WOMEN'S UNDERGARMENTS IN THE TWENTIETH CENTURY

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WOMEN'S UNDERGARMENTS IN THE TWENTIETH CENTURY

By

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I. STATEMENT OF THE PROBLEM

In every historical period, ideals have been developed, which were reflected in the clothing worn during that period. The general objective of this thesis was to survey and analyze undergarments worn by American women in the first half of the twentieth century. Specific objectives were: to show how technological changes affected style change in women's undergarments, between 1900 and 1950, to trace the changing consumption pattern in women's undergarments, to show how costume silhouette affected the styling of undergarments, to compare the styles of undergarments worn by two socio-economic groups, to see if women's participation in professional activities affected fashion trends in types of undergarments, and to relate the influence of war on fashion change in undergarments.

The term 'undergarments,' applicable to this investigation included all concealed items of apparel and bed and lounging garments.

II. RESEARCH METHODS

An analysis of social and industrial trends, changes in consumption of clothing, and technological developments which have affected women's clothing, was based on readings from these areas. Major changes in the educational, social, and professional status and activities of women were factors of pertinence to this investigation.

The extent to which these changes affected the types of undergarments worn by women over this fifty year period required detailed investigation. The publications, Good Housekeeping and Vogue constituted the primary sources of information on social and professional activities as well as fashions accepted and worn by women of two socio-economic groups. The main sources for prices were Vogue and the Sears, Roebuck catalogues.

Literature pertinent to the fashion aspect of this investigation included Cunnington's English Women's Clothing in the Present Century, The History of Underclothes by C. Willett and Phillis Cunnington, and Unmentionables by Holliday. References of value in tracing social and economic change were Wish's Society and Thought in Modern Modern America, The Big Change by Allen, and Give the Lady What She Wants/

by Wendt and Kogan. Several theses bearing on the subject were reviewed, of which the most pertinent one was Margaret Brew's American Clothing Consumption, 1879-1909 (Doctoral dissertation, University of Chicago, 1945).

The author's perspective of costume history was influenced by the reviewing of many rare books on that subject, from the personal collection of Miss Ethel Traphagen; this collection of literature was made available through the library of the Traphagen School of Fashion.

An arbitrary division into the following seven chronological periods was based on significant events affecting style change in women's apparel:

1900-1913 Pre-war Period
1914-1918 World War I
1919-1928 Prosperous Post-war Period
1929-1932 Period of Depression
1933-1939 Period of Return to a Normal Economy
1940-1945 World War II
1946-1950 Post-war Period

In presenting the analyses for each chronological period, the established ideals and resulting events of each period were discussed first, for the purpose if building a framework through which the resultant fashions could be viewed. Since the ideals of a period must be established before they can be reflected in the clothing of that period, this arrangement of data seemed logical.

For the benefit of those readers who are not familiar with the technical terms employed in the field of clothing, a glossary for each chronological period was placed at the end of each period's discussion.

III. HISTORICAL BACKGROUND

The last half of the nineteenth century was a period of conflict and change in ideals, morals, and ways of living. The full effects of the Industrial Revolution were showing themselves. It should be recalled that the primary effect of the Industrial Revolution was the change from "hand-at-home" production to "machine-in-factory" production. Many other changes resulted from this primary change, the most siginificant being the production of an urban civilization.

Another strong force which helped promote the scientific development in the last half of the nineteenth century was the revolutionary philosophy advanced by Charles Darwin. This philosophy, which necessitated critical analysis of the Bible, created considerable speculation as to the acceptance of orthodox religion. The far-reaching result of this philosophy was a lack of emphasis on theological controversies and direction of attention toward the many problems of the "machine age."

Among the outstanding outcomes in the process of urbanization was the Feminist Movement, as a primary factor in the changing status of women. The main objective of the movement

was the acquisition of a status for women equivalent to the status then held by men. It should be recalled that just prior to the twentieth century, concepts of democracy and social equality were receiving much attention and that the Feminist Movement was a supporting factor in the development of a new social and political philosophy.

The fight for woman suffrage was the most important single activity of the Feminist Movement. Susan B. Anthony was the organizer and leader of the suffrage movement. Other outstanding "feminists" were Elizabeth Stanton and Lucy Stone.

In 1874, an organization known as the Women's Christian Temperance Union was founded. The leader of this organization was Frances Willard, who organized effective state units which were used to fight woman suffrage, labor reforms, international peace organizations, and moral changes.

The campaign for sex purity was another facet in the struggle for equality of women. Social theorists, however, continued to affirm the double standard of morality. The feminists attacked this dual standard affecting marriage and divorce, whereas the Woman's Christian Temperance Union stressed sexual purity. The W.C.T.U. gave much publicity to assault cases and Frances Willard's supporters were always present at trials of rapists to see that they received proper sentence. To protect feminine morality and the modesty of the

woman prisoner, and the W.C.T.U. introduced the roles of police-woman and prison matron. "Rescue Homes" were established to take care of unmarried mothers and prostitutes.

Liberalization of divorce laws was effected by the feminists. This liberalization was reflected in the increased rate of divorce from 27 to 86 per 100,000 population during the 39 years between 1867 and 1906. There were less than 10,000 divorces altogether in 1867, a time when divorce resulted in social ostracism. Churches, especially the Roman Catholic and the Lutheran, tried to lower the divorce rate in cities, but they could not combat successfully the increase in desertion. At that time, desertion was four was four times as common as divorce. It was interesting to note that even before the twentieth century, divorce, in "high society," had become fashionable.

In 1866 the Universal Peace Union was organized. It's main objectives were: immediate disarmament, anti-imperialism, and the abolition of military training in schools and colleges. Large numbers of feminists including Frances Willard and the W.C.T.U. joined the Universal Peace Movement.

Another phase of the Feminist Movement was dress reform. The concept of more functional clothing for women had been accepted by the Feminist Movement. This issue was thought to

involve women's rights, with emphasis on the comfortable clothing worn by men as compared with the heavy skirts and tight corsets then worn by women. An idea advanced by Julia Ward Howe and Elizabeth Phelps was that restricted clothing inhibited the intellectual development of women. Julia Howe associated "constraint of the body" with "enslavement of the mind."[1] The dress reform phase of the Feminist Movement did not receive much support and its effects were negligible.

The gains of married women in securing property and legal rights was of note. By 1898, in most states, married women could own and control property, retain their earnings, and make contracts.[2]

As to the progress of the suffrage movement in the nineties, it was of note that even with the support of the National American Woman Suffrage Association, only four states had adopted universal suffrage by 1896. Following this, interest in the movement declined until well into the twentieth century.

The most outstanding change in thought concerning the status of women was seen in the attitude toward their education. In 1881, Julia Ward Howe commented on this issue:

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[1]Margaret L. Brew, "American Clothing Consumption, 1879-1909," (unpublished Doctoral dissertation, The University of Chicago, Chicago, 1945), p..53.

[2]Ibid., pp. 53-54.

> The reason why education is usually so poor among women of fashion is, that it is not needed for the life which they elect to lead. With a good figure, good clothes, and a handsome equipage, with a little reading of the fashionable reviews, and above all, with the happy tact which often enables women to make a large display of very small acquirements, the woman of fashion may never feel the need of true education.[3]

By the end of the seventies, most of the state universities were open to women. During this same period, several women's colleges were founded, namely, Vassar, in 1865; Smith in 1871; Wellesley in 1875; Barnard at Columbia in 1899; and Radcliffe at Harvard in 1894. A significant fact at this time was the predominance of women teachers in elementary and secondary schools.

The period prior to the twentieth century witnessed a notable growth in the number and circulation of magazines and newspapers. Among the new publications primarily for women were: the Ladies' Home Journal in 1883, Good Housekeeping in 1884, and the Ladies' Home Companion which became the Woman's Home Companion in 1895. These magazines represented a shift in literary emphasis. Prior to 1884, such publications as Godey's Lady's Book and Magazine, Peterson's Ladies' National Magazine, Harper's Bazaar, and Demorest's Monthly Magazine were popular. These contained mostly fashion notes and

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[3]Brew, op. cit., pp. 50-51.

illustrations and fiction and poetry of little literary value. The later publications contained more material of value to the homemaker but continued to emphasize current fashions. In spite of the number and wide circulation of these publications, it was interesting to note that even as late as 1894, the Sears, Roebuck catalogue was read for its literary value, especially by isolated farm families.

Another siginificant factor characterizing the process of urbanization was the entrance of women into business and industry. Before the Industrial Revolution, only three kinds of business had been open to women- sewing, teaching, and household service. However, with the increase in openings in business and careers for women, the number of women supporting or helping to support their families rose from 2,500,000 in 1880 to 4,500,000 in 1890.

The women that were not working were profiting by technological developments which resulted in more leisure time for them. Some of these developments worthy of note were the telephone, invented in the seventies; the electric light, patented in 1880; the Welsbach gas burner in 1890; washing machines turned with a crank; city-paving, better sewage-disposal, and municipal water plants.

With the increase in leisure time for women, there appeared many clubs to which women could devote their time. In 1899, numerous local clubs united on a national basis to become the General Federation of Women's Clubs.

Another outcome of increased leisure time was an increasing interest on the part of women in sports and athletics. In the decades following 1870, there had been in progress, a movement for health and "bodily improvement" and even women had been encouraged to improve their physiques. Horse-back riding for women became popular in the seventies, and following this women could be found paddling canoes, playing tennis, ice skating, roller skating, and participating in archery contests. In the nineties, bicycling was the most popular physical activity.

Also in the nineties, new hobbies began to make their appearance and women of leisure began to neglect the traditional needlework and concentrate on painting of decorative objects, pyrography, and crochet.

Note was here made of the status of the textile and clothing industries, prior to 1900.

It was during the eighteenth century that many mechanical inventions took place which improved methods of spinning and weaving textiles. This was followed by the use of steam power for textile machinery, thus enabling production by modern factory methods.

An invention that was to have a far-reaching effect in the twentieth century was that of the sewing machine in 1846. Between 1846 and 1880, there was noted a great increase in machine-made garments. Prior to 1880, most women's clothing was made in the home with the exception of the wealthy who either patronized custom shops or ordered their clothes from abroad.

It was during this period that women's ready-to-wear was being established on a factory basis. By 1880, there were 562 shops manufacturing women's clothing. Between 1880 and 1890, the number of women employed in the women's clothing industry increased from 2,594 to 12,963.

It was of note that even though the women's garment industry got its start about 1840, undergarments were not manufactured in large quantities before 1890.

IV. PRESENTATION AND ANALYSIS OF HISTORICAL DATA

1900-1913

Social change. The first fourteen years of the twentieth century witnessed many gradual changes in morals and the status of women.

At the beginning of the century, the woman suffrage campaign remained a resting issue. Samuel Merwin, writing in Good Housekeeping, gave a vivid picture of the status of woman suffrage at the turn of the century:

> After 1884, for twenty years the terms "Equal Suffrage" and "Women's Rights" had about the standing in public thought and in the press that the mother-in-law joke has. Hardly more.[4]

It was of note that even though the woman suffrage issue was a resting one to the general public, "extreme feminists" were constantly campaigning, not only for woman suffrage, but also for elimination of the double moral standard, and, interestingly enough, for the right to deny men the privilege of smoking cigarettes and drinking liquor.

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[4]Samuel Merwin, "The Measure of the Militants," Good Housekeeping, 59:448, October, 1913.

The loosening of economic and religious bonds, another outcome of urbanization, was cited in explaining the continued increase in divorce. By 1907, more than 75,000 divorces had been granted in the United States, alone, as contrasted with less than 10,000 divorces altogether in 1867. Due to the continued insistence on a single moral standard, legislatures gradually relaxed the requirements for establishment of adultery, desertion, and cruelty as grounds for divorce.

Women were gaining more and more legal and property rights. Between 1909 and 1914, wives in three-fourths of the states were given the right to own and control their personal property. Two-thirds of the states permitted wives to retain their earnings, and in most states, wives were allowed to sue and to make contracts.

This period reflected a change in attitude regarding clothing. In the late nineteenth century the accepted idea was that the body should be covered completely. By the first decade of the century, this attitude was beginning to change. Attention was more gradually focused on the "clinging skirts" of the period and underwear advertisements were making a hazardous debut. Holliday spoke of the pioneer methods used in advertising undergarments.

> The camera was used in such a manner as to produce a "camouflage effect." Lights and shadows were so used that men and women in underwear could not be plainly seen.[5]

Many outcomes of the process of urbanization helped to encourage change in moral attitudes. During this period the theatre and movies were quite prosperous. In early movies, almost any vulgarity passed. This was a reflection of the wide gap between real American life and the American drama. Some cities even attempted to censor "immoral" movies. In Cleveland, in 1913, censors reported that they had cut, out of the movie reels, such things as scanty costumes, details of a jail break, prize fights, and scenes devoted to crime.[6]

The increased popularity of the movies and theatre resulted in the establishment of a new urban institution—the chaperone. This was definitely a trend only in large cities because in small cities a chaperone was hardly thought of.

The automobile was an influencing factor in the change of attitude during this period. It helped to destroy the "static attitude of mind,"[7] and thus clothing was no longer considered a form of moral restraint.

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[5]Robert Holliday, Unmentionables (New York: Ray Long and Richard R. Smith, 1933), pp. 284-285.

[6]Harvey Wish, Society and Thought in Modern America (New York: Longmans, Green and Company, 1952), p. 291.

[7]C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 39.

A popular subject for discussion during this period concerned the theories of Sigmund Freud. This Vienna physician had proposed some new theories concerning psychological behavior and personality. His theories disregarded all the romantic tradition and standards of sentimental love and religion. By 1909 the mdeical journals in the United States contained many articles on these theories and Mr. Freud himself lectured on the subject in many American cities. To the conservative adults of this day, the subject was highly repellent- but to the minds of youth, this discussion took on an excited nature. This was one sign of the coming excitement and freedom of a new age.

The loosening of religious bonds, as an outcome of urbanization, caused increased interest in social problems by religious groups, in an effort to keep up with the pace of the new urban civilization. This interest was centered in a "Social Gospel" movement which was climaxed in 1908 with its main emphasis on welfare problems. The religious groups participating in this movement were Unitarians, Episcopalians, Methodists, Baptists, and Congregationalists. In May 1908, ar the climax of the movement, the Methodist Episcopal Church issued a "Social Creed"[8] in the interest of social welfare.

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[8]Wish, op. cit., p. 166.

The principles of this creed included: elimination of factory hazards to life and health, the abolition of child labor, protection of women in industry, abolition of the sweat shop, the "gradual and reasonable reduction of the hours of labor to the lowest practical point, with work for all," and the acquisition of "that degree of leisure for all which is the condition of the highest human life."

Women's clubs had become increasingly significant. The club movement had been aimed toward educational, philanthropic, and civic activities. One outstanding accomplishment of women's clubs was the teaching of women

> How to cooperate, to sink individual preferences and predjuices for the common good, to be less personal in her attitude on general questions- to agree to disagree with equanimity and good nature, to differ as to methods and policy without a rupture of friendly relations.[9]

One writer, in suggesting work for women's clubs to do-

> Some club might do America an immense service by devoting itself to the honest study of the pros and cons of woman suffrage. The subject gets almost no dispassionate treatment. Each side select the facts that fit it seriously, and those of them who are opposed to suffrage for women won't speak out for fear of seeming unchivalious. Yet it is certainly a live issue, a threat, or a hope.[10]

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[9] Mary E. Woolley, "The Woman's Club Woman," Good Housekeeping, 50:559-565, May 1910.

[10] Mary Bronson Hartt, "Work for Women's Clubs to Do," Good Housekeeping, 49:245-247, September, 1909.

At the meeting of the General Federation of Women's Clubs in 1914, a movement toward more sensible clothing for women was received with enthusiasm. There was much protest against the current styles of dress- especially the slit skirts, transparent gowns, and narrow skirts- and that phase of socializing termed "immodest dancing."

A social factor which helped to influence the changing morals of the period was the Russian Ballet movement in 1910. This ballet gave birth to a new simplicity in artistic expression which was later to be reflected in fashion.

During the early twentieth century, the very rapid increase in enrollment of women students at colleges and co-educational universities for the twenty-year period 1890-1910, was shown in the Report of the Commissioner of Education for 1910. In women's colleges, the rate of increase was 348,4 per cent, while in co-educational institutions the rate was even higher- 438 per cent.

A very controversial issue during this period was the relation of college women to the marriage rate. Two important factors must be considered in observing this issue. First, that the individualism of women was in part the result of social circumstance and in part the consequence of their higher education. This led many college graduates to desire

an outlet in skilled work which had great significance and value. Among these educated women, a considerable number found much satisfaction upon the entrance into a profession Second, the idea was rapidly gaining acceptance in the public mind, that unmarried women should not settle back into a state of eternal dependence upon their families. The situation was furthur complicated by the fact that the marriage rate was declining among college men, especially those from the "well-to-do middle class." The custom of the day- that women must play a passive and sometimes waiting role- created many problems.

Another problem was that a certain group of unmarried men did show a marked desire to secure efficient homemakers as wives. It seems that the young women with whom these men socialized, had achieved a status of economic independence and success in a chosen vocation and had little interest and less skill in domestic work. During this period, there was much disturbance in the minds of authorities concerning the lack of Home Economics courses in college curricula, especially those of women's colleges. As for one writer's comment on this issue,

> The college, be it remembered, takes the girl for four years out of family life in which this kind of training would be given her. Its controllers, in their anxiety

> to develop her brain fully as that of a man, forget the woman's life which is inexorably placed before her, and do not fit her for its inevitable work.[11]

Some consolation concerning the issue was received from college women who did marry. It was a well-established fact that divorce among college women was rare. Also, the Figure of the Census of College Women revealed that of 4,626 children born to women college graduates of the classes 1900-1910, only 4.6 per cent had died in 1915. These were low child mortality rates when compared to similar rates on a national scale. The education of women remained a highly controversial issue throughout the period.

Economic change. Women's activities outside the home had increased greatly by the turn of the century. The increased urbanization, the proximity to places of employment, and the need of industry for labor, were major factors contributing to employment of women, which in turn took them rapidly away from home. With the decrease in household production, there was also greater need for an increased money income. However, the increased employment of women outside the home could have been the cause rather than the result of the decrease in household production.

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[11] Anon., "Is a College Education the Best for Our Girls?" Ladies' Home Journal, 17:15, July 1900.

There were many factors accounting for the acceptance of women in business and industry. The development of the telephone and typewriter created a demand for workers requiring no great technical skill or muscular strength. Many opportunities for women office workers were the result of a rising industrial production and an increase in trade. Also, one reason for the great demand for women workers, particularly in the textile and garment trades, was the fact that women would work for lower wages then men.

It should be noted that during the recurring depressions occuring during the early part of the new century, women were increasingly forced to contribute to the family income. In 1908, of nearly a million who were working in cities, about seven hundred thousand of them lived at home in families where there were other "breadwinners."

There was a definite increase in women engaged in gainful occupations from 1880 to 1910.[12] Between 1900 and 1910, the employment of women almost doubled from four million to eight million engaged in 313 different occupations. In addition to the increase in the proportion of all women who were employed, women have almost consistently made headway in their place

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[12]See TABLE I, p. 22.

TABLE I[13]

PER CENT OF WOMEN ENGAGED IN GAINFUL OCCUPATIONS
1880-1910

Year	All Occupations	Non-Agricultural Pursuits
1880	16.0	
1890	19.0	
1900	20.6	17.3
1910	25.5	20.7

[13]Brew, op. cit., p. 54.

among all occupied persons. From 1900 to 1910, their advance was so spectacular that it receded slightly in the following decades. Since census figures on married women did not include those widowed or divorced, the great increase shown in the proportion of married women gainfully employed since the census of 1890 is of great significance. There was reported in 1890, over 515,000 married women gainfully employed, this number being between four and five per cent of all married women.[14]

It was interesting to note the character of the employment of women. Prior to 1900, nearly 61 per cent of all employed women ten years and over were engaged as servants, waitresses, or in similar occupations. In 1910 this percentage had fallen to a little over 18. In 1907, there were 7,399 physicians, 92,000 nurses and midwives, 3,000 women ministers, 463 female college professors, more than 86,000 secretaries and stenographers, 4,300 switchboard operators in the city of Chicago alone, and 120,000 women workers in the cotton fields of the East and South.

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[14]Agnes L. Peterson, "What the Wage-earning Woman Contributes to Family Support." Women in the Modern World, (Philadelphia: The American Academy of Political and Social Science, 1929), p. 77.

In spite of women's wages being low, the working girl helped to increase the buying power of the lower income groups resulting in a rising standard of living.

A survey made in 1907 by the Russell Sage Foundation showed that 60 per cent of women employed in industry at that time averaged less than $7.00 a week; 20 per cent got $8.00 a week and only 17 per cent received more. The remaining 3 per cent were listed as apprentices and were paid a maximum of $3.00 a week and often less. Men in comparable trades and industries got only $10 to $12 a week.

By 1913, the American farm woman constituted the largest class of economically useful women. This was shown by the fact that marriage was regarded as a burden by the poor man in the city, but thought of as a necessity for the poor man who owned a farm. At this time, the poultry products of the nation were equal in value to the cotton crop. They exceeded the wheat crop products by four hundred thousand dollars and were worth more than the combined values of the rye, oat, barley, and potato crops. The American farm woman of 1913 was responsible for nine-tenths of the poultry products of the entire nation.

