s, 2:41; 1950s to present, 2:10
- Teddy Boys, 2:203
- Teen People* (magazine), 1980s to present, 2:173
- Teenagers: as consumers, 1960s, 2:132; defined after 1950, 2:13; 1980s movies focused on, 2:79; sexual intercourse, 1990s and 2000s, 2:151; socializing in the 1950s, 2:99
- Television: cable, satellite and digital, 2:91, 2:150; children in the 1990s, 2:155; conservative morality in the 1950s, 2:123 24; early development, 1:78; fashion communication, 1950s, 2:170 71; news broadcasting, 2:8; popular culture, 1950s to present, 2:8, 2:50; representation of minorities, 2:73; 1940s, 1:83 84; 1950s, 2:57 58; 1960s, 2:66 67; 1970s, 2:73 74; 1980s, 2:81 82; 1990s and 2000s, 2:91 93
- Tencel, 1980s to present, 2:177
- Tennessee Valley Authority, 1:42
- Tennis: men's sportswear: 1900s, 1:252; 1910s, 1:260; 1920s, 1:269; 1930s, 1:277; 1940s, 1:283; 1960s, 2:264; 1970s, 2:273; 1980s, 2:282; 1990s, 2:291 92; 2000s, 2:301; women's sportswear: 1900 1908, 1:176; 1914 1919, 1:193 94; 1940 1946, 1:231; 1947 1949, 1:241; 1920s, 1:204 5; 1930s, 1:219; 1950s, 2:187; 1960s, 2:198 99; 1970s, 2:211; 1980s, 2:221; 1990s, 2:231; 2000s, 2:240
- Textile finishes, 1980s to present, 2:177
- Theater: 1950s, 2:55; 1960s, 2:63; 1970s, 2:70 71; 1980s, 2:78; 1990s and 2000s, 2:88 89
- Theater and movies: 1900s, 1:60 61; 1910s, 1:63 66; 1920s, 1:68 70; 1930s, 1:74 76; 1940s, 1:82 83. *see also* Motion pictures
- Théâtre de la Mode, 1:154
- Theyskend, Olivier, Goth looks, 2:85
- Thompson, Hunter S., 2:63
- Tiananmen Square, 1989, 2:38 39
- Tiegs, Cheryl, 2:172
- Till, Emmett, 2:23
- Tin Pan Alley, 1:60, 1:62
- Titanic*, 1:99 100
- Tobacco, 1920s, 1:105
- Tommy Hilfiger, 2:41, 2:164
- Tops (children to preteen boys): casual wear: 1950s, 2:310; 1960s, 2:323; 1970s, 2:339; 1980s, 2:351; 1990s and 2000s, 2:364
- Tops (children to preteen girls): casual wear: 1950s, 2:309; 1960s, 2:322 23; 1970s, 2:336; 1980s, 2:350; 1990s and 2000s, 2:363 64
- Tops (teen to college boys): casual wear: 1950s, 2:312; 1960s, 2:325 26; 1970s, 2:339; 1980s, 2:353; 1990s and 2000s, 2:367
- Tops (teen to college girls): casual wear: 1950s, 2:311 12; 1960s, 2:324 25; 1970s, 2:338 39; 1980s, 2:352 53; 1990s and 2000s, 2:366
- Tournure drapery, 1:181*f*
- Transcendental meditation, 2:107
- Transistor radios, 1950s, 2:57
- Triangle Shirtwaist Factory tragedy, 1:32
- Trigere, Pauline, 2:164
- Trousers skirt, 1:181*f*