This period witnessed a rapid growth in the woman's clothing industry. By 1900, there were manufacturing establishments

in 32 of the 48 states, employing 83,739 workers. The vastness of the industry called for a well-integrated force to protect the interests of labor. This need was fulfilled with the organization of the International Ladies' garment Workers Union. This organization functioned primarily to help settle the many disputes which occurred between the management of the industry and labor. Many of these disputes were climaxed by the "Great Revolt" of 1910. This was a revolt against the sweatshop and contraeting systems. At the time of the revolt, wages averaged $14 to $18 a week during the busy seasons, and workers labored 14 to 16 hours each day. The revolt was tesminated by the adoption of a "Protocol of Peace." This protocol was based on the class-collaborationist theory which states that "there is sufficient community of interest between employers and employees to make permanent peace achievable and that all metters in dispute could be peacefully adjusted through resort to impartial arbitrators.

One of the important technological developments which occured during this period was Edison's kinetophone as a sychronization of sight and sound. This invention was a forecast to the development of talking motion pictures.

Electricity was introduced into city homes after the turn of the century. This was accompanied by the wide use of elec-

trical labor-saving devices. However, even as late as 1909, electric power lines were still rather concentrated in the larger cities.[15]

Undergarments as a reflection of the period. The ideal silhouette of this period was best suited to the mature woman. Large hips and a very small waist were decreed by fashion, at the beginning of the period. The upright shoulders, long, sloping bust, held-in waist, and forward chest, were supported by the well constructed "straight-fronted" corsets. Two factors had encouraged this silhouette. One was the coronation of King Edward the Seventh, with its universal plea for extravagence in clothing; the second factor was the "new look" based upon drawings by the artist Charles Dana Gibson, who tried to portray the typical American beauty. Since outer garments had been quite picturesque prior to this period, and the dressmaker's techniques had reached their limits of complexity; a natural result was emphasis on the opportunities afforded by underclothing. Thus, Edwardian undergarments were termed "erotic" since moral restraint had to be removed before these garments could be made so "alluring."/ Other evidences

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[15]Brew, op. cit., p. 30.

of this change in moral attitude were noticed in the new use of the terms "lingerie" in place of "underclothes" and "knickers" in place of "drawers."

Toward the end of this period, when the prospects of war had become more evident, the Edwardian silhouette was gradually modified to a severe tube silhouette. The actual outlines of the body gradually become more evident.

At the beginning of the period, corsets were heavily boned down the front. A short corset was worn by young girls whose main problem was achieving the desired 25 inch wasp waist. Older women, requiring more support, wore longer corsets, which controlled the hips. For inadequate figures, much padding and many ruffles were added to the corset and all types were decorated with laces and ribbons.

The more expensive corsets hooked in front and laced in back. However, moderately priced corsets advertised in Good Housekeeping and the Ladies' Home Journal laced in front. The small-waisted effect was achieved by many gores which were usually cut bias and stayed with boning.

Around 1905, corsets began to get longer below the waist and shorter above it. Thus, "The corsetieres of Paris bring the corset nearly halfway to the knees."[16]

As the tubular silhouette began to become fashionable, there was reluctance on the part of many women to give up their stays and lacings. The demand for boned corsets continued as late as 1910 when flexible boning took precedence over stiff boning.

The 1910 corset conformed to the long, narrow line of the outer garment. Cunnington described "Modern corsets with very few bones, these ending at the hips, and the basque extending almost to the knees."[17]

As the prospects of war increased, there was more emphasis on comfort of foundation garments. Corsets were designed for the "natural, upright figure." in 1910 the first all-elastic step-in was made, and the "ventilated corset" became popular with working women.

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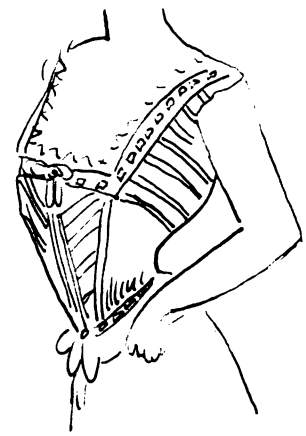
16 C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 69.

17 Ibid., p. 101.

At the beginning of the period, "bust improvers" were worn to help add fullness to the chest. There was the "patent bust improver, placing the possession of a bust modelled on that of the famous Venus de Milo at the disposal of every lady," and the "Neena bust improver, cup-shaped perforated metal discs, wt. ¼ oz. the pr."[18]

Corset covers were worn over corsets. Many garments worn as corset covers were referred to as "bust bodices," "bust supporters," "corset waists," and "bust perfectors." Some were boned and others laced, to give additional breast support. They were varied in style. The necklines were either round or square and not very low in front. Most of them were sleeveless but some had sleeve caps. The "bust ruffle" had been replaced by the use of fullness across the bust in the corset cover. However, a few corsets were made to fit skin-tight. Corset covers of the earlier part of the period usually opened down the front; fastening with buttons or ribbon ties. Later corset covers did not have front openings but were slip-over styles.



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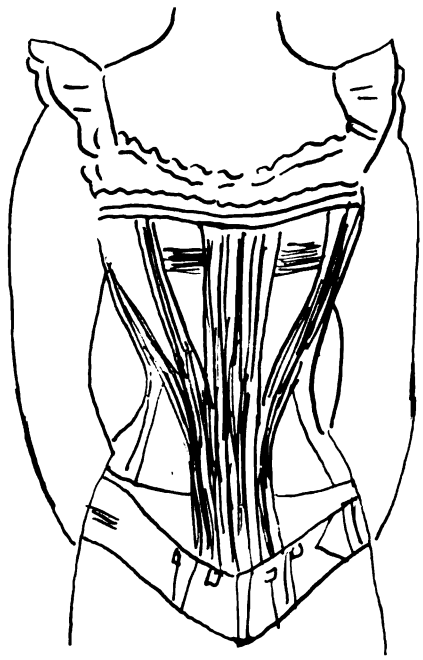
[18] C. Willett and Phillis Cunnington, The History of Underclothes (London: Michael Joseph, 1951), p. 215.

, The forerunner of the brassiere was Jaeger's "bust girdle," illustrated at the right.



A woman in her youth at the turn of the century gave the following account of the origin of the modern brassiere.

> About the beginning of this century among certain groups of girls it was the custom to wear a small garment, cut like a corset cover but fitted very tightly to the body, fulfilling the purpose of what is now known as a brassiere. This began, among the girls I knew, for use under bathing suits but it proved so satisfactory that they extended its uses for everyday wear. The garment had, so far as I know, no official name at that time, but I have heard it lightly referred to as a "Strait-jacket." Thin girls, naturally had no need for such a piece of clothing, but wore instead a short panel of white material with rows of ruffles about two inches in depth. This bib-like creation was pinned under the corset cover or tied around the body just under the arm.[19]

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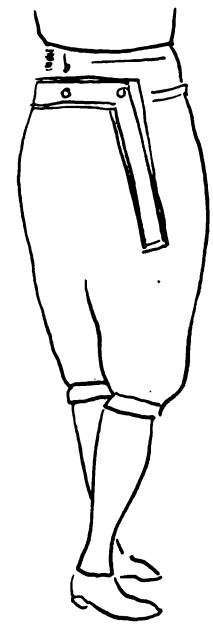
[19]Holliday, op. cit., pp. 272-273.

The knickers of this period, also referred to as "knickerbockers," were of two types; those with wide frilled legs, and the close-fitting "directoire" type, sometimes referred to as "culottes." The consensus of opinion in the literature as regards which type was more popular supports the opinion that the directoire type was worn only by the "fashion-conscious" while those with wide frilled legs were more generally used. Cunnington describes "fine stockinette culottes with ribbon bows at the knee . . . which appealed to those who preferred to be clad in French words."[20] The knickers with wide "skirt-legs" were referred to as "the divided skirt." Directoire knickers, illustrated at the right, were often called "shirt-knickers." Around 1913, a variation in shirt-knickers appeared, attributable to the tango dance and the fashionable peg-top skirts.



> The characteristics of the new garment is that it is formed entirely of one length of material falling from

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20C. Willett and Phillis Cunnington, The History of Underclothes (London: Michael Joseph, 1951), pp. 229-231.

> the waist in front to the knees and up again at the back with slits at the sides for the legs.[21]

The chemise was not considered a fashionable undergarment during this period. However, at the beginning of the period, chemises of "Empire pattern, sloped at the waist and tied with colored bows at the shoulders" were available. The main competitor of the chemise was the combination, which had the advantage of fitting more closely over the large hips of the earlier silhouette of the period. Because this factor was important, many chemises were made on princess lines, with "long" skirts- actually combination garments, referred to as "cami-skirts." The skirt portion was divided into two parts. Another attempt of the chemise to meet its competitor and retain its place among the undergarments of the period was the appearance of undervests. In 1911, Good Housekeeping advertised linen undervests, "cut chemise fashion, but a trifle more fitted than chemises.

The chemise and drawers generally worn near the end of the period are illustrated at the right.

21C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 116.

Combinations were more popular at the beginning of the period. These were usually a combination of corset cover and drawers, but the Directoire knickers and the chemise were more typically worn after 1909. The combination garment of more delicate fabric was referred to as the "chemilette."

The Edwardian petticoat is illustrated at the right. It was often referred to as an underskirt, and was very flared, fluffy, and frilly. This flounced petticoat served as a good foundation for the yoked and fully-gored day skirt fashionable at that time. Sometimes, the border of the petticoat was "stiffened with horeshair or even steel."[22]

22C. Willett and Phillis Cunnington, The History of Underclothes (London: Michael Joseph, 1951), p. 212.

The evening petticoat of this period was quite elaborate. It was identified by a pocket at the foot just above the flounce.

By 1908, with the gain in fashion of the tubular silhouette, the petticoat was necessarily narrow. As the fullness of petticoats was continually modified, the typical one of 1911 was a straight tube. To retain the affectionate character of the pre-war petticoat, many had accordian pleating from the knee level.

Slips were worn during this period only under transparent dresses. Thus, the slip was described as a "long-skirted garment that fitted the body rather snugly through the waist and bust," similar in appearance to the modern slip.

Knit underwear was not "fashionable" during this period. Its use rather depended upon the weather. However, the literature indicated considerable use of knitted vests and drawers by the "more practical" or "less fashionable." The winter weight union suit, a combination of pants and vests, had long sleeves, but by 1910, this garment had a lower neck, was sleeveless, and ended above the knees.

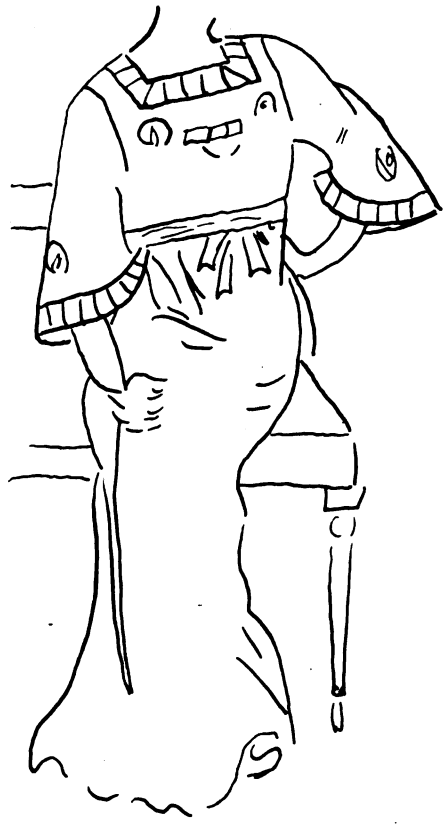
At the beginning of this period hosiery was recovering from a siege of gay-colored stripes. As long as skirts were floor length and shoes were high, the type of hosiery worn was not a fashion issue. However, as soon as skirts became

shorter and shoes lower, the "fashionable hosiery" was transparent and varied in hue. Seamless hosiery became quite popular near the end of the period. This was understandable since the circular type knit was a popular production technique. The seamless hosiery, probably the lower priced, was often advertised as having a fitted ankle. If the production method of shaping hosiery was used, it was probably reserved for the more-expensive hose. New construction features in the manufacture of hosiery were gaining publicity at this time. Advertisements emphasized "welt tops," "double soles," and "reinforced toes."

The hose supporters worn during this period were of an interesting variety. There were "double strap" supporters, a combination of "safety belt" and hose supporters, the belt being worn around the waist, and "brace" and hose supporters, actually shoulder straps attached to the supporters. The modern type supporters, those that hook onto the corset, and the elastic garter type, were also commonly used. A highly advertised type early in the period, was the Foster hose supporter, which served a dual purpose. It made the abdomen perfectly flat, curved the back in at the waistline, and reduced the waist itself. Thus, it served the purpose of corset and hose supporter.

The Foster Hose Supporter has a belt which exerts a pressure on the sides of the waist, making it round. It is the only supporter which has a smoothly fitting pad that can be adjusted either high or low over the abdomen without loosing its shape. It has four hose-supporting bands with new silk-looped fasteners, which hold the stocking taut and absolutely secure.[23]

Nightgowns worn during this period were floor length with rather full skirts and fitted waists. Those worn in cold weather had long or three-quarter length sleeves while summer ones had low necks and short sleeves. Some were the "slip-over" type while others buttoned down the waist front. Ruffled yokes and sleeve edges were prevalent trimmings along with tucked and embroidered sections.



Bath and lounging robes of this period had full skirts, mostly fitted waists, though some hung loose, and had long sleeves. Throughout the period, there was a great demand

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[23] Popular Monthly, 55:No. 337, March, 1903.

for Japanese kimonos for lounging purposes. This was attributed to the interest in the orient following the Russo-Japanese War (1904-1905). These kimonos were quite elaborate and colorful and "every woman seemed to have at least one, and many had several."[24] These garments had kimono sleeves and were loose at the waistline, usually with three-quarter length sleeves.

Fancy needlework had retained its popularity among the "more practical" women and the garment most frequently used to display this talent was the bed-jacket. Crocheted, knitted, and embroidered bed-jackets were plentiful throughout the period. They closely resembled the modern bed-jacket and were often substituted for dressing-sacques.

Drsssing sacques, or short jackets with three-quarter length sleeves, were widely used during the period. They were real necessities. Due to the elaborate hair arrangements, the dress was usually slipped on before the hair was arranged so that the sacque served the purpose of protecting the dress from superfluous hair and make-up.

The fabrics used for undergarments during this period were many and varied. Fine nainsook, batiste, and "washing"

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[24]M.D.C. and Elizabeth G. Crawford, The History of Lingerie in Pictures (New York: Fairchild Publications, Incorporated, 1952), p. 75.

silk were the popular delicate fabrics while longcloth, cambric, and muslin were popular for their durability.

It should be recalled that it was during the first decade of the twentieth century that undergarments became very "elaborate and fussy." Thus, the wide range of trimmings used on undergarments during this period was understandable. These included: hand embroidery, Maderia work, Valenciennes, Cluny, Irish crochet, and torchon lace, as well as tucks, beading and entre deux, fine buttonhole stitching, monograms, and machine-embroidered edgings and insertions.

Corsets could be found in a range of fabrics, the most popular of which were French coutil and mercerized batiste. Other fabrics used for corsets included jean, rubber sateen, and figured, mercerized broche. Prior to 1912, "rust-proof boning" was highly advertised in corset construction but it was in 1912 that "clock-spring steel covered with hard rubber or celluloid," was first used in corset construction. Brocade was used for the more expensive corsets.

The popular fabric for the "bust bodice" was coutil. "Corset waists" were to be found in sateen. In the Sears, Roebuck fall catalogue for 1900, there was advertised a "bust form" which seemed to serve the same purpose as modern day "falsies." This was constructed of "tempered braided

wire" covered with lawn. The "bust perfector" was to be found in jean and satin for winter, and net for summer.

Corset covers were made of thin silk, nainsook, muslin, and cambric. There were also knitted corset covers, usually of cotton Egyptian yarn.

Drawers and knickers were of delicate as well as durable fabrics. Knickers were more frequently of woven materials. It was of note that the flannel and alpaca knickers had detachable nainsook linings. Drawers were more frequently found in such fabrics as muslin, cambric, India longcloth, lawn, nainsook, "washing" silk, and satin.

The chemise and the undervest, which were frequently worn next to the skin, were found in only washable fabrics such as muslin, cambric, linen, lawn, and batiste, with the exception of silk undervests.

It should be recalled that the slip was worn during this period only under summer dresses. It was usually of a transparent fabric. Combinations were of nainsook, wool, flannelette, and silk.

The range of fabrics for petticoats was greater than the range of fabrics for any other undergarment worn during this period. This range included: cambric, lawn, batiste, cotton sateen or "heatherbloom," moirette, mercerized sateen, Rusleen cloth, crepe de Chine, glace silk, charmeuse satin,

"washing" silk, taffeta, triple ninon, flowered silk, all-silk satin, and knitted flannel.

> While silk taffeta was considered the more desirable fabric from the standpoint of beauty, cotton taffeta was actually chosen by the greater number of women because of its low initial cost and greater durability. The silk taffetas of the early 1900's must have been heavily weighted, for there was continued reference to their cracking and splitting.[25]

Of interest was a "bridal petticoat" of white brocaded satin with scalloped flounces of white Spanish lace and ruffles of chiffon beneath.

Knitted garments were of cotton, all wool, part wool, merino, and part silk. However, most union suits were of coutil or lisle.

The hosiery of this period was of great variety. The "more practical" hose were of cotton and lisle while silk and cashmere hose were worn by the "fashionable." The silk stockings of 1909, sometimes called "boot silk" stockings, were constructed "in relation to the clothing worn. The silk extended only part way up the leg, the knitting being continued with cotton yarn."[26] Hose supporters were mostly of coutil.

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[25] Brew, op. cit., pp. 251-252.

[26] Ibid., p. 256.

Nightgowns worn during this period seem to have been restricted to the "more serviceable" fabrics, namely, muslin, cambric, and flannel. Nainsook gowns were worn by the "fashionable."

Eiderdown robes were quite popular. Kimonos and bed-jackets for lounging, were of a wide variety of delicate fabrics including cotton crepes, silk, sheer wools, delicate painted chiffon, and figured lawn. Dressing sacques were more frequently of percale, challis, crepe de Chine, and wool.

— Throughout this period, white retained its place as the most popular color for undergarments. However, undergarments of color were used, but the production of colored undergarments seemed to have been related to cost; the more expensive undergarments were usually to be found in colors. Pink, blue, yellow, or flesh brocade corsets were common.

In some of the hobble-skirts, so popular after 1910, every seam was left open from the hemline to the knee. These were invitations to the use of the bright colored petticoat.[27] Slips matched the color of the dress with which they were worn.

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[27] Annette Laverne Mayo, "A Study of Fashion in Women's Clothing From 1910 to 1948," (unpublished Master's thesis, State University of Iowa, Iowa City, 1948), p. 7.

The two undergarments which were found in the widest variety of colors during this period were petticoats and hosiery. Petticoats were found in black, gray, white, and pastels as well as bright stripes and plaids. Black hosiery with white feet, toes, and heels, were the most popular but hosiery was frequently advertised in assorted colors. Light colored hosiery was generally worn only in the summer and with evening wear. Brew mentionned the use of black shoes with scarlet hosiery at exclusive balls during this period.[28]

Robes were mostly of neutral colors but drsssing sacques were frequently found in pastel colors as well as black and gray.

Due to the great variety of undergarments performing similar functions during the first decade of the twentieth century, an explanation of the ways in which they were worn seemed justified.

Between 1890 and 1913, there was a noticeable decrease in the weight and amount of underwear worn at one time. Some factors to which this change seemed attributable included: more effective heating in homes and public places; possibly the increased use of an outer coat; the inappropriateness of many layers of clothing for the new "active life"; and the

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[28]Brew, op. cit., p. 257.

higher standards of cleanliness which encouraged use of light weight fabrics for frequently laundered garments. This last factor also accounted for the gradual decline of extremely decorated undergarments.

The "excessively tight" drsss, fashionable in 1912, was also an important factor in the gradual reduction in the layers of underclothing worn.

Brew gave a composite summary of the ways in which the various undergarments were worn.

> The corset was placed on top of the close-fitting union suit or vest and then were superimposed the corset cover and drawers. The chemise might have replaced the corset cover and skirt drawers . On top of all this was worn the petticoat or petticoats.[29]

The use of knit underwear seemed to have been a determining factor in the specific undergarments worn. If a knitted vest or union suit was worn under a corset, the chemise was worn in place of the corset cover. In warm weather, when union suits and even corsets were not worn, the chemise was commonly the single undergarment. When union suits were worn, "skirts" [drawers without a crotch] were worn in preference to "drawers."

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[29]Brew, op. cit., p. 245.

Cunnington noted that "corsets and stockings were often worn with [a] bathing costume." This was "fully justified when a gallery of spectators has to be faced."[30]

Concerning the amount of underwear considered "basic" in the wardrobe, there has been much speculation. Brew stated that "by 1907 the knit-underwear industry alone was producing sufficient to furnish the American people, on the average per person basis, 3.306 shirts and drawers, plus 0.323 combination suits. This would have meant the equivalent of two sets a year."[31]

The June 1907 issue of the Ladies' World suggested that

> four sets of underwear will provide a comfortable outfit, and, if necessary, one can manage satisfactorily with three. This will include nightdress, drawers, corset cover, chemise, short under-petticoat and long outer petticoat. The list may be varied, omitting, for instance, the chemise if the corset cover and short under-petticoat are provided, or uniting the corset cover with either the under-petticoat or the drawers in one of the princess models for these combination garments.

In 1912, Carolyn Radnor-Lewis, writing for Good Housekeeping, suggested a supply of underclothes for the schoolgirl.

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[30]C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), pp. 75-76.

[31]Brew, op. cit., pp. 471-472.

> The supply of underclothes should include four to six union suits; the same number of muslin combinations; three nightdresses; plenty of stockings- a dozen will not be too many, for the schoolgirl has little time to darn- three or four white petticoats; at least two dark silk or jersey petticoats; a pair or two of black woven tights; plenty of handkerchiefs, and two pairs of corsets, one for everyday, and the other for evening and "dress-up occasions.

Prices of women's undergarments were moderate. Wendt spoke of the "elegant wardrobe" of 1907, reported in the Chicago Tribune to cost $100. Undergarments included in this wardrobe were: silk petticoat, $3.95; white shirt, $1.95; two corsets, $2.00; three pairs of stockings, $1.00; and "underthings," $3.20.[32]

Sears, Roebuck and Company advertised corsets ranging from 25¢ to $10.00. Three-fifths of these corsets cost less than $1.00 and a popular price range for corsets during this period was the $1-$3 range. The more costlier corsets ranged from ten to fifty dollars. Brocade corsets were frequently advertised from $35.00 to $50.00. In Good Housekeeping in 1908, there was mentionned a French shop in a large American city which displayed its "highest priced corset" at $360.00.

Prices of corset covers, as advertised in the Sears, Roebuck catalogues, ranged from 8¢ to $1.48. Nine-tenths of those advertised were less than 50¢.

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[32]Lloyd Wendt and Herman Kogan, Give the Lady What She Wants (Chicago: Rand Mc Nally and Company, 1952), pp. 278-279.

Drawers and knickers ranged in price from 18¢ to $1.65. Three-fourths of those advertised in the Sears, Roebuck catalogues were less than 75¢.

Chemises and undervests were priced at a low of 8¢ and a high of 98¢, the cost increasing with the delicacy of the fabric.

Combinations could be bought for as little as 98¢. The highest priced combination noted cost $1.29.

A cambric petticoat could be bought for as little as 39¢. However, petticoats had a wide price range with a noted high of $40.00. The popular priced ones ranged from $1.00 to $3.00.

Knitted undergarments were relatively low-priced. A lisle union suit could be bought for 40¢. However, Sears, Roebuck and Company advertised coutil union suits as high as $2.50. Vests ranged from 14¢ to $2.25.

Hosiery could be bought for as little as 10¢ and as much as $75.00. Cotton hose generally cost less than 25¢. Lisle hose were priced from 25¢ to 50¢ and silk hose ranged from 75¢ to $1.25.

Brew concluded that the popular range for silk and lisle hosiery was the $1-$1.25 range.[33]

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[33]Brew, op. cit., p. 259.

Sears, Roebuck and Company advertised coutil double strap hose supporters from 8¢ to $1.25. Safety belt hose supporters were priced at 22¢ and elastic garters were 10¢.

Nightgowns, also, showed a wide range of prices. Those of the more durable fabrics were priced from 35¢ to $2.00. The typical price was $1.00. However, a gown of a delicate fabric cost as much as $18.50.

Robes and negligees were priced from $3.98 to $49.98, and dressing sacques from 98¢ to $1.48, as advertised by Sears, Roebuck and Company.

Underwear was frequently bought in sets. Bridal sets were very popular and stamped sets to be embroidered were widely purchased. In a Sears, Roebuck catalogue published in 1905, there were advertised "trousseau outfits" including a gown, undershirt, drawers, and corset cover, in cambric for $5.98 and in nainsook for $8.65.

In noting family budgets, suggested and actual, noted in "women's magazines" published during the first decade of the twentieth century, the percentage of the yearly family income allowed for clothing averaged from one-tenth to one-twentieth of the total annual income.[34]

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[34] See issues of Good Housekeeping for January 1907, p. 69; May 1907, p. 509; and March 1909, p. 308.

As regards underclothing in the clothing budget, Brew noted budgets prepared during this period, which permitted an estimate of the amounts of an expenditures for underwear among people with low incomes.

> Neill's estimate for the woman of Massachusetts was two flannelette petticoats, two drawers, plus an additional expenditure of 70¢ for winter undershirts. Chapin allowed but one petticoat with an additional expenditure of 50¢ for summer underwear and $1.00 for winter underwear.[35]

Brew also mentionned some articles which appeared in magazines about 1909 concerning the "cost of living." These articles helped in estimating budget allowances for supplementing the undwrwear wardrobe.

> A woman who clothed a family of four on $70.00 a year listed her yearly additions (most of which were probably made at home) as one dark underskirt, one white muslin underskirt, three gauze shirts, two vests, two cotton union suits (with two patched ones on hand), silk ruffled drawers, and corset covers. Another woman living in the country, while specifying none of her undergarments except a dark petticoat and a muslin petticoat, stated that her "summer underwear was made chiefly from bleached flour-sacks." A contributor to Harper's Bazaar who had a monthly clothes allowance of $5.00 (plus some extra at Christmas) stated: "In March I use the allowance for underwear, buying three pieces of longcloth for $1.25 a piece, making four nightgowns, five pairs of drawers, five corset covers, and two skirts." (The rest of the money she used for edging and insertion.) Ida Hamilton listed in the wardrobe she

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[35]Brew, op. cit., p. 473.

planned for a woman, who was to spend less than $50.00 a year for all clothing:

2 woolen union suits	$5.00
2 flannel underskirts	1.25
1 black sateen underskirt (for winter)	1.00
4 pairs of cotton drawers	1.60
gauze undervests	1.00
3 corset covers	.75
1 corset	1.00
2 white undershirts (for summer)	2.00

These were to be purchased over a period of four years with an annual expenditure of about $5.60, $1.00 of which was to be used for a corset a year. To have on hand five or six pairs of drawers was apparently, not an uncommon practice.[36]

In the May 1906 issue of the Ladies' World, an article appeared which gave suggestions for remodelling old petticoats. One reason for the appearance of this article was the negative reaction given to the then current fashion by the budget of the average woman in 1906.

> The prevailing fashion that insists on a petticoat to match each costume, and of equal pretensions to style so that its harmonious blending may delight the critical eye when the dress skirt is daintily uplifted over muddy streets, is plunging all beruffled feminity into woeful expenditure, simply because the perplexing edict is met with the purse and not with the brain.
>
> Diversity in petticoats is more than one of fashion's essentials, for it is merely conforming to hygenic principles and the unwritten laws of cleanliness as to personal linen; but beyond some half-dozen selections in all, embracing the cambric ones of the summer-time and the taffeta or practical sateen or moreen for winter's rigorous demands, the average woman cannot afford to acquire more, and one silk skirt generally has to suffice for "best" wear, no matter what the coloring of the gown it accompanies.

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[36]Brew, op. cit., pp. 473-474.

GLOSSARY I

batiste- soft, sheer fabric of plain weave.

beading and entre deux- lace like edging made of loops.

bias- in fabric, a diagonal line running at angle of 45 degrees to selvage of fabric.

broché- fabric woven with raised figure.

cambric- fine, closely woven, white or yarn-dyed warp cotton fabric in plain weave with gloss on right side.

camisole- under-bodice, usually with straight top and shoulder straps of ribbon, lace, or self-material.

challis- light-weight, plain weave fabric without gloss.

chemise- loose garment hanging straight from shoulders, covering torso.

Cluny lace- bobbin lace made of heavy linen thread, usually in large, open designs.

coutil- firm, sturdy type of drilling made of hard-twisted yarns; usually cotton, in twill or figured weave.

eiderdown- warm, light-weight knitted elastic cloth with napped surface.

heatherbloom- specially finished cotton sateen.

Irish crochet- crocheted lace with shamrock and rose designs.

jean- heavy, twilled cotton fabric.

knickers- loose breeches, usually banded below the knee.

lawn- fine, soft, sheer fabric; usually cotton in plain weave, filled with starch or sizing.

lisle- a fine, hard-twisted cotton.

longcloth- fine, soft cotton, bleached but unfinished.

Maderia work- embroidery of overcast eyelets on linen or cambric.

muslin- soft cotton fabric of firm, loose, plain weave.

nainsook- soft, light-weight, bleached cotton in plain weave with soft, lustrous finish on one side.

ninon- stout chiffon; in plain weave; of hard-twisted yarns with open mesh.

pegtop- wide at top and narrow at bottom.

Rusleen cloth- cotton taffeta.

stays- pieces of stiffening used in corsets.

Torchon lace- coarse, bobbin lace of linen.

yoke- fitted portion of a garment, usually over shoulder or hip, to which the rest of the garment is sewed.

1914-1918

Social change. The four years from 1914 to 1918 witnessed the first World War.

The struggle for woman suffrage had again come into strong focus. As Dorothy Dix wrote in Good Housekeeping in 1916, "The modern girl is a suffragist by instinct. She doesn't argue about equal rights for women. She simply takes them for granted."[37]

Due to the great protest against suffrage, that was still being expressed by many people, it was necessary for the suffragists to think of the possible consequences of the vote and what action would be necessitated by it. In analyzing this situation, Dudley Harmon felt that

> The program for most women as soon as they get the vote doubtless will be to learn what are the things that affect them that can be improved through their political action. The vote will be the means for women's cooperating with men in providing for matters affecting women's every interest which heretofore have been left entirely to men.[38]

The "new American woman," who was, in this period, very near the long-awaited state of emancipation, was constantly criticized for her changing behavior, especially by the press. Holliday wrote a vivid expression of this situation.

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[37] Dorothy Dix, "The Girl of Today," Good Housekeeping, 62:291, March 1916.

[38] Dudley Harmon, "The New Day for Women," Ladies' Home Journal, 35:29, April 1918.

> In a very tight skirt, the American Woman was expressing her "desire for new experiences" in the tango, foxtrot, and, most alarming to those interested in her welfare, the "sinuous debutante slouch." And the day was at hand when the old boned corset, thouth still purchased was "packed" for the duration of the dance- a signal to the inflexible of mind that morals were melting fast.[39]

It was during this period that the traditional patriarchial family was in a state of disintegration. This was attributed to the impact of urbanism on the home. The increased use of the typewriter had created many new jobs for women in stores and offices. More and more women were absorbed in college careers, active in women's clubs, and, even at this early date, women were active in labor unions. The common bond fostering family unity had become less economic and religious and more affectional in nature.

The Birth Control movement was revived in 1914. The leader of this revival was Margaret Sanger, a New York nurse, who felt that the spread of information regarding birth-control was a good health measure. She wrote a phamplet on birth-control, entitled Family Limitation and her efforts to distribute it ended in a jail sentence for her but increased interest in the movement. With the organization of the National Birth Control League, this movement made great

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[39]Holliday, op. cit., p. 267.

strides through propaganda and legislation, in spite of much opposition, especially by organized religious groups.

Thus the limiting of the size of the family coupled with the increased ease in securing divorce, were factors contributing to the complete "emancipation" of women.

The then current opinion regarding women's colleges is of interest when one thinks of the advances of the emancipation movement. In 1914, Jeanette Lee, writing in Good Housekeeping, expressed a typical opinion regarding women's colleges. "It occurred to me, among other things, that the present tendency to regard life as a more or less one-sexed affair gets special emphasis in colleges for women."[40]

There was a change in the attitudes of the prohibitionists during this period. Scientists had advanced the theory that alcoholism was "more often the product rather than the cause of poverty, family disorganization, and mental breakdown."[41] The acceptance of this theory resulted in the desertion of liberals from the prohibitionists' membership and a more conservative attitude among those remaining in the group.

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[40]Jeanette Lee, "The College Woman in the Community," Good Housekeeping, 59:364, September, 1914.

[41]Wish, op. cit., pp. 127-128.

By 1915, the automobile was regarded as a major form of recreation. It influenced a number of urban changes, namely, increased mobility of neighborhoods, intensification of the division of labor, the development of surburban areas, and the gradual breakdown of regional barriers.

An industry which was to foster another major form of recreation was the Motion Picture industry. However, during this period, this industry was only at the beginning of its great development and "according to conservative view at this time, attending moving picture shows was classed along with such vices as card playing and gambling, in the evil effects produced upon the morals of the nation."[42]

Club women were very influential during this period. With the coming of the war, a definite change was noted in their activities. The woman's club became a supply channel for employers, especially the Government. The result was a high regard for the "club woman" who so willingly gave all her spare time to some much needed service.

In 1914, the National Federation of Women's Clubs had 6,000 local clubs on its roster with the membership totaling over a million. The scope of club work had increased

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[42] D.J. Brockway, "Social, Political and Historical Influences Reflected in Twentieth Century Costume," (unpublished Master's thesis, The University of Washington, Seattle, 1939), p. 99.

tremendously. The work of the Federation was divided into three areas, namely, the Practical Department, the Cultural Department, and the Cooperative Work area. The Practical Department focused on such interests as the problem of child labor, public parks, use of school buildings as social centers, medical and nursing inspection in schools, factory laws, "living wages" for women, reforms in favor of property-rights of women, and the single standard of morality. The Cultural Department supported traveling libraries and art galleries. In the area of Cooperative Work, women's clubs worked with the National Child Labor Committee against child labor, with organizations fostering factory inspection and compulsory education, with the National Federation for welfare work, and with the National Prison Labor Association to regulate prison labor. The federation also organized and supported residential clubs for the new "career woman."

Breckinridge vividly expressed the conservative attitude then prevailing among club women. At a meeting of the General Federation of Women's Clubs, held in Chicago in 1914,

> There was much protest against current styles of dress, indignation because of "slit skirts, transparent gowns and ridiculously narrow skirts" and distress because of immodest dancing.

> Children's Year, when it was proposed, was heralded, and the talk of standardized dress for women found congenial atmosphere in a world of uniforms.[43]

The Young Women's Christian Association was an important organization during this period of moral chaos. It opened boarding houses for women factory workers, formed girls clubs, opened recreation homes for girls, and provided lectures by women physicians on "wartime social standards."

Economic change. During the first World War, America was in a state of widespread prosperity. This state has been attributed to the profits derived from America's position as a supply center for the war-harassed nations. Throughout the war, jobs were plentiful and almost all of them were characterized by higher wages.

The need for women war workers was the culminating factor accounting for women spending so much time away from home and the resultant family disintegration.

Soon after the war began, the Woman's Committee was organized, with the purpose of effecting cooperation and coordination in the employment of women. And, to honor this

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[43] Sophonisba P. Breckinridge, Wome in the Twentieth Century (New York: Mc Graw-Hill Book Company, 1933), pp. 40-41.

new and important economic role of women, "A design for an official button to identify women as active war workers has been approved by the Woman's Committee and the buttons are now being furnished to women eligible to wear them.[44]

During the war, the Government employed the largest number of women. The new character of jobs held by women during the war is thus noted. The need for women at the battlefronts to replace manpower resulted in a great increase in nurses, stretcher bearers, ambulance drivers, and workers in ammunition plants and factories. Women were trained as statisticians, bateriologists, code clerks in the War Department, finger-print experts, training camp policemen, housing directors, welfare workers, cafeteria managers, shop draftsmen supervisors in ordnance works, workers on gas masks, airplane workers, messengers, deputy shipping commissioners, and printing press feeders.

As for what was to happen to women workers, after the war,

> Women . . . . will not only be necessary to fill up the gaps left by the dead and wounded by the war, but they will also be needed to meet the demand for an increased industry to meet the competition with German and Austrian products in the markets of the world. Thus

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[44] Dr. Anna Howard Shaw, "The Woman's Committee of the United States Council of National Defense," Ladies' Home Journal, 35:3, June, 1918.

> employment is practically guaranteed to the great majority of women workers who have done their bit so successfully and so unselfishly.[45]

Some immediate effects of World War I are cited here.

The expensiveness of labor and materials and the small number of women following household routines during the war period resulted in greater efficiency in homemaking.

The war had a tremendous effect on the clothing industry. Material and labor shortages had resulted in a limited choice of styles and a reduction in the quality of fabrics and workmanship. These effects paralleled the increased importance of the ready-made garment. The fit of ready-made garments was made quite loose in expectation of a wide range of figure types among possible purchasers. "Fashion was now aiming, principally, at a much wider social target and one considerably nearer the ground."[46] Only the wealthy retained the practice of having a dress "made to measure."

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[45]Issac F. Marcossou, "The After-the-War Woman," Ladies' Home Journal, 35:16, July, 1918.

[46]C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 127.

Undergarments as a reflection of the period. Dorothy Dix, writing in Good Housekeeping in 1916, compared the physique of the girl of World War I with that of the previous generation.

> Actual measurements show that she averages from one to two inches taller than her mother, that she wears a shoe and a glove two or three sizes larger, and that her waist and chest measurements are from six to eight inches bigger.[47]

The "barrel silhouette" was predominant at the beginning of the period. There was little attempt to define the waistline and most garments fitted very loosely. The "debutante slouch" was a widespread posture type at the beginning of the period, but by 1915,

> Already we are learning to walk with an ease, grace, and a certain abandon that betokens a direct unimpeded movement for the hips, and are realizing the exceeding ugliness of the erst-while waddle . . . . The present season will be noteworthy as having re-instated the natural waistline . . . . We are once again in possession of figures, perfectly proportioned. Waists are normal in the truest sense and there follows a neatness and trimness of outline that is restful and pleasing to the eye . . . .[48]

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[47] Dix, op. cit., p. 287.

[48] C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 129.

As more women became active participants in the war, the flounces and frills of the earlier garments began to disappear and by the end of the war, the design of undergarments had become quite practical and conservative.

It should be recalled that at the end of the last period, around 1913, a tubular silhouette was predominant. Shortly before America entered the first World War, a soft silhouette with natural bust and waistline was introduced by Paul Poiret, a designer of the French Coture. The entrance of America into the war marked the beginning of the "Corsetless Age" and the predominance of the "debutante slouch" silhouette.

> Protruding stomachs were perhaps a purely natural physical reaction, for corsets had now come to be very negligible affairs as far as giving much support to the figure. The bodies, having been practically molded into a form by "lacing," now released from their confining braces lacked the muscular tone to maintain a good posture.[49]

As to the reason for the "Corsetless Age,"

> American women's sacrifice of their stays during World War I released 28,000 tons of steel- "enough to build two battleships." So it has been said by a member of the War Industries Board. Mrs. Nicholas Longworth has been credited with unofficially deciding for her country-women that corsets were non-essentials.[50]

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[49] Brockway, op. cit., p. 114.

[50] Holliday, op. cit., pp. 265-266.

The silhouette introduced by Poiret gained popularity during the war. However, the outstanding characteristic of corsets manufactured during the war was that they had little or no boning. Corsets were worn throughout the war period, especially by working women. The inference is that a more appropriate title for this period would have been "The Boneless Age", since the former title implies that corsets were not worn during the period. The youthful and highly excited "misses" of this period were perhaps the only women to go without corsets, due to the youthfulness of their physiques.

The most widely worn corset of this period, illustrated at the right, was of medium length [mid-thigh] with a medium low bust and had fairly straight lines.

Advertisements in women's magazines emphasized the importance of corsets for women war workers.

> Patriotic women, who are so unselfishly assuming unaccustomed labors that are taking their strength to the utmost, are depending upon the inimitable Gossard for the hygenic support that safeguards their health and that all-day comfort that increases their efficiency.[51]

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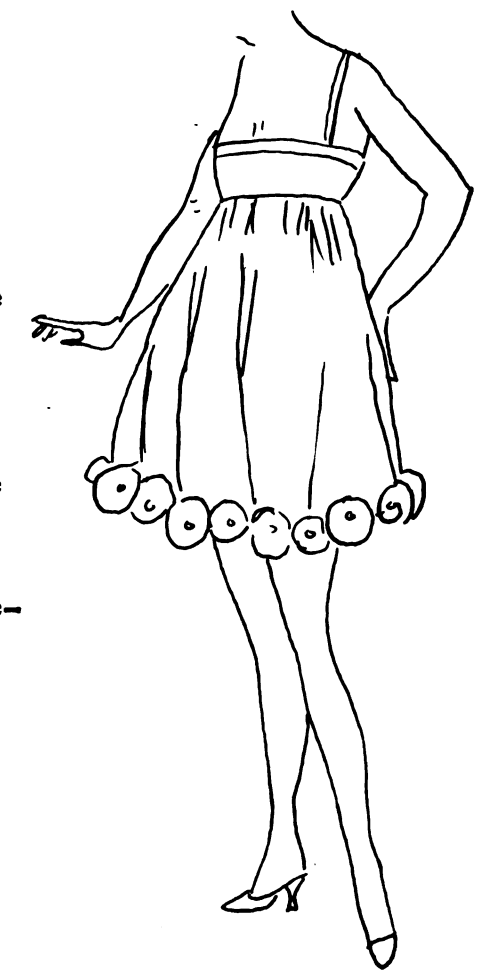
51 See Good Housekeeping, 67:104, September, 1918.

The corset cover of this period had ribbon shoulder straps and covered only the area from the waist to the level of the armpits.