- Truman, Harry S., U. S. as the “world’s policeman,” 1:49
- Truman Doctrine, postwar U. S. foreign policy, 1:49
- Turkish-style trousers, 1:182, 1:182*f*
- Turlington, Christy, 2:163
- Turrell, James, 2:83
- Twentieth century, historical landscape of early half, 1:3 18
- Twiggy, 2:172
- Undergarments (men): 1900s, 1:253; 1910s, 1:260 61; 1920s, 1:269 70; 1930s, 1:277 78; 1940s, 1:284; 1950s, 2:254 55; 1960s, 2:264; 1970s, 2:274; 1980s, 2:282 83; 1990s, 2:292 93; 2000s, 2:301
- Undergarments (women): 1900 1908, 1:178; 1909 1914, 1:186; 1914 1919, 1:194; 1940 1946, 1:231 32; 1947 1949, 1:241 42; 1920s, 1:206; 1930s, 1:210 20; 1950s, 2:187 88; 1960s, 2:199 200; 1970s, 2:212; 1980s, 2:221 22; 1990s, 2:232 33; 2000s, 2:241
- Unemployment, 1950s, 2:21
- Uniforms: military, men’s business wear: 1910s, 1:257 58; 1940s, 1:280; 1980s, 2:279; 1990s, 2:289; women’s business wear, 1940 1946, 1:226 27, 1:226*f*
- United Auto Workers, 1930s, 1:40
- United Mine Workers, 1930s, 1:40
- United Nations, founded in San Francisco, 1945, 1:45
- United Service Organizations (USO), 1:8, 1:109
- United States Motion Picture Production Code, 1:55
- Updike, John, 2:87
- Valentina, 1:157
- Valentino, Rudolph, 1:65, 1:69, 1:270*f*
- Valentino, 1960s fashion, 2:162
- Valley girls, alternative fashion movement, 2:225 26
- van Doesburg, Theo, 1:66
- Vaseline, origin of mascara, 1:195
- VH1, 2:75 76, 2:84
- Video art, 2:83
- Video cassette recorder (VCR): cable, 2:8 9; TV revolution, 2:8
- Video games, 1980s, 2:147
- Vidor, King, 1:70
- Vietnam War, 2:4 5, 2:18, 2:25, 2:28, 2:32 33; effect on 1960s social occasions, 2:101; effects on youth, 1970s, 2:139 40; protests in 1960s, 2:133
- Viola, Bill, 2:83
- Violence: 1990s, 2:41; schools in the 1990s, 2:154
- Vionnet, couturiere, 1:152
- Viscose (rayon), 1:166
- Vitamins and minerals, 1920s, 1:103
- Vogue* (magazine): early 1900s, 1:16; fashion communication, 1:162; Hollywood stylists featured in 1920s and 1930s, 1:153; photography, 1:162; 1920s, 1:67, 1:103; 1950s, 2:171; 1960s, 2:171; 1980s to present, 2:173; during WWII, 1:164
- Volstead Act, 1:134
- von Stroheim, Erich, 1:70
- Vonnegut, Kurt, 2:63
- Voting Rights Act, 2:6
- Walesa, Lech, 2:38
- Walker, Alice, 2:77
- Walking suit (men’s), mid-1920s, 1:266*f*
- Wallis blue, 1:213
- Wang, Vera, 2:164, 2:166
- War Advertising Council, 1942, 1:47
- War of the Worlds* (radio), 1:78
- War Production Board, rationing during WWII, 1:45

- Warhol, Andy, 2:59
- Wartime silhouette, WWI, 1:152
- Wash-and-wear, fashion innovation of 1950s, 2:174
- Washington, Booker T., 1:7, 1:26
- Watergate scandal, 2:30, 2:70
- Webber, Andrew Lloyd, 2:78
- Wedding fashion: Diana Spencer and Prince Charles, 1981, 2:108; Duke of Windsor and Mrs. Wallis Simpson (1930s), 1:213; 1950s, 2:96 97, 2:121; 1970s, 2:105
- Weight loss craze, 1980s, 2:110
- Welles, Orson, 1:78
- Wells, Rebecca, 2:87
- West, Nathanel, 1:74
- Westinghouse Electric Company, first commercial radio station, Pittsburgh, 1:70
- Westwood, Vivienne, 2:162
- Wharton, Edith, 1:62
- Whistler, James McNeil, 1:61 62  
*Whistler's Mother*, 1:62
- White, George, 1:74
- White flight to suburbs, 2:20
- White slavery, the 1910s, 1:128
- Wiener Werkstatte, 1:66
- Wilder, Thornton, 1:74
- Williams, Tennessee, 1:81, 2:54 55
- Williams, Thomas L., 1:195
- Wilson, August, 2:78
- Wilson, Lanford, 2:78
- Wilson, Woodrow: advances during first term, 1:5; Clayton Antitrust Act, 1:29 30; League of Nations, 1:31, 1:36; New Freedom reform program, 1:29; U. S. entering WWI, 1:19, 1:28, 1:31; Wilson's Fourteen Points, 1:31
- Winslow, Homer, 1:56
- Wolfe, Thomas, 1:74
- Wolfe, Tom, 2:63, 2:77
- Woman's Day* (magazine), during WWII, 1:164
- Women: after WWII, 1:46; athletics in 1970s, 2:106; athletics in 1990s, 2:117 18; attractive wife, 1950s television, 2:170; careers in the 1950s, 2:123; changing role, 1900 1949, 1:10 11, 1:47; changing role, 1950s to present, 2:11 12; college education, 1910s, 1:129; education for girls in the 1900s, 1:124; education for girls in the 1910s, 1:128 29; entering the workforce, 1:30, 1:46, 1:47, 1:129; ready-to-wear industry and, 1:156; family role in the 1950s, 2:121; female artists, 1970s, 2:67; forty percent of workforce, 1969, 2:11; higher education, 1970s, 2:104; marriage in the 1900s, 1:117 21; new millennium called age of "new woman," 1:120; right to vote, 1910s, 1:28, 1:97; right to vote, 1920s, 1:131; roles and responsibilities, 1980s, 2:144; in the 1960s, 2:128; in 1900s literature, 1:58; as targets of advertising in the 1900s, 1:92; upper class, 1900s, 1:90 91; well-dressed woman in the 1960s, 2:128; in the workforce, 1970s, 2:127
- Women's Christian Temperance Union, 1:58
- Women's fashion, 1:169 245, 2:179 245; hat and gloves in the 1950s, 2:122; 1950s entertaining, 2:98
- Women's International Terrorist Conspiracy from Hell, 1968, 2:130
- Women's organizations: movement in the 1960s, 2:135 36; 1900s, 1:120
- Women's Wear Daily* (magazine), 1:161 62; 1980s to present, 2:173
- Wood, Grant, 1:72
- Woodstock Music and Arts Festival, 1967, 2:7, 2:102
- Woodstock Music and Arts Festival, 1994 and 1999, 2:84