The brassiere appeared under this title in 1916. It supposedly took the place of the old-fashioned camisole. "Gowns of utmost softness and semi-transparency have made a bust support essential."[52]

The chemise fashionable during this period had an Empire waistline, narrow shoulder straps, and usually a square or "V" neckline. The one illustrated at the right was advertised in Vogue in 1916.



The chemise style illustrated at the left was widely worn in 1918 and shows the gradual trend toward conservatism in style during the war.

52C. Willett and Phillis Cunnington, The History of Underclothes (London: Michael Joseph, 1951), p. 229.

Bloomers were worn throughout the period in spite of their very strong competitor, the combination.

> Miss Lillian Drew, instructor in gymnastics in Teachers' College considers the corset-waist [corset cover] , from the side buttons of which hangs a pair of bloomers, a most satisfactory type of underwear for the girl in her teens. Bloomers are largely replacing the petticoat nowadays . . . and they encourage freedom of outdoor exercise.[53]

There were two types of combinations fashionable during this period; the "teddy," illustrated at the right, which was simply a chemise with a connecting piece forming a crotch, and "cami-knickers" also referred to as "chemi-knickers." These were actually underslips, worn over the corset. A button and a loop were at the hem to catch the skirt together in "divided skirt fashion." The "non-fashionable" but generally worn combination illustrative of the more conservative styles is pictured at the left.

The acceptance of styles created by Paul Poiret resulted in a drastic reduction in the

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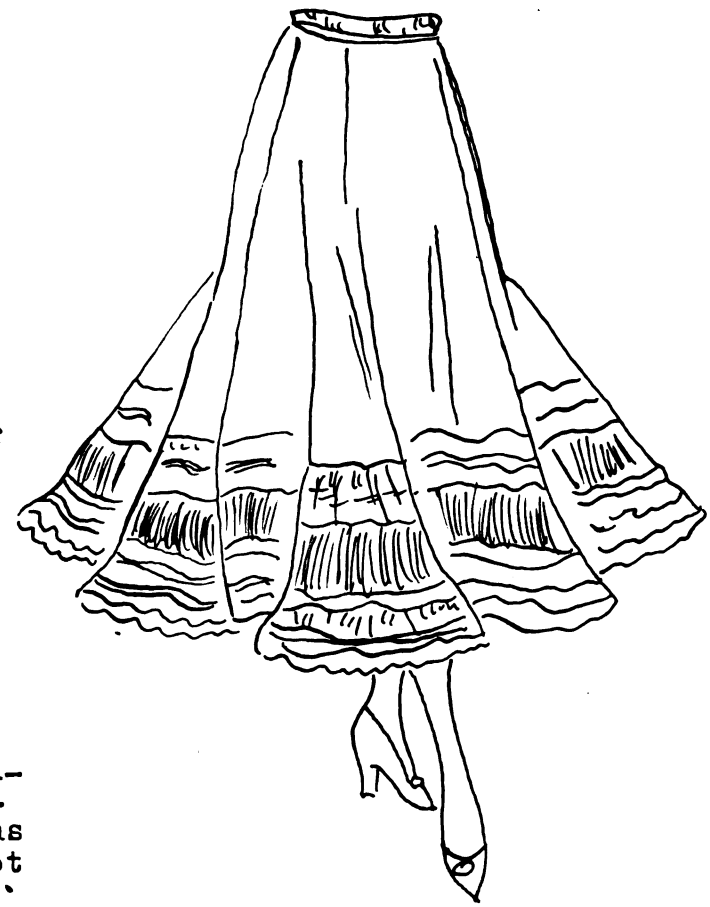
[53]Sarah Comstock, "Today's Schoolgirl," Good Housekeeping, 63:194, October, 1914.

number and elaboration of petticoats. There was no room for elaborate petticoats underneath the then fashionable tight skirt. However, the short, wide outer-skirt typical of the War period brought back the use of several petticoats necessary to support the outer-skirt. Underneath these petticoats was worn a new form of shirt-knickers, very full and wide, scalloped and trimmed with ribbon with an elastic band at the waist to keep them in place.



With the wider skirts of 1915 and 1916, the garment petticoat had a brief return of its ancient glory. yoked and fitting close at the hips, it became wide at the hem and much flounced and frilled. 'The petticoat is a truly exuberant tempestuous affair' (1916). "Not a few are set out with a line or two of wire,' and there were fears of the crinoline returning in the midst of a world war.[54]

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[54] C. Willett and Phillis Cunnington, The History of Underclothes (London: Michael Joseph, 1951), pp. 227-229.

With the wider skirts of 1915 "some petticoats are divided into two wide legs and covered with frilling.'[55]

The 1916 petticoat was characterized by a double panel of fabric down the front, necessitated by the use of more transparent fabrics.

Near the end of the period, the grimness of the war had fostered a more conservative petticoat which was slightly longer than the previous ones and had a straight-hanging flounce. It is illustrated at the right.

In 1916, the "modern" slip appeared for evening wear, usually cut "on the straight." It is illustrated at the left.

Plain hose were worn throughout the war, especially by working women. However, hosiery with contrasting embroidery and lace remained the more fashionable.

A romantic note was struck during the war with 'regimental-crested undies,' and 'what could be more delightfully sentimental than his name embroidered on one's garter?'[56]

55C. Willett and Phillis Cujnington, The History of Underclothes (London: Michael Joseph, 1951), p. 231.

56Ibid., p. 224.

During the earlier part of this period, nightgowns were Empire style, just-above-ankle length, and had very full flared skirts. A typical garment of this type is illustrated at the right.

> 'How our grandmothers would have wondered could they have seen the underwear of the present day, so gossamer, with low-necked nightgowns and their short sleeves, to say nothing of the soft, dainty negligee, an extravagent necessity of the hour. Some of the nightgowns are absolutely sleeveless . . .'[57]

Toward the end of the period, the "conservative" nightgown assumed a straight silhouette. A typical garment of this type is illustrated at the left.

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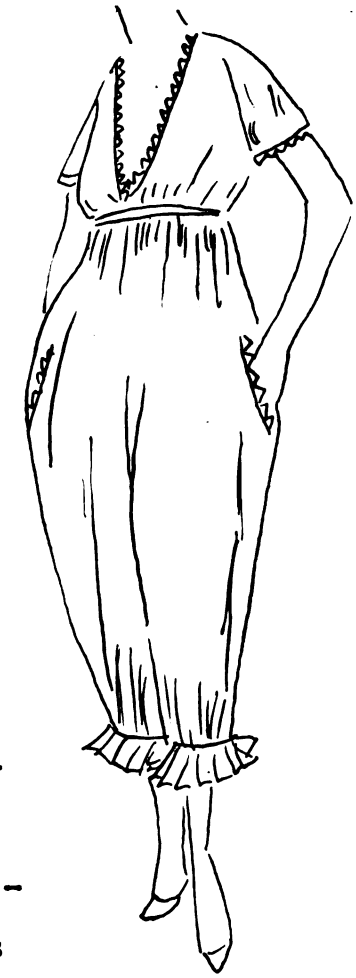
[57]C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 137.

The typical pajama style of the earlier part of this period had an Empire waistline and was very full around the hips. A garment of this type is illuatrated at the right. Toward the end of the period, the "modern" tailored pajamas were in wide use.



Throughout the war, the interest in the Orient which had begun at the time of the Russo-Japanese War continued to be seen, through the great demand for Japanese kimonas. During this period, these popular lounging garments were characterized by a "draped silhouette."

By 1917, there was a major change seen in fabrics used for lingerie- the change from linen and batiste to silk and other soft, clinging fabrics. Cotton underwear departments in stores had completely disappeared. Prior to the War, underwear had been made of delicate linen and gossamer cottons from northern France and Belgium until the German army cut off this supply to Pari-

sian manufacturers. Lyons, the center of the silk industry, enjoyed great prosperity during the war. Thus, the lingerie manufacturers had turned to Lyons for a fabric that would take the place of cottons and linens formerly used. The designers of lingerie had been very much disturbed over this necessitated change, but the crepe de Chine that they chose had made such a satisfactory garment that silk underwear became the mark of fashion distinction.

> There is a decided vogue for . . . crepe de Chine due largely to its reasonable wearing qualities. It is a little more expensive to buy in the beginning than batiste or nainsook but it outlasts other fabrics.[58]

During this period, corsets were available in varied fabrics. It was around the beginning of the war that the first machine knitted fabric for use in corset construction was produced. This marked the first time that an elastic fabric was produced which was not made of rubber. Most corsets included some elastic inserts, but for the most part were of fabrics such as coutil, cotton brochette, batiste, etamine, nainsook, silk brocade, and broche.

Brassieres or "bandeaus" as they were often called were made of silk brocade, silk jersey, "wash" satin, satin ribbon, cambric, muslin, mesh, lace, and Irish crochet.

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[58]Helen Koues, "Fashions," Good Housekeeping, 64:54-56, January, 1917.

The fashionable fabrics for the chemise were crepe de Chine, voile se soie, and tulle. However, chemises were to be found of batiste, nainsook, and linen.

The camisole was of satin, Georgette crepe, messaline, crepe de Chine, and "lingerie cloth."

Knickers in satin and mull were worn, but in 1917, silk crepe de Chine bloomers became quite popular. Bloomers of knitted silk, habutai silk, and chiffon were also quite fashionable.

Combinations were mostly of crepe de Chine, but around the beginning of the war, mull combinations were widely worn.

Petticoats were of a wide range of fabrics; the more fashionable ones were crepe de Chine, satin, silk messaline, triple minon, and radium silk. Chiffon was a popular trimming. The less expensive petticoats were frequently of flannel, cotton foulard, cambric, twilled cotton, nainsook, taffeta, and Rusleen cloth.

Most of the hosiery was silk, creating a delicate background for the decorative steel spangles and beads used on "clox" hose and for lace insertions.

Union suits were of different weights of cotton, silk, and merino.

The fashionable fabrics for nightgowns included voile-de-soie, chiffon, Georgette crepe, crepe de Chine, and figured lawn. The less expensive nightgowns were of cambric, nainsook, and batiste.

The pajamas of the earlier part of this period were mostly of crepe de Chine. However, as these sleeping garments became more tailored, the typical fabrics became batiste and flannelette.

Robes, kimonas, and negligees were of satin, crepe de Chine, chiffon, China silk, challis, cotton crepe, and mull.

The undergarments of the earlier part of this period were lavishly trimmed with laces, ribbons, shirring, and hemstitching.

The colors of undergarments have never been so varied than in this period. White was still extremely popular, but it was rapidly being abandoned in favor of ivory, sky-blue, pink, flesh, lemon, heliotrope, and black.

It was interesting to note the varied uses of different undergarments during this period.

> As the corset went lower, brassieres and bust confiners became generally worn.[59]
>
> The brassiere takes the place of the camisole.[60]
>
> We should note in passing that for winter the combination had already made its appearance, the old chemise and pantaloons being completely demoded.[61]

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[59] M.D.C. and Guernsey Crawford, The History of Corsets in Pictures (New York: Fairchild Publications, Incorporated, 1951), p. 35.

[60] C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 132.

[61] James Laver, Taste and Fashion (New York: Dodd, Mead and Company, 1938), pp. 176.

The great discrepancy of opinion regarding which undergarments should be worn was of great concern to many.

> So very closely does it [underwear] concern us that Dr. Ralph Oakley Clock, of the American Public Health Association, once said: "All that sanitarians really ask for is full control over the underwear." This is an over-modest demand, but it shows the importance of the question- a question on which doctors disagree, while manufacturers reap a harvest from their disagreement. Union suits it should be in winter- that point, at least is fairly agreed.[62]

The thrifty attitude necessarily prevailing during the latter part of this period motivated a writer for the Ladies' Home Journal to make an appeal to home sewers, to make use of the underclothing on hand which was not being worn.[63] Some suggestions were as follows: Nightgowns, used to make infant's dresses, children's petticoats, chemises and corset covers; Chemises, out of which could be made children's and infant's petticoats, baby-pillow cases, petticoat tops, children's aprons, and handkerchiefs; and knitted garments (all cotton or wool mixed) for children's underwear (shirts and drawers), babies' abdominal bands, socks and stockings, children's petticoats, wristlets, and mittens.

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[62] Sarah Comstock, "Today's Schoolgirl," Good Housekeeping, 64:72-73, October, 1916.

[63] Ida Cleve Van Anken, "The Clothes We All Have on Hand," Ladies' Home Journal, 35:32, October, 1918.

Prices of undergarments at the beginning of this period were moderate. However, there was a sharp rise in prices during the war. The Bureau of Labor Statistics compiled a Cost of Living Index for the years 1914 to 1921,[64] in which was noted the increase in the cost of clothing. Assuming July 1914 as a base (100 = $1.00), the cost of clothing had increased to 182.7 by 1918, the dollar being then worth 55¢. The price ranges to be assumed as "typical" of this period were average prices after the devaluation of the dollar.

The average price for corsets during this period was $4.00. However, a corset could be bought for as little as $2.00 and as much as $50.00.

The price range for brassieres was $1.00 to $4.00; the $1.50 or $2.00 brassiere was more frequently advertised.

Chemises ranged in price from less than $1.00 to $12.00. However, the more popular range was from $1.25 to $3.00.

Camisoles could be bought for as little as 95¢ and as much as $6.00.

Bloomers and knickers showed considerable variance in prices, depending upon the style and the fabric.

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[64]Bureau of Human Nutrition and Home Economics in Cooperation with Bureau of Agricultural Economics, "Rural Family Living," October, 1946, p. C-2a.

Those of more delicate fabrics ranged from $3.00 to $7.00 while the more popular price was $2.00.

Petticoats showed a wide price range. Those of cotton could be bought for as little as 29¢ but the silk ones were at least $5.00. The average price for petticoats was $2.00.

Plain silk hose ranged in price from 95¢ to $5.95. However, those with embroidery and the "clox" hose were usually around six or seven dollars.

Cotton union suits were priced from 50¢ to $2.00. The merino and silk ones often cost as much as $6.00.

The typical price for nightgowns during this period was $2.95. However, cambric ones could be bought for as little as 49¢. Some of the fashionable "voile-de-soie" gowns were priced as high as $11.75.

An average price for fashionable lounging gowns was $16.50. Some of the chiffon negligees cost as much as $30.00.

At the beginning of this period, before the full impact of the war was felt, the number of undergarments considered "basic" in the wardrobe continued to increase at the command of fashion.

> It was recommended that one should have "three pairs of corsets for daily use"; a sports corset for motering and sports, a corset for ordinary wear, and a fine flexible brocade corset for evening.[65]

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[65] Crawford and Guernsey, op. cit., p. 35.

The silk stocking craze did not become general until 1917 when practically every woman was earning . . . As the months passed women of the upper classes dressed more and more plainly, even shabbily. Smart clothes were looked upon with disfavour.[66]

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[66] C. Willett, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 128.

GLOSSARY II

chiffon- soft, delicately sheer fabric in plain weave; often used double.

cotton foulard- soft, fine, mercerized cotton fabric, plain or printed, on twill weave.

crepe de Chine- lustrous, finely crinkled, washable fabric; plain or printed; usually of silk.

crinoline- fabric or hair stiffened silk or cotton, used as a foundation for support. Originally made of horsehair and linen.

Georgette crepe- sheer, highly creped fabric of fine texture; plain woven of high-twist yarns.

gossamer- sheer, thin, flimsy; thin, soft, gauze-like fabric.

habutai- thin, soft, plain-woven, washable silk fabric made in Japan.

heliotrope- tint of purple-blue.

hemstitching- ornamental needlework.

merino- fine wool of merino sheep.

mesh- network, netting, or spaces enclosed by threads.

messaline- light-weight satin fabric.

mull- soft, sheer, plain woven light silk or cotton in white and colors.

pantaloons- during eighteenth century, closely fitted trousers fastened at calf; modern adaptation of pantalets consisting of long leg portions of sheer fabric fastened at ankle, for wear under hoop skirts or wide flaring evening dresses.

shirring- three or more rows of gathering.

tulle- fine, small-meshed net.

voile de soie- plain, fine, transparent fabric.

1919-1928

Social change. This period was characterized by far-reaching conflicts in morals, religious themes, and the many problems of a post-war world.

A fundamental change in American psychology presented itself in the form of irresponsible attitudes and the "eat-drink-and-be-merry-for-tommorow-we-die" spirit which had been prevailing throughout the war. The returning soldiers had many problems in readjusting to civilian life, and the inability of "church religion" to cope with these problems was a constant threat to its stability.

> The world, having relaxed its tension due to the excitement of the war, its culmination and the return of its heroes, was now settling down to a restless, futile desire to amuse itself. The tendency of American people of the day was a "resolute refusal to face the facts "if by any chance they might "turn out to be unpleasant." With unusual avidity they seized upon the new fads and trivialities which were now rapidly forthcoming and followed the scandals published in the pages of our newspapers and pulp magazines with unsavory delight . . .[67]

There were two distinct types of American women during this period. One was the woman who

> . . . belonged to the youth group by right of chronological age, feeling that they already possessed those qualities which were the highest attainment to be desired,

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[67]Brockway, op. cit., p. 123.

> considered their position one of priveleged importance, and therefore were at liberty to lead the procession.[68]

The other was the "conservative" younger genration of the past, who was gradually coming to the realization that it was no longer in the limelight.

The behavior of the youthful "new woman" was quite a target for controversy and criticism, mainly because her role with the opposite sex had changed so radically, from the "pre-war ideal of gracious feminine companionship" to the role of "casual, lighthearted, irresponsible playmates."[69] She had succeeded in ignoring the restraints and conventions of the previous age; this coupled with the "taste of freedom" she experienced during the war furnished adequate support for a new way of thinking.

> It was easy for them to think of themselves as a generation who had been condemned to go through the hell of war because of the mistakes of their elders, whose admonitions on any subject must therefore be suspect.[70]

One outstanding outlet for this "new way of life" was the art of the dance. When one views the status of this form of recreation during the 1920's, there is speculation as to

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[68]Brockway, op. cit., p. 134.

[69]Loc. cit.

[70]Frederick Lewis Allen, The Big Change (New York: Harper and Brothers Publishers, 1952), pp. 133-134.

whether it was an "art" during that period.

> The American people, or a great part of them, will never be the same as they were before they learned the disgraceful art of the shimmy or toddle. It is likely that the birth rate will be affected. The next generation will show certain physical consequences. There will be more weaklings and fewer stalwarts. The crop of human weeds will increase. Instead of real men and women, we may seasonally expect an augmented stock of lounge lizards and second-quality "vamps."[71]

The questionable morality of this new form of activity as well as the consciousness of the existence of two distinct age groups was of great concern to the older group which was groping for the controls.

> Among the rules contained in the booklet for dance regulation issued by the organized professionals is one that separates extreme youth from age in public places or otherwise. Youngsters under eighteen are not to be admitted at grown-up functions. This coincides with regulations in some high schools and also with civic or state law in some sections. Animal names for dances, such as cat step, camel walk, bunny hug, turkey trot, and so on are disapproved as of degrading tendency. Laysid and jerky music is condemned, while a medium dance tempo, ranging from forty measures to the minute for the fox trot to forty-eight for the waltz, fifty-four for the two-step, and sixty-six for the one-step, is recommened. There are ten "Dont's," which may be summarized:
>
> Don't permit vulgar jazz music; don't let young men hold their partner's tightly; no touching of cheeks which is public love making; no neck holds; no shimmy or toddle; no steps very long or very short; no dancing from the

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[71]John R. Mc Mahon, "The Jazz Path of Degradation," Ladies' Home Journal, 39:26, January, 1922.

> waist up but rather from the waist down; suggestive movements barred; don't copy stage stuff; don't hesitate to ask offenders to leave the room.[72]

Many organizations were engaged in constant protest against the fashions and behavior of this "new woman." It should be kept in mind that the members of these groups were mainly the "conservative" persons of the past younger generation.

A group of women of a New York Episcopal church proposed an organization to discourage "nude fashions" and "improper ways of dancing." Women's organizations sponsored campaigns against "immodest dress." Even legal groups were concerned with these "grave, moral problems."

> Legislators in several states introduced bills to reform dress, some of which were as follows: Utah's provided fine and imprisonment for those who wore skirts higher than three inches above the ankle on the streets. Virginia put a ban on shirtwaists or evening gowns that displayed "more than three inches of her throat." Ohio desired to prevent the sale of garments which unduly displayed or accentuated the lines of the figure and to prohibit any "female of fourteen years of age" from wearing a "skirt which does not reach that part of the foot known as the instep." Needless to say, none of them became laws . . .[73]

> Certain schools ruled that skirts must come four inches or more below the knee, petticoats must be worn with all tight skirts, and the girls must abandon the wearing of fancy garters below, or rolled down stockings.[74]

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[72]John R. Mc Mahon, "Unspeakable Jazz Must Go," Ladies' Home Journal, 38:115, December, 1921.

[73]Brockway, op. cit., p. 122.

[74]Holliday, op. cit., p. 270.

In 1920, it was considered immoral to use rouge and lipstick, but by 1922, there was no attempt to disguise their use. This resulted in the virtual "upspring" of women's beauty shops and the vogue for short hair resulted in the "embrassing situation of women entering men's barber shops.[75]

There was one phase of activity in which the "new woman" struck a positive note- that of advertising.

> "Since a Woman is Finally a Woman" was the caption for the first advertisement in a telling underwear series of 1926. The slogan for the advertising campaign became "Frankly a Woman" . . . .
>
> This series of advertisement, "cashing in on the female tendency to wear as few clothes as possible," as the campaign was described, was still considered daring.[76]

Previous to this period, advertising had worked in a restricted fashion due to the "canon that underwear scenes had to be restricted to bedrooms and the bedroom had to be labeled a bedroom by the use of background accessories." This necessitated "family resemblence" of advertised undergarments, presenting the problem of repetitive copy with only "merchandising talk" as an alternative. Underwear advertisers successfully tackled the old canon by according women the privelege to correspond with them about "fashionable undergarments."

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[75]Brockway, op. cit., pp. 133-134.

[76]Holliday, op. cit., pp. 288-290.

By 1921, movies had become one of the most popular national forms of amusement. Of course, the popularity of this form of recreation was dependent upon its appeal to the general public, and primarily, the new "younger generation." Thus, movies were quite absorbed with the problems of the "triangle" in love and marital affairs, quite a satisfactory area of concern to the "younger ones," but to the more conservative group,

> The movies are bad. The movies are vile. The movies are demoralizing. The movies are indecent. The movies are unfit and unclean. So the complaints pour in, the great bulk of them from women. Yet it is for women that the modern photoplay is made. Producers admit and protest that they have womankind more or less exclusively in view when they fabricate what is being projected on the screen nowadays in the majority of motion-picture show places.[77]

This "immorality of the movies" was favorable to the underwear trade. Movies became another publicity tool for the trade, and underwear scenes soon became a feature of the screen; "certain stars even specialized in such high moments of drama."[78]

The morality of the theatre was under more rigid control when compared with that of the movies.

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[77]Barton W. Currie, "Common Sense and the Film Menace," Ladies' Home Journal, 38:24, April, 1921.

[78]Holliday, op. cit., p. 290.

> So far as actions on the stage are concerned, where the obscenity is obvious, either in the lack of dress or in the double meaning of so-called jokes, and where there is no attempt to screen as it were the immoral and obscure undertone of the whole performance, the police would, under the law, have a right to act at once by arresting all concerned and treating it as a public nuisance.[79]

Concurrent with the development of the Motion Picture industry was the growth of the radio, which had been developed after the war- another communication tool for the spread of the "new ways of life."

Several other factors contributed to this period being appropriately called the "decade of Bad Manners." One of these was prohibition, which had become a law. But in that day of disregard for moral and legal laws, this was just another one of the laws that was ignored. As a result, cocktail parties were frequent occurrences and drinking became "the thing to do." Writing in the Ladies' Home Journal in 1923, Barton Currie remarked, "The prohibition enrollment is shaping its course as an inevitable class issue. The fashionable rich demand their rum as an inalienable class privelege."[80]

Groves made an interesting observation concerning women's participation in the fight for prohibition.

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[79]William Mc Adoo, "Indecent Plays and the Law," Ladies' Home Journal, 42:28, May, 1925.

[80]Barton Currie, "Soft Morals," Ladies' Home Journal, :32, March, 1923.

> It is true that the liquor interests fought, tooth and nail, every attempt to advance woman suffrage, from motives of profit. Many men and women, however, who were on their side were as opposed to what the saloon stood for as the most ardent prohibitionist. They penetrated deeper into the meaning of the evils of intemperance and considered the programs of prohibition supported by the vast majority of women suffrage leaders a demonstration of the dangers of feminine influence in politics.[81]

The divorce rate continued to increase throughout this period. In 1924, one out of every six marriages ended in divorce. In 1925, Good Housekeeping polled the opinions of judges of courts, throughout the country, to try and explain the reason for the prevalence of divorce. Mabel Daggett, who compiled the results of the poll and wrote the articles for publication said,

> Up until a few years ago, public sentiment deterred many a woman from divorce. Now a changed public sentiment, together with the economic emancipation of women accounts in large measure for the heavy increase in the ratio of divorce to marriage . . . Seventy-five per cent of the women employed in the higher skilled industries are staying on after marriage- at least until they're certain what they can count on.[82]

The following expressions, quoted, were typical of opinions given by judges when the poll was taken.

> Divorce is done by women.

> When the husband declines to admit that the wife is entitled to equality, the result is disputes, hair pulling, and eventually divorce.

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[81] Ernest R. Groves, The American Woman (New York: Emerson Books, Incorporated, 1944), p. 353.

[82] Mabel Potter Daggett, "What the Judges Say About Divorce," Good Housekeeping, 80:108, 110, May, 1925.

> The average woman will not remain a wife and take the same abuse from an ill-natured husband today as would a wife of fifty years ago. Then she remained a dutiful wife by force of circumstances.
>
> We of an earlier age may deplore divorce and regret that youth does not have the fortitude to bear the sorrows of a mistaken marriage for duty's sake. But today the world supports the married person who will not endure or sacrifice the realities of life to a theoretical idea.
>
> The doctrine that man and wife are one- and that one, the man- is being knocked into a cocked hat.
>
> Still most of all, it seems that divorce is due to the typewriter.
>
> Marriage is woman's oldest occupation. When it was the only one, it had to be "for better, for worse." After a while, there was a choice between scrubbing and school teaching. Still, "good women" stayed married. Divorce would bar them from heaven and human society. But marriage today, why, see how women leave it.[83]

The year 1920 witnessed the ratification of the Nineteenth Amendment to the United States Constitution. This legal action, also known as the Susan B. Anthony Amendment, granted women the hard-fought-for privelege of equal suffrage. The first World War had provided sufficient stimulus for the passing of this law, since, throughout the war, women had worked "on equal footing" with men and the return to "women's occupations" was very unlikely.

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[83]Mabel Potter Daggett, "What the Judges Told Us About Divorce," Good Housekeeping, 80:156, 159, 160, 166, April, 1925.

Women had desired suffrage for two major reasons: first, "as a principle of democracy denied in its application to one-half the people," and second, "as a means of making women's point of view effective in government as a contribution which could be helpful."

> No summary of answers to "What do women want with the vote?" would be a fair one that did not include: "A single standard of morality; a genuine and mutual respect which will make it impossible for relations between men and women in the work of the world- whether in art, or science, or business- to be determined by sex consciousness.[84]

The reactions of the general public to the passage of the Nineteenth Amendment were varied in character. A popular opinion was that "Men have begun to fear women because they are surpassing them in so many lines of endeavor."[85] The vote brought into focus the "unerring insight and the fearless energy of motherhood, which will more and more demand that wholesome public issues shall not be sacrificed upon the alter of practical politics or even of secret diplomacy.[86]

Barton Currie, writing in the Ladies' Home Journal, vividly expressed the reaction of the anti-suffragists to the passage of the amendment.

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[84]Esther Everett Lape, "What Do Women Want With the Vote?" Ladies' Home Journal, 37:92, March, 1920.

[85]Mrs. O.H.P. Belmont, "Women as Dictators," Ladies' Home Journal, 39:43, September, 1922.

[86]Eugene Davenport, "You Can Change the World," Ladies' Home Journal, 39:129, January, 1922.

> The extreme feminist is about the worst snob the world has yet produced. She thinks of herself only as a superwoman. She conceives a biological impossibility of sexlessness. Where there is the greatest freedom in the world for womankind, she finds slavery and degradation. Where there is new freedom for women on an even-expanding scale, she strains a morbid fancy to raise bogies and banshees of man tyranny that have been buried since the dawn of the nineteenth century.[87]

Two groups of feminine leaders exhibited even more contrasting reactions. Leaders of such organizations as the League of Women Voters, the Federation of Women's Clubs, the Consumers' League, the National Federation of Business and Professional Women, the Association of University Women, and the Women's Trade Union League, were typical of the group that said:

> . . . let women prove themselves worthy of all the rights they have gained; let them use the education the schools have given them, the business and professional freedom already won; let them show the world the fine qualities of citizenship they possess; let them improve every phase of life they touch and make this world a better place for all the people to live in.[88]

But the other group of restless leaders replied:

> Is what we have today freedom? If this is what women fought for, it was not worth while. We want more. We want our own names in marriage . . . We want the right to be mothers without the restrictions of marriage . . . We want careers with none of the fetters which motherhood and housewifery impose.[89]

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[87]Barton Currie, "The Hamburg of Sexlessness," Ladies' Home Journal, 38:24, May, 1921.

[88]Carrie Chapman Catt, "Too Many Rights," Ladies' Home Journal, 39:31, November, 1922.

[89]Loc. cit.

In 1921, there was noticed the still remaining tendency for women to rely upon their husband's political judgment. To combat this tendency, the League of Women Voters was organized

> . . . to dim into women's ears that they must vote intelligiently, and not quiet their consciences with "I know I ought to but-." Many of the reasons which follow the "but" are what modern psychology teaches us to call camouflage reasons. It is a little difficult for a grown woman to admit even to herself that her real reason for not voting is ignorance, not knowing quite what it is all about . . . Here and there a woman has been extraordinarily well informed on politics but she has been the exception.[90]

In 1921, the Woman's Joint Congressional Committee, later thought of as the most powerful lobby in Washington, was organized. It was described as "the outcome of a movement on the part of the great national organizations to pool their resources and cooperate for the support of Federal legislation which affects the interest of women in particular and makes for good government in general.[91] During this period, the Committee supported passage of the following laws: the Shepard-Towner Bill for promoting the case of maternity and infancy, the Curtis-Gard Bill regulating child labor, the Rogers Bill for inde-

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[90]Maud Wood Park, "Why is the League of Women Voters?" Good Housekeeping, 76:206, March, 1923.

[91]Charles A. Selden, "The Most Powerful Lobby in Washington," Ladies' Home Journal, 39:93, April, 1922.

pendent citizenship of women, and the Fess Bill, enlarging the scope of the former Smith-Hughes Law, so that state universities would spend as much for Home Economics education for women as they spent for Agriculture education for men.

Local women's clubs continued active throughout this period. Club members tried to help out in the rehabilitation of disabled soldiers; they organized clubs for foreign women and taught them English. Even with the widespread activities of the national women's organizations, there seemed to have been much work yet to be done by the local club woman.

The attitudes of the college girl of this decade had been greatly affected by her new status and the changed morals. Susan Benedict, dean of the 1926 class of Smith College, commented on the outstanding characteristics of the "modern girl."

> The girl in college today is unwilling to dig into a subject to learn for herself if it is interesting. She requires Montessori treatment, like a child. She is willing to throw her whole mind open to you as a beautiful sponge, but demands that you squeeze something into it all the time which she considers interesting or thrilling. Her attitude toward required subjects is that if they are required they can't be interesting, so let's get rid of them.[92]

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[92] Charles A. Selden, "Why Smith College is Different," Ladies' Home Journal, 42:74, August, 1925.

And as for the typical reaction of the 1924 college graduate to the new and changed world,

> In any form of wage-earning, from type-writing to bond-selling, from feeding a loom to painting a picture, your daughter passes through two stages. The first may be summed up in the word "adventure"; the second stage falls under one or two heads, absorption or resignation.
>
> During the first period your daughter will probably enjoy contact with the business world and find it stimulating. If she is a potential genius in her line, every step in her progress will satisfy and delight her. But if she is the average normal girl, consciously or subconsciously she knows that she is merely marking time in business. Eventually she will meet the right man and marry.[93]

During this period, the process of urbanization was still in full swing. The influence of the automobile was most outstanding. By 1925, car ownership was no longer a class distinction. The migration tendency resulting from such a large number of automobile owners had stimulated the building of tourist camps, roadside inns, and gas stations on highways.

The urbanization of America had affected recreation in several ways. It stimulated the desire of the wealthy and middle classes for more outdoor exercise and the increasing professionalization of sports, as the lower classes had neither time, opportunity, nor money to participate. Thus the lower class became known, when related to recreation, as the "spectator group." Urbanization also stimulated the development of indoor amusement.

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[93]Anna Steese Richardson, "Your Daughter and Her Job," Good Housekeeping, 78:28-29, April, 1924.

Economic change. The signing of the Armistice in 1918 was followed by much celebration and a nation-wide state of hysteria. Since the high wages and prices of the war were built on false levels, a business depression was inevitable; it came in 1920. When government controls over industry were removed, employers immediately announced a reduction in wages. Workers responded to this action with strikes. At this time, the world was in a state of fear and emotional instability and America was no exception.

By the end of the summer of 1921, many businesses had revised their organization and overall good recuperation from the economic depression made the year 1923 one of excellent profits in business.

Since the war began, the American standard of living had been gradually rising. Women were profiting from the invention of new household appliances such as oil furnaces, vacuum cleaners, electric stoves, and iceless refrigerators. There was only light housekeeping needed for the large number of apartments which sprang up furing the war, due mainly to the mobility of industry. The output of bakeries had increased 60 per cent between 1914 and 1924 and during this same period, the use of commercial launderies had increased 57 per cent. Telephones were common in homes. The ready-made industry was prepared to take care of all classes of women. "Women . . .

found themselves possessed of unprecedented leisure, and a restless urge to be 'on the go,' "[94]

The alarmists of this era were quite concerned about the large number of women working. They believed "that it threatens child bearing and the home, that it is vast, selfish, and egotistic; a form of sex welfare." Mary Roberts Rinehart writing in the Ladies' Home Journal in 1921, vividly expressed the change, over the years, in the attitude toward women working.

> It is now odd to remember the attitude of society up to a short time ago as to the earning woman. And the attitude of society, after all, was merely the collective view of the families themselves. The family pride suffered. It reflected on the pride of the masculine portion of it, as indicating their failure to support their womankind. It reflected on the generosity of the prosperously married daughter. By some strange survival of the idea of aristocracy, an idea which our early settlers had fled to America to escape, only certain kinds of earning were possible for men and none at all for women.
>
> A women had four actual choices at the best; To marry for love; to marry without love; to stay at home and exhaust herself in family service, only to find herself on the branch "later on"; or valiantly to defy public opinion and the family pride, and to go out and earn.
>
> She has the sane division of opportunity today, but with this great difference: She need no longer marry without love for a home; and she loses nothing but rather gains, by going out to earn her living.[95]

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[94] Brockway, op. cit., p. 124.

[95] Mary Roberts Rinehart, "A Home or a Career," Ladies' Home Journal, 38:25, April, 1921.

During the first World War, the Women in Industry Service of the Department of Labor was organized to act as a governmental agency for working women, "to formulate standards and policies to enable working women to accomplish the best results in the industries of the country." After the war, this Service was discontinued, and this responsibility was left in the hands of women voters.

Of the 3,000,000 women who went into war work, only five in every hundred had not been previously employed. Of those that had been previously employed, 65 per cent came from factories, 25 per cent from domestic service and resturants, and five per cent from laundries. All during the war, the United States Employment Bureau had reported a shortage of domestic workers and a surplus of clerical workers. The fact is that the number of occupations new to women since the war was relatively small and that the women who worked in factories and offices before the war had transferred to some other job during the war.

Some fields which began to employ women after the war included mechanics, artificial lighting, photography, electricity, and law enforcement.

Interestingly enough, even as late as 1925, the field of teaching was still reserved for only unmarried women.

In 1920, nearly 2,000,000 married women were employed, nine per cent of all the married women in the United States.

Undergarments as a reflection of the period.

> A conspicuous feature of the fashions of this period was the exposure of the leg from the knee down, a region which possesses erotic attraction only to a minor degree. It's 'charm' lay in the implied adolescence. It was very significant that the outline of the thigh was never emphasized - . . . - for that would have destroyed the illusion of immaturity. The essential quality of the fashions all through the Twenties was the expression of youth, gradually changing from a sort of 'neutral' sex, verging on the male adolescent, towards the female adolescent and finally emerging by about 1930 into womanhood.[96]

The silhouette of this period was characterized by flattened breasts, straight lines, a long waist, and short skirts. The ideal figure was as wide at the waist as at the hips.

> . . . a new gesture had come into being - - that of a futile plucking at the hem of one's dress to coax it over the kneecap upon sitting down. It was not a pretty gesture, nor were the legs revealed always lovely to behold. The temper of the journals and newspapers was one of mild sarcasm, and barbed wit toward these fashions. In June 1925, the Detroit Free Press was moved to remark, "Give feminine fashions time enough and they will starve all the moths to death."[97]

The corset of this period, referred to as the "corset belt," was simply a straight tube. By 1920, the art of corsetry had become highly developed and corsets were advertised as having many "special features." One of these was the "Ventilo

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96C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 148.

97Brockway, op. cit., p. 144.

back," which ventilates and eliminates pressure on the spine." Most of the corsets had very little boning and by this time, steel was used for boning, replacing whalebone. "Corselets" for older women compressed the bust and ended at the waist.

Many other types of bust coverings appeared during this period for the purpose of flattening the breasts to conform to the new silhouette. Among these were "reducing belts" which were made of rubber, and varied styles of "correctors" and "flatteners." These bust coverings were frequently referred to as "bandeaus."

Around 1920, the chemise became known as the "vest." It was sleeveless, usually with a round neck, and extended to the hips; simply a version of the modern "long undershirt."

The camisole of this period was long-waisted, this style also being a characteristic of the outer-garment.

By 1924, knickers became known as "panties" and by 1929, they were well above the knee. However, throughout the period, "panties" were frequently referred to as "bloomers" or "step-ins." The "bloomer" was similar in silhouette to the French

knickers of former periods. They were characterized by elastic around the leg opening and at the waist. "Panties" and "step-ins" were more frequently loose or "slightly flared" at the leg opening.

The combination, better known as the "cami-knicker" in 1920, was the most important undergarment worn by women throughout the Twenties. This garment attempted to combine the function of the chemise and drawers. At first, it appeared simply as a chemise attached to a pair of bloomers, but by the end of the period, it had become rather elaborate with wide flares, and many gathers and ruffles characterizing its lower edge.

In 1925 a new type of combination garment made its appearance. It combined the vest, brassiere, corset and step-in "all in one piece." The most typical combination worn during this period is illustrated at the right. Other styles of combinations included the "cami-bocker which combined the chemise and directoire knickers, "shirt-knickers," "knicker petticoats," and "trouser skirts."

It was in 1925 that skirts began to get longer, and this was a signal for the return of petticoats or "underskirts." However, the "costume slip,"

illustrated at the left on the previous page, had been gaining in popularity and constantly created strong competition for the petticoats. It was in 1920 that the bias-cut slip was introduced.

There was quite a variety in hosiery styles during this period, as well as new technological developments in hosiery production. The range of styles included "plain, all over" hose, clocks or inserts on plain backgrounds, block printed fronts, the "contrast stocking" which had the calf in one shade and the ankle in another, and Jacquard weave effects, such as diamonds, double plaids, and checks. The most popular sport hose of this period was the "Derby Red design" which was simply alternate clusters of light and heavy ribs. Gold and silver hose were fashionable for formal wear.

The knitting process by which hosiery is shaped, as it is knitted, was improved during this period. As a result, most hosiery manufacturers began to regard the "temporary fit" process (fit produced by stretching and pressing) as sub-standard and it was completely dropped from hosiery production methods, with the exception of limited production of seamless hose. Another new feature in hosiery construction was termed "garter insertion," which caused the hose to cling tightly around the calf of the leg. Thus the hose seam remained fairly straight and when the stocking was rolled, this new feature served as a garter.

Union suits worn during this period remained fairly tailored, with round or bodice necklines and usually no sleeves. However, those of heavier weight did have short and long sleeves. Most of the suits were knee length and a few had flared cuffs at the knee.

Pajamas were worn more in this period than in the previous one. They tended to become more and more tailored as the period progressed. Lounging pajamas were very fashionable, taking the place of the hostess gown and dinner dress.

The nightgown of the beginning of this period assumed the fashionable tubular silhouette. It was sleeveless and had either a square or a "v" neckline. It was characterized by a scalloped hem. Toward the end of the period, when clothes became more feminine, nightgowns with wide sleeves were fashionable.

The tailored "mannish" robe came into use during this period. It is even today, a popular garment, especially among college girls.

Negligees of the 1920's were characterized by bias cuts and a gradual trend toward simplicity. They were typically "outer-garment" length as were the nightgowns of the earlier part of the period.

The fabrics used for undergarments between 1919 and 1929 were of a wide range. In addition to the formerly-used varieties of cotton, silk and wool, there was the use of "artificial silk," later to be known as rayon. The appearance of this fabric represented the first successful attempt of scientists to synthesize fibers. By 1926, a new sheerness in knitted silk had been developed.

Elastic was the predominating fabric for corsets. The all-elastic "step-in" corset was the most popular throughout this period, but frequently, elastic was combined with other fabrics such as silk tricot, brocade, satin, coutil, and broche. Those corsets offering a minimum of control were of plain or figured batiste and woven crepe de Chine ribbon.

The bandeau of rubber tissue was popular among women who desired considerable compression of their busts. Other fabrics used for bandeaus included Filet lace, "wash" satin, Bayadere silk, broche, brocade, silk jersey, and madras.

Chemises, camisoles, combinations, panties, petticoats, slips, and nightgowns were predominately of delicate fabrics such as crepe de Chine, silk messaline, batiste, lawn, dimity, nainsook, triple voile, and Georgette crepe.

Hosiery was made in a variety of knits, including chiffon and heavier weight silk, "artificial silk," lisle, wool, and cashmere. Silk and lisle were often combined in popular-priced hosiery. It was during this period that silk hose was beginning to be worn by all classes of women. As skirts became shorter, the proportion of silk to lisle increased until the entire stocking was of silk.