- Woodward, Bob, 2:70
- Woolworths, 1:159 60
- Working class families, depiction on TV, 2:91 92
- World Disarmament Conference, 1932, 1:42
- World War I (WWI): America in, 1:4, 1:7, 1:19, 1:31; couture houses shut down, 1:151; immigration to America and, 1:7; mass production techniques, 1:9; men's fashions, 1:256 63; ready-to-wear manufacturers, 1:155; slacker marriages, 1:127; U.S. as a world power, 1:36; women in the workforce, 1:11, 1:96; women's fashions, 1:188 97
- World War II (WWII): collapse of haute couture during German occupation of Paris, 1:153; economic growth after, 2:3; effects on American life, 1:44 45, 1:140 41; ended Great Depression, 1:46; fashion industry during, 1:153; fashion magazines, 1:164; Glenn Miller's "In the Mood," 1:79; Hollywood films, 1:82 83; mail-order catalogs, 1:165; Marshall Plan, 1:45; men's fashion, 1:280 86; Pearl Harbor, 1:20, 1:44 45, 1:48; racial discrimination during, 1:50 51; scientific advances, 1:10; treatment of Japanese Americans, 1:45; United States in, 1:5, 1:6, 1:20; women in the workforce, 1:46, 1:141 42; women's fashion, 1:223 36
- World Wide Web, 2:10 11, 2:41. 2:43; catalog and home shopping, 2:169 70; fashion communication, 2:174; sexual content, 2:151
- Worth, Charles Frederick, 1:151
- Wright, Frank Lloyd, 1:57, 1:72
- Yom Kippur War, 1973, 2:33
- Young Miss* (magazine), 1960s and 1970s, 2:171
- YSL, 1960s, 2:161
- Yuppies, 79 80
- Yves Saint Laurent (YSL), 2:52
- Ziegfeld, Florenz, 1:64
- Zimmermann telegram, 1:28, 1:31
- Zippers, 1920s and 1930s, 1:166 67
- Zoot-suit riots, 1:336
- Zydeco, 1:81

# About the Contributors

## GENERAL EDITOR

**Amy T. Peterson** is the Vice-president of Course Development for Career Education Corporation. Her background in costume history research extends over twelve years, and she previously coauthored *In An Influential Fashion* for Greenwood Press. Her other publications include *Mythology in Our Midst* and the article “United Neighborhood Organization” in *The Encyclopedia of Chicago History*. She received a Master’s degree in Public History from Loyola University and her Bachelor’s degree in History from Illinois Wesleyan University.

## CONTRIBUTORS

**Valerie Hewitt** is a full-time general education instructor for Remington College Largo Campus in Florida. She has an M.Ed. from Trinity University in San Antonio, Texas. She has edited several dissertations in addition to teaching students how to write.