The simple negligees and lounging garments were of chiffon, dotted swiss, crepe de Chine, brocaded velvet, quilted taffeta, embroidered silk, Shetland wool, albatross, and Georgette crepe.

White undergarments could still be purchased throughout this period, but the fashionable undergarments to be seen were in a wide range of colors. Undergarments in pastel colors were worn by the majority of women, even more than neutral colors, such as grey and beige.

Due to the great popularity of sports hose during this period, there was even in hosiery a wide range of bright colors to be seen.

By 1921, the value of the dollar had decreased from the 55¢ of 1918 to 45¢.

The popular price for corsets in 1921 was $5.00. However, they could be bought for as little as $1.00, especially those that were not intended to give much support to the figure.

Bandeaus ranged in price from 49¢ to $3.50.

Chemises were priced from 25¢ to $22.50. However, the popular-priced chemise was $2.50.

Camisoles were typically priced from $1.00 to $5.00, the most popular price being $1.95.

Knickers, bloomers, and panties could be bought for as little as 98¢ or as much as $9.75. However, the average price was $2.95 but silk knickers cost at least $5.00.

Petticoats could be purchased for as little as 50¢ or as much as $9.98. Popular prices ranged from one to five dollars, depending upon the fabric and trim.

"Costume slips" ranged in price from 59¢ to $12.00. Averaged priced slips were from two to five dollars, depending primarily upon the fabric.

Knitted garments ranged in price from 80¢ to $25.00. Knitted knickers were more frequently priced at $6.00. A good quality union suit cost as much as $10.00; knitted vests were priced from 50¢ to $2.00.

Hosiery ranged in price from 25¢ to $7.50. The sports hose were the least expensive; the popular-price for silk hosiery was $2.50.

Pajamas showed a wide range in prices depending upon the purpose for which they were used. Cotton sleeping pajamas usually cost $2.50. Sleeping pajamas of more delicate fabrics cost as much as $6.00, while the lounging pajamas used in place

of hostess gowns cost as much as $22.50. The popular price for lounging pajamas and negligees was $16.50; these garments of course, were worn only by "fashion-conscious" women.

Nightgowns ranged in price from $1.25 to $16.50, depending upon the fabric used. The popular price for cotton gowns was $2.00 but silk ones usually cost at least $5.00.

In reviewing proposed clothing budgets published in women's magazines during this period, it was found that on the average, fifteen to twenty-five per cent of the family income was to be spent on clothing. It was interesting to note that the 15 per cent allowance was proposed for families with career wives while the 25 per cent allowance was for those with daughters in college. On the average, 17 per cent of the clothing allowance was allocated for undergarments.

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[98] See TABLES II, III, IV, V, and VI on pp. 104, 105, 106, 107, and 108 respectively.

TABLE II[99]

CLOTHES BUDGET FOR THE BUSINESS GIRL

Underwear-Hosiery[100]	1st yr.	2nd yr.	3rd yr.
9 vests, at 50¢	$ 1.50	$ 1.50	$ 1.50
6 Paris corsets, at average $5.00	10.00	10.00	10.00
9 brassieres, at 75¢	2.25	2.25	2.25
12 envelope chemises at $2.00 3 jersey silk petticoats at $5.00 ($45.00) 6 sateen petticoats at $1.00 OR 6 camisoles at $1.00 6 prs. dark silk bloomers at $5.00 6 prs. wash crepe bloomers at $1.00 1 costume slip at $3.00	15.00	15.00	15.00
12 nightgowns at $2.00	8.00	8.00	8.00
1 bathrobe	----	7.50	----
2 kimonos	6.00	----	6.00
12 prs. silk hose at $2.00	8.00	8.00	8.00
9 prs. wool hose at 1.65	4.95	4.95	4.95
6 prs. silk-and-wool hose at $1.65	3.30	3.30	3.30

[99] Source: Margaret Matlack, "Solving the Clothes Problem for the Business Girl," Ladies' Home Journal, 40:69, June, 1923

[100] Budget allocation of $350 a year or $1050 for three years; 17 per cent of budget for underwear and hosiery, or $178.50.

TABLE III[101]

CLOTHES BUDGET USED BY EMPLOYEES OF THE CAPWELL COMPANY, OAKLAND, CALIFORNIA

Undergarments	Price	Price per yr.	To last (Yrs.)
6 hose	. . . .	$9.00	1
4 undervests	$ .50	2.00	1
3 combinations	1.50	5.00	1
3 brassieres	.65	1.95	1
1 slip	. . . .	1.95	1
1 silk underskirt	4.45	2.23	2
2 corsets	2.50	5.00	1
3 nightgowns	1.15	3.45	1
1 kimono or robe	3.35	1.12	3

[101] Source: Dry Goods Economist, October 25. 1924, p. 14.

TABLE IV[102]

CLOTHES BUDGET FOR THE COLLEGE GIRL

Lingerie and Hosiery (for one year)	Prices[103]
6 chemises, "teddies" or cotton union suits at $1.00 each.	$ 6.00
3 to 5 pairs of cotton pajamas at $2.00 each.	$6.00-10.00
1 set of silk underwear, vest, knickers, brassiere	7.00
1 silk nightgown in New England; 2 elsewhere, at $5.00 each*	*10.00
5 cotton or woolen union suits, not to be despised where climate is cold	$12.50-25.00
4 brassieres at $1.00 each	4.00
1 dark silk petticoat or slip; or 1 pr. wool crepe bloomers in New England; elsewhere silk.	5.00
2 white or flesh-colored silk costume slips in Far West; only 1 elsewhere, at $5.00 each*	*10.00
1 white cotton costume slip in Far West; elsewhere, 2, at $1.50 each.	3.00
1 silk kimono*	*6.00
1 bathrobe, corduroy, flannel, and so on	7.50
2 girdle corsets at $2.50 each (if corsets are worn)	5.00
6 to 8 prs. silk stockings, at $2.00 each.	$12.00-16.00
2 prs. woolen stockings in Far West and South, 4 prs. elsewhere, $2.00 each.	4.00- 8.00

[102] Source: Margaret Matlack, "A Clothes Budget for the College Girl," Ladies' Home Journal, 41:66, August, 1924.

[103] Where a range of prices is quoted for an article to be purchased, the lower price will be found to be the one usually paid. The higher price is the maximum that should be expended. The stars indicate the prices if made at home. Unless otherwise stated, the items apply to every college.

TABLE V[104]

CLOTHES BUDGET FOR THE COLLEGE GIRL WHO SEWS

Undergarments	Prices			
	1st yr.	2nd yr.	3rd yr.	4th yr.
NECESSITIES:				
Step-in chemise of longcloth (3 new each yr., 3 left over; made for average of $1.00)	$3.00	$3.00	$3.00	$3.00
One silk set, vest and knickers (1 new each yr; 1 left over)	4.50	4.50	4.50	4.50
Nightgowns of longcloth (3 new each yr, 3 left over; made for average of $1.00)	3.00	3.00	3.00	3.00
One dark silk slip (heavy wash satin or silk jersey)	5.00	----	5.00	----
White silk slip (heavy wash satin or silk jersey; made at average of $3.00)	3.00	----	3.00	----
White cotton slips (1 new each year, 1 left over)	1.50	1.50	1.50	1.50
Three brassieres at 50¢	1.50	1.50	1.50	1.50
Warm bathrobe	6.00	----	----	----
Cotton crepe kimono	3.00	----	3.00	----
POSSIBILITIES:				
Athletic union suits	$1.00			
Flannelette pajamas or nightgowns	2.50	up		
Knitted vest	.25	to $ .50		
Warm knickers for cold climates	5.60			
Elastic girdle if needed	1.50			

[104] Source: Margaret Matlack, "Clothes for College. $250 a Year," Ladies' Home Journal, 42:81, June, 1925.

TABLE VI[105]

CLOTHES BUDGET FOR THE COLLEGE GIRL WHO BUYS READY-MADES

Undergarments	Prices			
	1st yr.	2nd yr.	3rd yr.	4th yr.
NECESSITIES:				
Step-in chemise of nainsook, voile, etc. (3 new each yr., 3 left-overs) Average $1.50. OR vests and drawers to match. Average cost $2.50 a set.	$ 4.50	$ 4.50	$ 4.50	$4.50
Silk set- vest, knickers, brassiere (1 new each yr. 1 left over.) Average $6.00	6.00	6.00	6.00	6.00
Pajamas or nightgown, according to personal preference- nainsook, voile, madras (3 new each yr.) Average $2.00.	6.00	6.00	6.00	6.00
Silk nightgown (1 new each yr.)	5.00	5.00	5.00	5.00
Dark silk slip (wash satin or silk jersey)	5.00	----	5.00	----
White silk slip (wash satin or silk jersey)	5.00	----	5.00	----
White cotton slips (1 new each yr., 1 or 2 left over)	1.50	1.50	1.50	1.50
Three brassieres at $1.00.	3.00	3.00	3.00	3.00
One warm bathrobe	10.00	----	----	----
Silk kimono	12.00	----	12.00	----
POSSIBILITIES:				
More silk underwear (dark silk knickers)				
For very cold climates, flannelette sleeping garments, knitted vests, wool crepe knickers.				
Elastic girdle, if needed.				

105 Source: Margaret Matlack, "A Budget for the College Girl Who Buys Ready-mades," Ladies' Home Journal, 42:58, August, 1925.

GLOSSARY III

albatross- soft, light-weight, woolen material with slightly creped surface. In plain or fancy weave; usually in light colors.

Bayadere silk- silk fabric, striped crosswise in multicolor design.

cashmere- soft, fine wool.

dotted swiss- fine cotton fabric with embroidered, swivel, or chemically applied dots.

Filet lace- knotted open-mesh lace with darned patterns.

Madras- firm cotton fabric, usually striped; woven in satin, basket, or figured weaves.

1929-1932

Economic change. By the end of the previous period, speculation in business and "artificial profits" had b come a widespread fad. At a time when the greatest economic need of the United States was a more equitable distribution of the wealth derived from industrial developments, there was a widespread tendency for the use of devices which enabled a select few to profit from these industrial developments.

One of these devices was companies merging during the period of inflated prices. With the "piling of holding companies one upon another," the result was that the profits of all of these companies fell into the hands of relativcly few stockholders. In addition, banks were organized by these "financial kings" and depositors funds were used to make investments in securities and real estate. A frequent practice was to inflate the profits of a corporation by selling stock back and forth at continuously rising prices. The tactics of this practice were to find new buyers for the higher-priced stock, the corporation profiting at the expense of the stockholder. The danger of this and similar practices was that

> . . . bank after bank and company after company- and their depositors and employees would be hard hit. The irresponsible actions of men who did not stop to think that they were constructing a caricature of the capitalist system were paving the way for disaster.[106]

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[106]Allen, op. cit., pp. 140-141.

There were several other factors which contributed to a depression during this period. Production had risen much higher than consumer demand. Another factor was the increase in technological developments for which there was not enough trained manpower. Also, buying on the installment plan had become a widespread practice.

All of the previously mentioned factors contributed to the collaspe of the stock market on Tuesday, October 29, 1929.

The Depression was an economic disaster of terrifying proportions. The Standard Statistics Index of Common Stock Prices indicated the extent of inflation. Assuming the year 1926 as a base (stock prices averaged 100), the price of stocks had increased to 127 in 1927, to 148 in 1929, and in September 1929, stocks of common prices averaged 216.

The Brookings Institution estimated that in 1929, only 2.3 per cent of American families had yearly incomes of over $10,000. Eight per cent had incomes of over $5,000 and 91 per cent, incomes of less than $2,500. Sixty per cent had incomes of less than $2,000 a year, while 42 per cent had less than $1,000 a year. One of the Brookings economists stated that "at 1929 prices, a family income of $2,000 may be regarded as sufficient to supply only basic necessities."[107] It was the assumption that any

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[107]Allen, op. cit., pp. 143-144.

family with an annual income below $2,000 was at the poverty level; thus the impact of the depression is readily seen. In the year 1929, 60 per cent of American families had incomes of less than $2,000.

The depression had a tremendous impact upon education. Due to inadequate funds, private schools collasped overnight, and public schools had to discharge teachers in large numbers. The school terms were shortened and equipment was at a minimum, over-crowded schoolrooms a prevalent phenomena. To make matters worse, the scarcity of jobs tended to make more persons, who ordinarily would have been employed, remain in school "to pass their time away."

The impact of the depression was further seen in a report of the United States Bureau of Labor Statistics.[108] Assuming 1926 as a base year with an index figure of 100, wholesale prices declined from a typical 95.3 in 1929 to 65.9 in 1933. During these same four years, employment declined from 97.5 to 64.6 and payrolls from 100.5 to 44.

In 1929, there were 12 million Americans unemployed. This situation

> marked millions of people- inwardly- for the rest of their lives . . . . The editors of Fortune wrote in 1936: "The present-day college graduate is fatalistic . . . it will not stick its neck out. It keeps its pants buttoned, its chin up, and its mouth shut. If we take the mean average to be the truth, it is a cautious, subdued, unadventurous generation . . .[109]

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[108] Allen, op. cit., pp. 147-149.

[109] Loc. cit.

Undergarments as a reflection of the period. The depression had encouraged fashions toward simplicity. The mind of the average American had returned to a state of normalcy. Women realized the desirability of the combination of freedom and femininity; they had become increasingly interested in the "art of graceful living." This desire for femininity was "expressed in fuller, softer skirts, dipping hemlines, ruffles, frills, and other feminine touches, and a trend toward definition of the figure.[110]

The narrow hipline and the natural waistline were the most outstanding characteristics of the new silhouette. Slenderness and height were emphasized. The bust had assumed a "naturally feminine curve."

> Slenderness is the one necessary attribute for chic. There must be 'no more slouching, no more leaning about. You must walk with a certain grace' which is described succintly as 'tuck in your tail.' Briefly, the aim is 'to provide variety without losing the slender outline and charming proportions which express youth, grace and vigour.'[111]

At the beginning of this period, the fashionable corsets were "wrap-around" styles, longer over the hips than those of the previous period, and higher in front over the "indented waistline."

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[110] C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 216.

[111] Loc. cit.

> The tendency in the last few years to step into girdles and pull them up over the thighs is greatly responsible for the roll of fat apparent at the waist. Many corsetieres urge women to put their corsets on over the body to give a better distribution of fulness.[112]

The zipper was first used in corsets in 1929. This technological development provided a more flexible and smoother method for fastening corsets. It could be placed in the garment in such a way that the line silhouette was not intefered with.

The "uplift" brassiere was introduced in 1929. This style gave the busts a natural feminine look. It was designed so as to emphasize separation of the breasts.

Combinations continued to be worn during this period. They had a "brassiere top." "Modern camiknickers conform to the contours of the figure."[113]

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[112] Good Housekeeping, February 1930, p. 72.

[113] C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 101.

Worn with the "day" skirt of the 1930's were knickers, then referred to as "trunks." They fitted snugly at the knee and had no gathers. However, open-leg panties, such as those illustrated at the left, became popular during this period.

Slips had the fashionable dress-silhouette with a natural waist achieved through tucks, gores, or a bias cut. Some slips had brassiere tops. "It is important in this season of revealing lines to have a slip that fits like the paper on the wall."[114]

At the beginning of this period, nightgowns were short (calf length) and elaborate. A typical one is illustrated at the right. Many had tie belts, tiny puff sleeves, dropped shoulders, bertha collars, and capes. In 1930, the Empire style gown with a jacket was fashionable. By the end of the period, gowns

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[114] C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 226.

had begun to show inspiration from evening modes. They were ankle length and had long, flowing sleeves. They were cut on the bias, and the skirt expanded to great width at the hem through the use of godet pleats.

Fashionable pajamas showed several style changes. Instead of the tunic waist, the blouse was tucked in and usually sleeveless. The trouser legs had added width so they resembled a long skirt.

The fashionable fabrics of this period were the "fragile and delicate ones." Gossamer fabrics such as triple voile, chiffon, and crepe turco were predominate in the higher-priced garments. In the popular-priced garments, rayon and jersey were the important fabrics, but the formerly-used varieties of cotton and other durable fabrics were still in use, especially among college women.

Lounging garments were of such fabrics as silk shantung, satin-backed crepe, and flat crepe.

Lace trimmings were lavishly used on all the fashionable garments, the most outstanding of which were Valenciennes and Alencon. Other decorative touches included tiny tucks, pipings, hemstitching, and incrustations of other fabrics.

White remained a popular color. However, shades that "dissolve into white" were new in this period. Some of these were "shell pink," "faint," "ivory beige," "palest turqoise," and "aquamarine." These new colors added new attraction to fashionable undergarments.

Cunnington commented that

> One of the features of the year was a greater interest in colors; we learn that, 'Depressions, sociological and meteorological, cannot depress the woman who has just discovered an extremely becoming combination of colours.'[115]

At the beginning of this period, prices of undergarments were relatively high, an expected phenomena during a depression. The increased simplicity of styles and efficiency in production were factors considered in cases where prices appeared moderate. As the period progressed, prices dropped gradually.

Corsets and girdles of this period ranged in price from $3.95 to $7.95 depending upon the complexity of construction.

Most of the brassieres cost less than $1.00, due to the use of durable fabrics.

The chemise was typically priced at $1.95 and $2.95 most of them being the latter price.

Bloomers, panties, and "trunks" showed a wide range of prices. Panties could be bought for as little as 33¢ but some of the elaborately trimmed ones cost as much as $4.95. One dollar was an average price for the most popular styles.

Combinations usually cost $1.00 but there were not many on the market because of their gradual decrease in use.

115C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 221.

A princess slip could be bought for as little as 89¢ but those of more delicate fabrics cost as much as $5.95. The average price was $2.00.

Hosiery ranged in price from 50¢ to $2.00. Due to the increased purchase of rayon hosiery and the decrease in the use of silk hosiery, the popular price for hosiery was $1.00. It should be recalled that in the previous period, fashionable silk hosiery cost at least $2.50.

Nightgowns ranged in price from 89¢ to $6.50. The average price was $1.50, explained by the use of durable fabrics in the popular-priced styles.

Sleeping pajamas could be purchased for less than $1.00, but those of delicate fabrics cost at least $1.50. Some were priced as high as $6.95.

Lounging garments (including negligees and lounging pajamas) were very expensive throughout this period. They ranged from $9.75 to $19.75.

The gradual decrease in prices during this period was illustrated by the Trousseau Budgets proposed by Good Housekeeping in 1930 and 1932. The 1930 budget allowed $386.15 for the entire trousseau, $65.00 of which was to spent for lingerie, girdles, and stockings. The 1932 budget allowed only $254.45 for the entire budget, with $60.00 to be spent for undergarments.

GLOSSARY IV

Alencon lace- needlepoint lace with solid design on net ground.

crepe turco- a heavy, washable crepe chiffon.

piping- narrow, bias fold or cord used as finish on edges.

shantung- plain, rough, washable fabric; in natural color, solid color, or printed designs.

1933-1939

Social change. The depression of the former period resulted in a nation-wide interest in wholesome living and a tendency to emphasize the importance of stability and security. Symbols of class distinction had been lost in the former period during the nation-wide search for security, and "today- it is almost a social stigma to be rich- or at least to appear so."[116]

The typical woman of this period was primarily concerned with the "art" of homemaking and her efficiency on the job. Women's magazines were filled with recipes and other information of interest to the homemaker. In many publications, interior decoration was emphasized at the expense of fashion advertisements, which had gradually decreased in the older publications. Vogue and Harper's Bazaar were the only two women's magazines which continued to emphasize fashion.

The new, serious-minded woman was constantly made aware of her appearance, at a time when women had more responsibilities outside the home than ever before. Thus the beauty clinic became a highly patronized business.

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[116]C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 226.

In this period of "serious attitudes," general problems facing the entire public held widespread interest. One of these was the problem of consumer protection concerning manufactured articles. The Food, Drug, and Cosmetic Act was passed in 1906. This was a revision of a law passed in 1906. The revision stipulated more adequate tests for drugs, more detailed definitions of adulteration and misbranding, and heavier penalties for fake labels. Literature classifying various products as to price and quality was distributed by the government, and many groups busied themselves approving various products; among these were the Good Housekeeping magazine and the American Medical Association. Consumer education courses were introduced into college curriculums and women's clubs spent much time studying this problem.

Economic change. When Franklin D. Roosevelt became President of the United States on March 4, 1933, he undertook a grave responsibility in a nation characterized by complete economic collaspe. By the end of the period, this great leader had a record of many accomplishments aimed toward pushing America into a normal economy. He had developed the New Deal, the major objective of which was to restore the farmer's purchasing power and his economic position to that of the pre-war period (August 1909 to July 1914). This was accomplished partly by inflation, but mainly by adjusting farm production to market requirements. Other objectives of the New Deal were the reduction of farmer's debts and rehabilitation of submarginal farmers.

The financial program of the New Deal had three objectives, namely, inflation, banking reform, and better supervision over the security and commodity exchange.

The Roosevelt administration firmly believed that inflation and a "managed currency" were necessary for recovery from the domestic depression.