**Heather Vaughan** is an independent fashion historian who has worked as a guest curator, researcher, and lecturer at institutions including the de Young, Phoenix Art Museum, Los Angeles County Museum of Art, and the Metropolitan Museum of Art Costume Institute. Recent work includes an article in the journal *Dress* as well as lectures for the American Culture/Popular Culture Association and the Costume Society of America’s National Symposium, among others.

**Ann T. Kellogg** is a Senior Industry Consultant with Campus Management Corporation. Her background in costume history research extends over fifteen years, and she previously coauthored *In An Influential Fashion* for Greenwood Press. Kellogg previously curated costume exhibits on fashion designers and costume history including *Givenchy* and *Traditions and Transitions* for the Chicago Historical Society. She received both a Master's degree and a Bachelor's degree in Costume and Textile History from Michigan State University.

**Lynn W. Payne** is Executive Director of Higher Education for Renaissance Strategies and previously was Vice President of Education for Career Education Corporation, Vice President of Academic and Student Affairs at American InterContinental University Online, and assistant professor of marketing and management at Langston University. She received her Ph.D. degree from the University of Oklahoma, M.B.A. from Golden Gate University, and B.S. from James Madison University.



Womens' swimwear in 1918. [Scala/Art Resource, NY]



Two flappers gossip at a bar, 1928. [Mary Evans Picture Library/Alamy]



Dress (Robe de Style), 1924-1925. [The Metropolitan Museum of Art/Art Resource]



Stylish tunic dresses worn with fur stoles, 1915. [Mary Evans Picture Library/Alamy]



Jantzen bathing suits, 1948. [Mary Evans Picture Library/Alamy]



A Chinese influenced black dress by Madeleine Vionnet, 1923.  
[Mary Evans Picture Library/Alamy]





A day suit, c. 1909. [Mary Evans Picture Library/Alamy]



Socks were colorful during the 1940s. They came in argyle, chevron, and diamond patterns. Elastic was added to the tops of socks, so garters were no longer necessary. [Lordprice Collection/Alamy]



Examples of girls' and boy's clothing in the 1940s. [ClassicStock/Alamy]



A 1910 advertisement for mens' shirts.  
[Lordprice Collection/Alamy]



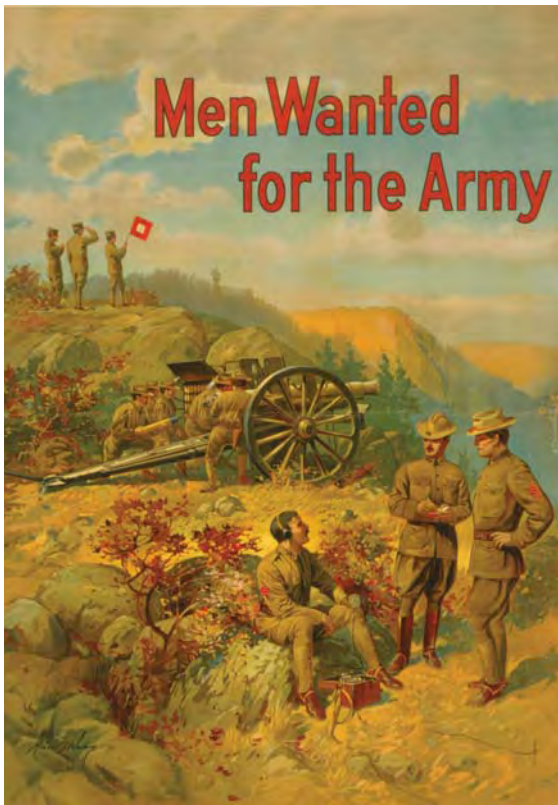
An American fashion illustration from 1935 shows men enjoying after-dinner brandy and cigars. [Lordprice Collection/Alamy]



An advertising postcard for Abel Morrall's Hat Pins, c. 1905 [Amoret Tanner/Alamy]



Shirley Temple in the 1939 film *The Little Princess*. [Photofest, Inc.]



Mens' Army uniforms during World War I. [Library of Congress]



A Gibson Girl in evening dress, with décolletage neckline and pompadour hair style, c.1901. [Library of Congress]



A 1947 photo of various swimsuits. [AP/Wide World Photos]



An evening dress with lobster print, designed by Elsa Schiaparelli in collaboration with Salvador Dali. [AP/Wide World Photos]