Need for the banking reform was indicated by the weakness of the banking structure and illustrated by the failure of 6,000 banks in 1929. Investigation by a Senate Committee on Banking and Currency had revealed that many banks had ignored sound, commercial banking practices and were engaged in the "reckless speculation" typical of the 1920's. Outstanding legislation during the banking reform was the Glass Steagell Act of 1931, which separated security affiliates of the Federal Reserve system from parent banks. The Federal Deposit Insurance Corporation was organized to provide insurance on deposits for banks which were members of the Federal Reserve system and for state banks which desired to participate. This act also limited the use of Federal Reserve Bank credit for purposes of speculation; it did not allow these banks to deal with foreign securities and it declared illegal the act of private banks as underwriters and promoters of security. The power of national banks was increased with the establishment of branch banks in states where they were legal.

In the government program to supervise security and commodity exchange, there was the Sale of Securities Act of 1933 which protected investors by requiring information regarding new securities sold in interstate commerce, to be filed with the Federal Trade Commission. This legislation received much criticism from industrialists and stockholders; it was followed by a revision under the title, the Securities and Exchange Commission Act which had as its function issuing licenses for all stock exchanges, requiring registration of all securities, defining the functions of dealers and brokers, and preventing the establishment of artificial prices.

The chief objective of the National Industrial Recovery Act was to provide employment and stimulate industry. Under this act, the various industries were to work out "codes of fair competition" which would limit production, increase wages, shorten hours of labor, and stabalize prices. "It was clear that the NIRA was a retreat from laissez faire and rugged individualism and a step toward cooperation and economic planning.[117]

Roosevelt's objective of nation-wide economic stability was further seen in his three-fold policy toward labor, and improvement of economic security of the wage-earner through unemployment insurance and old age pensions.

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[117]Harold Underwood Faulkner, American Political and Social History (New York: Appleton-Century Crofts, Incorporated, 1948), p. 760.

During this period, there was a considerable increase in the number of employed women. The largest number of women were employed in manufacturing, the next largest in domestic and personal service, a smaller number in clerical service, and a much smaller number in stores. "The "New Woman" now worked at nineteen million gainful jobs, controlled 80 per cent of the family budget, and owned 70 per cent of the nation's wealth."[118]

The latter part of this period witnessed an international crisis which was later to develop into the Second World War.

Undergarments as a reflection of the period. The possibility of another world war fostered a nation-wide sense of insecurity.

> The spirit found reflection in the fashions designed for sex attraction, and we can read between the lines, in the comment of a contemporary, who was discussing the changes since the first World War: 'Sport lengthened the leg, diminished the size of hands and feet, and promoted an approach to nudity . . . The 1920's were dominated by the post-war American flapper . . . the world has grown suddenly soberer and the dominant type of woman today is more mature. The ideal woman is long-legged, narrow-hipped and broad-shouldered to the verge of masculinity . . . Wide sleeves are now used to diminish the apparent size of hips . . . the dominant ideal is still independence, which means childlessness. The power of the film has been the spread of type-consciousness to classes which have previously known nothing of such conceptions.'[119]

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[118]Wendt, op. cit., p. 348.

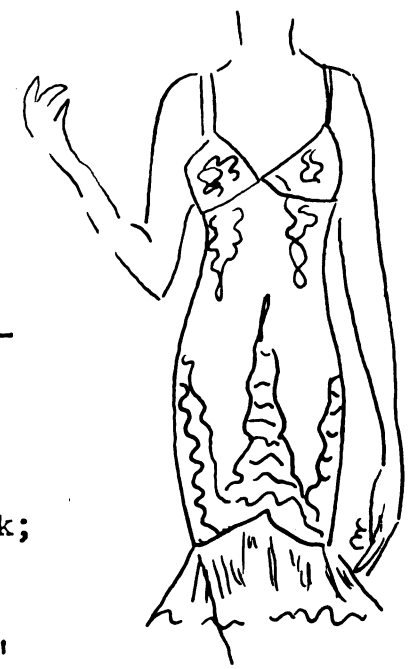
[119]C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 233.

But by 1936,

> It is no longer smart to be slick, sleek and sexy; it is smart to be feminine in a new calm way, showing the body as a superb piece of sculpture, with breasts, a definite waistline and emphasis on the behind . . .[120]

Near the end of the period, women's appearance became more severe, less feminine, as the threat of war increased.

Corsets were similar in construction to those of the previous period. However, during this period, the "all-in-one" achieved popularity. This was simply a corset and brassiere combined into one garment. The pantie girdle had been introduced in 1931, but it was not widely accepted until 1934. The "all-in-one" foundation garment is illustrated at the right. When this garment was of a woven, elastic thread fabric, it was referred to as a "belt."



Princess slips and panties fashionable during this period were similar to those of the previous period. However, a new detail in the slip was a low-cut back; slips with this detail were worn mainly with evening dresses. The term "scanties"

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[120] C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 243.

came into use during this period, to describe "slim-fitting knickers." They were worn under beach dresses and shorts in place of panties and the "belt."

The re-appearance of petticoats was attributed to the costumes worn by Mae West in the moving picture, "She Done Him Wrong."

> Taffeta petticoats, hooked around the waist with the old fashioned hooks and eyes rustled under Schiaperelli skirts.[121]

Petticoats with crinoline flounces containing two and one-eighth yards of crinoline were worn under evening dresses with full skirts.

In 1939, "Camisoles have made a successful comeback."[122]

The bias-cut nightgown introduced in the latter part of the previous period increased in popularity throughout this period. It is illustrated at the right.

Sleeping pajamas worn during this period were similar to those of the previous period, except that the trouser legs were more narrow.

Lounging pajamas became more elaborate at this time. Tunic length coats were popular and rich fabrics, lace, and

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[121]Brockway, op. cit., p. 178.

[122]C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952), p. 265.

embroidery contributed to the elaborateness of these garments. Lounging pajamas fashionable in this period are illustrated at the left.

A "mannish" tailored robe introduced in a previous period was, by this time, considered a classic. The 1935 version is illustrated at the right.

A robe style of this period which was later to become a classic was close-fitting with a tight bodice and a full skirt. It is illustrated in the center.

In 1939 the practice of wearing long and man-tailored pacoat was usually made with which it was to be worn. coats with nightgowns jamas was started. This to match the garment

There were many technological developments in fabrics during this period. Rayon had been improved to the extent that it could be made in varied weights and textures. An uncrushable velvet was developed at this time. The new fabric that was to have the most far-reaching effect on the fabric indus-

try was that of nylon. Although it was not placed on the market during this period, its's potentialities were readily seen. The fiber was pliable, elastic, and finer than silk, the silk industry receiving its greatest threat from this new fiber.

Rayon was the most popular fabric for undergarments. Silk followed next in popularity. For girdles and corsets, Lastex was widely used. The higher-priced panties and bloomers were of comparatively delicate fabrics, such as chiffon-weight silk, Georgette, silk crepe, and ninon. The new "uplift" brassiere was made only of durable fabrics such as cotton faille, rayon-and-cotton brocade, cotton madras, Indian head, cotton rep, and Lastex with rayon sateen. Slips were to be found in a wide range of fabrics, which included broadcloth, nainsook, chiffon, ninon, sateen, rayon taffeta, pure dye satin, silk crepe, Bemberg tricot, and knit wool.

Sleeping pajamas were made of the more durable cotton fabrics including terry cloth. Some of the higher-priced pajamas were of silk pongee.

Robes were produced in a variety of fabrics. Some of them were wool flannel, blanket cloth, corduroy, rayon brocade, quilted raton taffeta, polka dot sateen, double ombre, and cotton crepe.

White was the predominant color, throughout this period. One exception to this was the widespread popularity of pink slips. Occasionally, slips and panties were found in other pastel colors.

Throughout the period, prices were moderate. Again, the dollar was worth its face value.

Popular-priced corsets ranged from 75¢ to $5.00, the most typical being $1.98.

A brassiere could be bought for as little as 19¢ or as much as $1.00. These low prices were accountable to the use of durable fabrics for these garments.

Panties and bloomers ranged in price from 22¢ to $2.00. The typical price for panties was 59¢ while bloomers were more frequently 69 to 89¢.

Slips of durable fabrics could be purchased for 59¢ but those of more delicate fabrics cost from two to three dollars.

The popular-priced hosiery of this period cost less than $1.00. The lowest-priced hose were 15¢. These low prices were attributed to the tendency for combinations of delicate and durable fibers in hosiery knits.

Sleeping pajamas were priced from 79¢ to $4.00 whereas robes could be bought for as little as 79¢ or as much as $5.00.

GLOSSARY V

Bemberg tricot- knitted rayon.

blanket cloth- woven fabric in plain or twill weave, often thick, usually wide, made of cotton, wool, or mixture.

cotton rep- firm fabric woven with crosswise thread heavier than lengthwise giving crosswise ribbed effect.

Indian head- trade name for sturdy, firm cotton material of linen-like weave.

Lastex- trade name for fine, round rubber thread; manufactured in strands and wound with cotton, rayon, silk, or wool. Woven into fabric to give stretch or blistered effect.

ombré- color tone meaning graduated in tone.

1940-1945

Social change. After tracing social change for four decades, this seemed to be the pertinent point at which to take stock of the "changed" American society.

In 1940, the United States had a population of 131,699,275. The birth rate in 1942 was 20.9 per thousand population as contrasted with the 78 per cent rate of 1930. Twenty out of every thousand persons were divorced in 1942. The divorce rate had increased gradually from that of 1900-.07 per cent per thousand population.[123]

Typical Americans, in 1942, were more mature, more stable, and the profiteers of mistakes in a World War and several depressions, one of which was very severe. "Easy-going companion ship" between the sexes was an accepted phenomena and co-education existed on a nation-wide scale.

Modern ways of living had changed the "American woman." She was, at this time, very close to a "near-equality" with man. By 1940, it was "in the realm of intellect" that her status more closely approached an equality.

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[123]Allen, op. cit., pp. 199-201.

Economic change. An international conflict had been in existence since the Thirties. In 1940, America proclaimed neutrality in this conflict. However, as it became more complicated, she had an increasingly difficult time maintaining her state of neutrality. On December 7, 1941, the attack on Pearl Habor forced America into the Second World War.

This was a period of relatively high and far-reaching prosperity. From 1940 to 1945, the rise in the cost of living for moderate-income families was 28.21 per cent. By the end of 1943, Americans were spending five times the peak expenditure rate of World War I.

In 1941 American women controlled more than 70 per cent of America's wealth- a total of $210,000,000,000; they held 65 per cent of bank savings accounts, 40 per cent of all real estate, and 22 per cent of all stocks possessed by United States citizens.

And how did America retain prosperity through this period of enormous expenditures? In 1941, the Government was spending $42,000,000 a day or more than $15,500,000,000 a year on national defense. Taxes constituted the source or 32 per cent of this expenditure, the remaining part raised by the Government through "Liberty Loan" campaigns.

Even more relevant to this state of prosperity was the national debt which, in 1941, was twice the peak of the national debt in World War I- $50,000,000,000. As a counter-balance, the national income was in excess of $85,000,000,000. In 1941, the United States was the only major nation that had a national income in excess of its debt.

During this period, production was at an all-time high. Even when considering the rise of prices during this period, the value of the 1945 product was two-thirds greater than that of the 1939 product. "American industry had achieved probably the most extraordinary increase in production that had ever been accomplished in five years in all economic history."[124]

The most outstanding beneficiaries of this state of prosperity were farmers, engineers, technicians, specialists in fields important in war production, and skilled workers in war industries. Between 1939 and 1945 the weekly wages of these beneficiaries increased 86 per cent. Their cost of living increased 29 per cent. "By and large, what the war boom did, then- with numerous exceptions- was to give a lift to people with low incomes."[125]

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[124]Allen, op. cit., p. 167.

[125]Ibid., p. 170.

This period was one in which opportunities for and attitudes toward working women were at a positive peak. In Vogue magazine in 1943, the current "Eye View of Women's Work" was presented.

> It's no more news for American women to be at work. She's been busy ever since she stepped off the first boat. She helped clear the fields. Break ground. Put in crops and harvest them. She's shouldered a rifle at every crucial time in American History since the first silent-footed Indian stood at her door . . . .
>
> And it's a man's work that must be done today. Soon there will be ten million men away. Out strongest ten million. And there was never more expected of our country. We must be the arsenal of the Allies. We must be the grocer and the butcher and the baker of the world. We must not only do War Work, we must do Men's Work. Their useful, vital occupations. We must drive the thresher. We must keep the cross-town trolley running.
>
> The women of America have their biggest job to do. One of the biggest in the world. Our fields are fertile and over them our skies are clear. Our hospitals and schools and factories are standing. They must be manned- by women.[126]

And to the complaint that the large number of women working would result in a seige of disrupted homes, was the reply,

> . . . the War Manpower Commission only asks for women with children over fourteen. The Government needs 6,000,000 more women in industry- needs every woman it can get. That order means that they do not want to disrupt homes by luring away women who have no one to cook or care for their children. But able women who settled their children problem are needed.[127]

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[126] Vogue, July 1, 1943, p. 117.

[127] Ibid., p. 26.

It was during this period that women officially became members of the United States Armed Services. This new "woman's profession" included the following branches of service: the Women's Auxiliary Army Corps, the Women's Air Force Service, and the Navy Women's Auxiliary Reserve.

In 1942, Thelma Mc Kelvey, then in charge of the Women's Labor Supply Service, Labor Division of the War Production Board, explained the potential force of women workers as a "reservoir of labor."

> If we can succeed in using effectively our potentially great force of women workers, we need have no doubt about meeting any labor requirements for war production. Recent 1940 census figures show that of the 50,350,000 women in our population, 14 years of age and over, 12,850,000 or slightly less than one-quarter, were part of the labor force in 1940. This figure included a larger proportion of women in their 'twenties' than of any other age group. Approximately 2,100,000 of the 4,680,000 women in the 21-24 inclusive age group were in the labor force, and the next highest labor force ratio was shown in the 25-29 year group, with 1,112,000 in the labor force out of a population total of 5,174,000.[128]

Throughout the war, employed women were scattered among a wide range of jobs. The Aircraft Warning Service employed 25,000 of them. The Office of Civilian Defense employed thou-

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[128]Thelma Mc Kelvey, Women in War Production (New York: Oxford University Press, 1942), p. 6.

sands of women in its three major divisions for volunteers, namely, the Community Service division, the Civilian Protection division, and the Civil Air Patrol division.

Even the "housewife" (and there were 42,000,000 of them in 1942) was given the opportunity to "be employed" for the war effort and still retain her place in the home. The "employer" of the housewife was the General Salvage Committee of the War Production's Board of Industrial Conservation. Housewives were asked to save four things for war industries, namely, scrap-metal, rubber, rags, and paper.

Nursing was a widely publicized "woman's job" during the war. In 1942, the United States Public Health Service stated the need for 3,000 nurses and it was forecast that very soon there would be a shortage of 50,000 nurses for active duty.

The Red Cross was an extremely active organization during the war. Its volunteer division, the "Nurses' Aide," was a reservoir for substitute nurses in United States hospitals. Its professional division, the "First Reserve," functioned to prepare and supply nurses for the Army and Navy as well as hospitals.

The housewife was given other opportunities to work for the war effort. The Department of Agriculture encouraged "Victory Gardens," allowed extra sugar for canning foods, and solicited women into farm work. For this latter job, the Government organized training schools throughout the country.

Tobin and Miller, after studying the employment of women in "higher-level" positions, came to a revealing conclusion regarding employment of women during World War II.

> That industry during the war trained women in higher job skills and used women in jobs previously held by men is a matter of record. But it is also a matter of record that even during the war "opportunities for upgrading and supervisory jobs for women were limited."[129]

Several governmental agencies "for regulation" were necessarily set up during the war. The most outstanding of these were the War Production Board, the Office of Price Administration, and the Civilian Production Administration.

A very important activity of the Office of Price Administration affecting the clothing and textile industries was the fixing of ceiling prices for cotton and rayon fabrics.

> The ceiling price of cotton yarn of good quality was established at twenty per cent below the current market price, and the ceiling price of some rayon goods was reduced ten per cent below the current price. These new controls affected the cost of cotton and rayon ready-made clothing.[130]

An important regulation issued by the War Production Board was known as L-85, aimed at conservation of fabric. It affected mainly American designers and fabric mills.

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[129]Maurice J. Tobin and Frieda S. Miller, Women In Higher-level Positions (Washington: United States Department of Labor, Women's Bureau), p. 4.

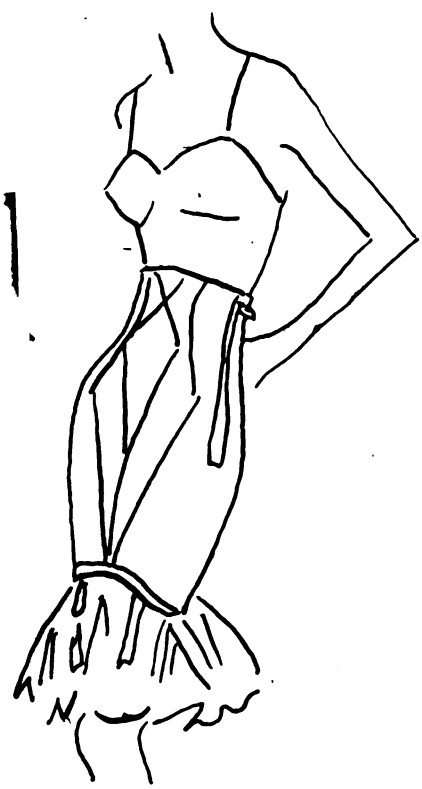
[130]Eugenia Chappell, "The Influence of World Events on Apparel in the United States, 1943-1948," (unpublished Master's thesis, Texas State College for Women, Denton, Texas, 1948), pp. 11-12.

When the Japanese surrender went into effect in 1945, war-time controls began to "let-up." Some of the governmental control agencies were discontinued while those remaining began to remove certain controls. During this same year, the War Production Board announced a transfer for the textile and clothing industries from "all-out war production" to "peacetime production." However, certain items remained on the list of controlled items, and textiles was one of these.

The year 1945 was characterized by feelings of economic instability because the end of the war was certain to bring a sudden increase in unemployment.

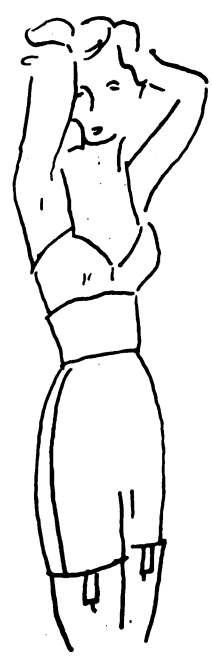
Undergarments as a reflection of the period. Four silhouettes were predominant during this period. One was the "fuller-skirted silhouette" which often had a dropped shoulder line and a "tightly wrapped" small waist. The "fullness in front" silhouette showed a medieval influence. Then there was the "back-fullness" silhouette, frequently expressed by a bustle or a "congregation of little pleats and shirrings." A popular silhouette for suits and tailored dresses was characterized by a straight skirt and a small waist.

The basic silhouette of 1941 was the "free, naturally curved Greek one." The corset of 1941 was long (nearly mid-



thigh) with the torso curve emphasized by continuous vertical lines. Most corsets had the "uplift" brassiere attached to them though some ended at the waist. Some had the décolletage neckline, especially those to be worn with evening dresses. Corset seams were faggoted, hemstitched, or ribbon-bound.

The "more active life" in which women were engaged during this period, was the main factor accounting for the popularity of the pantie-girdle. This was simply a corset which ended at the waist and had an attached crotch so that it functioned as a pantie and a girdle. It is illustrated at the left.



The corsets of this period were rigid; elastic panels were quite narrow; "two-way-stretch" had become a pre-war term. ". . . she found herself wearing a rather stern, inflexible garment with bulky hook-and-eye fastening and garters that

snapped and gave up."[131] By 1943, "rubberless corsets" were a reality. However, designers had been busy combining "vertical and horizontal stretch" so that "you can be as active in them as ever before."[132]

In 1944, government controls removed all restrictions on the use of rubber for corsets; however, the supply of natural rubber had been almost exhausted. A new synthetic rubber called "neoprene" was released for girdle production at this time. Thus corsets had more stretch than before.

The "light, durable easy to wash and so quick drying" corset was the most popular during this period. However, in 1944,

> There was a growing complaint that Utility belts [corsets] did not do justice to the figure. 'Where can one buy good corsets and brassieres? Nowhere.' That sweeping statement revealed the growing sense of exasperation, for women were longing to become women, once more.[133]

By 1944, as the restrictions on corsets began to "ease up,"

> This winter there is no hiding place in fashion for a poor figure . . . or a poorly corseted one. Consider the moulded torso dress, the midriff dress, bulky top, slim-hipped silhouettes.[134]

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131 Vogue, November 1, 1945, pp. 182-183.

132 Vogue, February 1, 1943, p. 113.

133 C. Willett Cunnington, English Women's Clothing in the Present Century (London: Faber and Faber Ltd., 1952) p. 275.

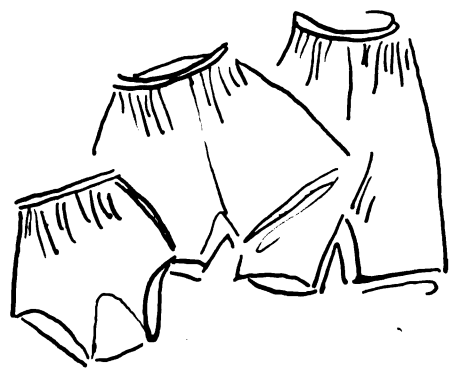
134 Vogue, November 1, 1945, pp. 182-183.

It was during this period that foundations with only four garters were first produced. Formerly, most foundation garments had six garters. This change was attributed to the war-time shortage of metal.

By 1945, corsets and girdles were again fastened with zippers, but there was only one zipper used in these later garments, whereas previously, many foundations had two zippers.

The "uplift" brassiere retained popularity throughout this period.

There were three styles of panties popular during the war. These styles, illustrated at the right, were differentiated by their length and the fit of the leg opening. The "briefs," which were the shortest ones and had elastic around the leg opening, were worn mostly by young women. Those of medium length fitted loosely at the lge opening and were worn by both young and older women. The long panties, better known as "bloomers," fitted closely around the thigh. They were worn mostly by "matured" women.



The typical slip of this period was quite tailored. One reason for this was the scarcity of lace for trimming. The slip skirts were moderately flared. The L-166 ruling of the

War Production Board stated that "A size 32 slip must not be wider than 56 inches."[135] The "half-slip" of this period, illustrated at the right, frequently had a "long-line" brassiere attached to it. This style usually had no shoulder straps.

The practicality and functional design of the "war-time slip" was widely advertised throughout this period. In Vogue magazine in 1941, there was advertised,

> A new slip, functionally designed to maintain its proper position regardless of the wearer's posture. It does give complete freedom of action. The slip does not ride up nor strain at the shoulder straps. It shapes itself to the body in action and repose.[136]

In 1945, Vogue advertised slips that "won't ride up, twist, or bunch," and that had "straight plus bias construction."[137]

In the desire to provide "more functional" garments for women workers, the combination again became a popular garment. The typical combination incorporated the brassiere and panties.

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135 Vogue, February 1, 1943, p. 126.

136 Vogue, March 1, 1941, p. 121.

137 Vogue, March 1, 1945, p. 56.

This garment had "short-form-fitting legs" which gave additional comfort and permitted freedom of motion. Some combinations were simply slips to which brassieres had been added; this style permitted increased speed in dressing.

By this time, the tailored pajama had become a classic. It is illustrated at the right. The typical nightgown was tailored and had a very slim skirt. It is illustrated at the left.

When the government controls restricted the length and width of the nightgown, the extremely short gown (nightshirt) was introduced. " . . . a size 32 nightgown must not be wider than 68 inches or longer than 54 inches."[138]

The "nightghirt" illustrated at the right was quite popular among college girls.

Fabrics used for undergarments were significantly affected by war shortages.

✓138 Vogue, February 1, 1943, p. 126.

> Lingerie has been practicing law lately. Under L-166, it's learning to conserve fabric and limit lace and embroidery that can be converted to war-time uses. Still it manages to be pretty and practical.[139]

By the end of 1942, the supply of silk had been exhausted. Harper's Bazaar paid tribute to the exit of silk underwear.

> FAREWELL TO SILK . . . . . .
> Hail and farewell. This is the final appearance of silk fashioned into Fischer lingerie. When this last lovely batch is gone - - well, that's all there is, there isn't any more. It is fitting that in bowing out silk, we should star out the slip of slips.[140]

Corsets produced during the war were of strong, finely woven fabrics, often double-faced for additional strength. Among these fabrics were double-net, power-net, leno or neoprene elastic, rayon jersey, satin, or batiste, nylon lace, taffeta, or net, and Lastex.

At the beginning of the period, a chemise of silk satin or silk ninon could be purchased.

Panties and pantie-girdles were of rayon satin or jersey, knitted rayon, printed silk, batiste, and net.

Slips were found in a wide range of fabrics, including rayon crepe or taffeta, rayon-and-silk taffeta, silk-satin, silk and Bemberg rayon, printed silk, silk crepe, net-embroidered lace, and nylon.

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139 Vogue, February 1, 1943, p. 96.

140 Mayo, op. cit., p. 53.

Petticoats of rayon or nylon taffeta and rayon jersey could be purchased.

Fashionable nightgowns were of many delicate fabrics including silk triple sheer, Bemberg satin, spun rayon velour, batiste, and silk chiffon as well as heavier-weight fabrics such as rayon-and-silk crepe, knitted rayon, and brushed rayon.

Bed-jackets were found of the same fabrics as those of nightgowns. In addition, cotton flannel was used for the lower-priced bed-jacket while some very expensive ones were of quilted rayon velvet.

Negligees were of such fabrics as silk chiffon, Chantilly lace, batiste, rayon crepe or satin, and marabou.

Robes and housecoats, tailored and "dressy" were made in a wide range of fabrics. The tailored ones were frequently of flannel, rayon pile, quilted Chintz, cotton corduroy, chenille, blanket wool, seersucker, and cotton shirting. The dressier styles were of such fabrics as rayon suede cloth, faille wool, rayon-and-aralac, rayon-and-silk, acetate, and Celanese rayon taffeta.

Lounging outfits worn only by the rare "women of leisure," were of such fabrics as rayon velvet, crepe, satin, faille, and wool-and-rabbit's hair.

The classic, tailored pajamas were available in cotton flannel, ribbed cotton, cotton shirting, rayon satin, crepe, jersey, and brushed rayon.

The year 1940 witnessed the introduction of nylon hosiery. The sheerest ones then made were 51-gauge. The following year, 66-gauge nylons were put on the market. Some hosiery introduced in 1941 had no reinforcement in the foot but was "still strong enough to dance three or four nights in." A sheer stocking was made for day wear and had minimum reinforcement- the sole was about an inch wide. Mesh knit nylons were considered "run-proof" and the 15-denier nylons were supposedly equivalent in sheerness, to a one-thread silk stocking.

In the July 1941 issue of Vogue, "It's news that nylon can at long last be made into lace stockings, and black-nylon mesh is the current excitement in stockings."

In August 1941, following the enactment of the United States embargo on Japanese silk, panic developed among hosiery buyers.

> . . . riots broke forth at usually serene stocking counters. Sales went up 1000 %. With less dignity than the Marx Brothers, women kicked, clawed, and glared their way to the dishevelled salesgirls. Places which allowed a limited number of pairs to a customer found women using every device but false mustaches to get more. It might have been funny if it hadn't had a dead-earnest, nightmare quality.[141]

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141 Vogue, September 1, 1941.

And as for the reaction of the hosiery manufacturers to this excitement,

> The panic . . . was entirely unnecessary. In the first place, there are, in reserve, enough silk stockings to take care of normal demand for two months. In the second place, from present indications there will continue to be enough nylon to supply 20%-25% of normal stocking demands. In the third place, there are beautiful cotton stockings, knitted of mercerized lisle on readjusted machines. Finally, experts are busily working on substitutes, expect to have them ready soon. So-stocking-hoarders may be looking silly, with their beige silk, while fashion is smiling on smiling on something newer.[142]

By 1942, stockings had been made in a variety of meshes and coarser weaves. Spun nylon was knitted into hosiery for "hard wear." This knit resembled sheer wool.

The shiny finish on rayon stockings disappeared during this period and the special finishes and production methods formerly reserved for silk and nylon were used on rayon.

By 1944, "cosmetic stockings" were accepted by young women. These were frequently and accurately referred to as "leg make-up." A 1944 issue of Vogue set forth rules "for making the best cosmetic stockings." "When you wear leg-make-up in the city, buy it in stocking colours. Light if you do not tan, darker if you do."[143]

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[142] Vogue, September 1, 1941, p. 51.

[143] Vogue, May 15, 1944, p. 81.

Near the end of this period,

> . . . not even the most incurable optomist can see nylon stockings . . . Had we had rayon stockings after silk, instead of having an interval of wearing nylon, we should have been very satisfied with them. Now we remember the fantastic performance of nylon and forget that rayon stockings wear as well as silk and often look as sheer.[144]

The predominant colors of undergarments during this period were pink, white, and black. Fashionable colors for pajamas were red, white, and blue. Lounging outfits were frequently black and lavender and many were pastels.

At the beginning of the period, bright-colored stockings were fashionable. In 1941,

> Stockings are so much a part of the fashion picture that one of the stocking houses has had fashion designers select their colours. Another house has worked out their stocking colours with skin tones, feeling that, expecially during the summer months when arms and legs are exposed, leg colour and arm colour should match. The colours were selected by Helena Rubenstein and the names correspond to her powder-shade names.[145]

Another fashion note in hosiery was the return of black stockings. And in 1942,

> A scene you've never seen before this summer. Three pairs of pretty legs knee-deep in colour. Three pairs of bright silk stockings- the gayest new idea for the country. Just as you've worn bright wool stockings for skiing, golf, or active sports, now you'll have the fun of

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[144] Vogue, February 1, 1944, p. 108.

[145] Vogue, February 1, 1941, p. 159.

> wearing bright silk stockings for spectator sports, garden-parties, Sunday luncheons. They're dramatic, and they take wearing. They're happiest with white dresses or prints predominately white.[146]

Throughout this period, there had been a shortage of dyes. However, the Government did allow the stocking manufacturers to use a few bright and dark shades such as pink, navy, and black.

In 1942, "natural" became a popular shade for cotton hosiery.

In 1940, the purchase value of the "clothing dollar" was 98¢. By the end of 1945, this value had decreased to 60¢.

Girdles and corsets ranged in price from $1.00 to $35.00. The popular price range for corsets and girdles was three to five dollars. In general, prices of corsets and girdles were dependent upon the complexity of construction and the fabric used.

Brassieres ranged in price from one to four dollars. The typical "uplift" brassiere averaged $1.50. "Longline" brassieres cost at least $3.00.

Panties and pantie-girdles showed a wide price range. Popular-priced panties could be bought for as little as 79¢ and as much as $10.75. Pantie-girdles cost at least $3.95 and as much as $10.00.

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[146] Vogue, June 1, 1941, p. 56.

Popular-priced slips averaged $3.00. However, slips could be bought for as little as $2.00 or as much as $49.75, depending upon the fabric.

Petticoats, not worn extensively at this time, were priced from $1.50 to $4.00.

Sleeping pajamas cost from two to seven dollars. The most popular price was $3.95.

Nightgowns were of a wider price range than any other undergarment worn during this period. The price was primarily dependent upon the fabric. The lowest-priced nightgown was $2.00, the most expensive, $56.50. Four, six, and eleven dollars were typical prices for the inexpensive, the popular-priced, and expensive gowns, respectively.

Bed-jackets ranged in price from $2.50 to $17.00. They were frequently purchased in sets which included a nightgown.

Robes and housecoats showed a wide range in prices. A housecoat could be purchased for as little as $3.00, while the lowest-priced robe was $6.95. Typical prices for robes were $10.95 and $16.95, although a robe could be purchased for as much as $35.00.

Negligees and lounging outfits were the most expensive undergarments worn during this period. Lounging outfits cost from thirteen to fifty dollars, the popular price from thirteen to nineteen dollars.

A widespread practice during this period was the purchase of sleeping and lounging garments in sets. These sets could be purchased for as little as $4.00 and as much as $20.00. The price was mainly dependent upon the specific undergarments included in the set as well as the fabrics which they were made.

GLOSSARY VI

acetate- rayon made from pure cellulose.

brushed rayon- napped rayon fabric.

Chantilly lace- bobbin lace with fine ground and exquisitely outlined pattern.

décolletage- outline of low-cut neck or yoke.

fagoting- untwilled, slightly glossy fabric in rib weave with light, flat crosswise grain or cord made by heavy filling yarns.

leno- a type of weave with paired and twisted warp yarns. Same as marquisette.

marabou- trimming or feathers; also a mixtured fabric with feathers.

velour- soft, stout, closely woven, smooth fabric with nap; like velvet.

1946-1950

Social change. The everyday life of young people during this period clearly demonstrated the outstanding changes as a result of World War II. In no previous time in American history had there been such a widespread breakdown of personal integrity. Throughout the war, "black markets" were operating with unbelievable success. There was increasing evidence of destructiveness, and sexual promiscuity had attained new heights.

Gruenberg and Krech made an analysis of the status of women during this period.

> Marriage had come to mean so much more of a partnership involving mutual regard and companionship between husband and wife that we cannot see going back the whole way to a relationship which assumed an inferior status for women in a large part of the population. You cannot train girls exclusively for homemaking tasks, you cannot define woman's world and woman's work as narrowly as "children, church, and kitchen" and still expect boys and girls, men and women, to have the kinds of relationships that they want today and that have already been achieved in many happy circumstances.[147]

By the end of World War II, acceptance of new attitudes toward marriage and divorce were widespread. In spite of the fact that there was one divorce for every 2.6 weddings in the abnormal year of 1946, and one divorce for every 4.1 weddings in the more normal year 1949, a census revealed that three-

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147 Sidonie M. Gruenberg and Hilda Krech, The Many Lives of Modern Women (Garden City, New York: Doubleday, 1952), pp. 125-126.

fourths of divorced persons had re-married within five years.[148] Gruenberg and Krech's explanation of the high rate of re-marriage was based on conversations with divorced or re-married women in which it was found that they still felt their husbands and children meant more to them than "all the freedom in the world."

> They may look somewhat wistfully at the better-dressed girl who is not married, but, deep inside, they are inclined to feel that "she doesn't know what she's missing."[149]

Another change in attitudes concerning marriage was the idea that a man should not marry until he was in a position to support his wife in the style to which she was accustomed. In practice, this meant that students didn't marry until after they had graduated and those pursuing professional careers postponed marriage until they were well-established in their professions. This traditional idea was in constant conflict with scientific findings relevant to the subject. Some of these were: 1) that companionship is related to mental stability; 2) that it is physically easier for women to have their first child before they reach the age of twenty-five; and 3) that

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[148] Gruenberg and Krech, op. cit., p. 29.

[149] Ibid., pp. 29-30.

early marriage may foster the development of emotional and physical stamina which can cope with the problems of the modern world.

By the end of World War II, "early" marriages had become prevalent and accepted. By 1950, six out of every 100 girls of eighteen years of age were married, in contrast to three out of every hundred in 1940.

The question of education for women is still a subject for controversy.

> If we had to make a choice, we should not know what to do with the future spinsters who will have to earn their own livelihood- if we could recognize them at eighteen. But neither are we satisfied with the frequently proposed compromise that a girl live the usual academic life for four years, pursuing the usual academic subjects, and take in addition one or two courses in nutrition and child care.[150]

However it should not be ignored that many institutions of higher education have constantly shown their awareness of the many problems of the modern woman. Many schools offer "required" courses in Marriage and the Family. "Family-style" living is practiced in many schools and provision for married students has become a "must" in the larger schools of higher education.

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[150]Bruenberg and Krech, op. cit., pp. 202-203.

Gruenberg and Krech presented a vivid picture of the modern attitude toward marriage and the family.

> The good life. The rich, full life- it is different for each one of us. Yet certain aspects, certain values are universally cherished. It seems to us that a happy marriage and having children are such values. We do not think that it is tradition alone which makes us say of an old woman (or an old man) "It's a pity she (or he) never married." We do not think it is tradition alone which makes one say of an old couple, "What a pity they never had children." Such people may have many other kinds of satisfactions and rewards; but they usually seem empty, or at least incomplete, if a person has not had a family with which to share the adventure of living.[151]

Economic change. At the beginning of this period, America was in the midst of conversion from war-time to peace-time production. The labor turnover was tremendous; thousands of veterans were looking for employment; many women workers left their jobs; the working time of the remaining employees was reduced. Due to the rising cost of living after the war as well as the large number of unemployed persons, laborers were in a furious state of dissatisfaction. One outcome of this was the passage of the highly controversial Labor Management Relations (Taft-Hartley) Act of 1947.

Immediately following the end of the war, America's economy was characterized by inflation and shortages of consumer goods. However, rapid reconversion of industrial plants permitted a normal production of consumer goods, within two days after V-J day.

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[151] Gruenberg and Krech, op. cit., pp. 244-245.

Housing was a serious problem at this time, accentuated by the large number of returning soldiers who were searching for places to live.

The status of women had apparently been rising- even the United Nations was concerned about it. During this post-war period, the Economic and Social Council of the United Nations established a Commission on the Status of Women.

Three significant trends concerning employment of women during this period were noted: 1) that the proportion of married women in the labor force was constantly increasing, 2) that there was considerable increase in the employment of older women, and 3) that after World War II, American women had more choice than ever before concerning the type of work they did.[152]

In 1948, Tobin and Miller made a study of the employment of women in "higher level jobs." The results of their study seemed relevant at this point.

The overall purpose of the study was to measure the achievement of women in business and industry. For the most part, jobs in the fields surveyed were in the middle "job responsibility" brackets. Only women's jobs in insurance companies were at the lowest level of responsibility. However, the jobs

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[152] See TABLE VII, p. 158.

TABLE VII[153]

FEMALE GAINFUL WORKERS FOURTEEN YEARS OLD AND OVER, 1910 TO 1930, AND TOTAL LABOR FORCE, 1940 and 1950

Year	Per Cent
1910	25.2
1920	25.5
1930	24.3
1940	25.4
1950	28.6

[153] Roy V. Peel, Statistical Abstract of the United States, 1952 (United States Department of Commerce), p. 177.

surveyed were not at the highest levels of responsibility, with the exception of some department-store jobs.

> In the firms covered by the survey, not more than four percent of the officers in any of the industries covered were women; in banks the proportion of positions with office status held by women was almost negligible in spite of the fact that nearly one-third of all higher-level positions in the banks surveyed carried with them officer status.) In the production operations of manufacturing, very few women were found above the forelady level. Only three women were actuaries in insurance companies, and in banks comparatively few of the women were engaged in technical or administrative positions of a very high order. Only in stores were women holding highly responsible positions in substantial proportions, but even here few held positions at the top level.[154]

The attitude of management concerning advancement of employed women was of interest. The study revealed that frequently, women were not qualified for more advanced jobs. Also, it was "understood" that ambitious and qualified women who had done excellent work, were often advanced against company policy.

Then, too, there was the belief that certain jobs are "suitable" for women. Frequently, rationalizations concerning women's abilities influenced promotions. An example of this was the belief that women are good at "detail work."

Throughout the study, management showed a tendency to stress traditional attitudes toward women in speaking of factors hindering their advancement. Frequently, management expressed the belief that lack of permanency and the distraction of family responsibilities were factors deterring the advancement of employed women.

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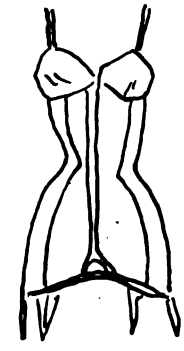
[154]Tobin and Miller, op. cit., p. 7.

Many executives in the industries studied expressed the belief that women were less interested than men in advancement to responsible positions. Others said that personality traits were factors deterring women's advancement.

In 1948 the incomes of women over twenty years of age were considerably less than those of men in the same age and occupation group. The average income for employed women was $1.522. This figure was over $1,000 less than average earnings for employed men. During the same year over eight times as many men as women earned more than $3.500.

Undergarments as a reflection of the period. The silhouette of this period was characterized by a "nipped-in" waist and a rounded bosom. By 1948,

> There is now, it seems, an almost international agreement about figures, reiterated by designers of clothes and underclothes. The ideal: rounded bosom, pared waistline, rounded hips.[155]



In 1950, the "new figure" silhouette came into vogue. It was characterized by a "smooth but gently molded middle . . . a narrow-as-an-arrow hipline."

The "all-in-one" (corset) came back into vogue immediately following the war. Boning in corsets was slight, just enough to let the hips "be themselves on the grounds

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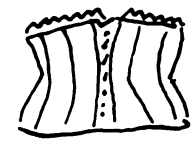
155 Vogue, October 1, 1948, p. 190.

that the smaller the waistline the rounder-looking the hips . . .[156] At the beginning of this period, pantie girdles were still quite popular.



In 1946, the "waistliner" was introduced as a necessary foundation for the "New Look." It was described as a "little corset" which extended three inches above the waist and three inches below it. Usually a brassiere and a girdle were worn with it.

There was one major change in the brassiere of this period. It was "a new low front to meet the requirements of almost any décolletage."

A small quantity of combination garments remained on the market throughout this period. They were usually worn only with slacks or shorts. In essence, they were a combination of a camisole and tight or loose-fitting panties.

Throughout this period, the tailored slip retained its popularity. However, a differentiating detail was a deep flounce around the hem and occasionally pleating or gathers accoss the bust. Strapless slips had become an essential for the popular "bare top" dresses.

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156 Vogue, May 15, 1946, p. 153.

With the entrance of the "New Look" silhouette, petticoats returned to the fashion picture. They were fully flared and some had as many as four flounces around the lower part.

The typical nightgown of this period was sleeveless and had a moderately flared skirt and a camisole top. However, two details were outstanding; one was the very low neckline; the other was the emphasis on the natural waistline as well as the Empire waist. Frequently, these two waistlines were combined in one garment. After the restrictions on fabrics had been lifted, the slim-silhouetted nightgown was characterized by all-over pleating or much gathering and a feeling of elaborateness created by ribbon bows, embroidery, and lace. A nightgown style that was used for only heavier-weight fabrics was characterized by a box silhouette, a shoulder yoke, and long sleeves.

The short nightshirt of the previous period retained its popularity, especially among college girls. However, it had become much more feminine and was characterized by many gathers, puff sleeves, scalloped necklines, and lace trim.

The typical negligee of this period, then known as a "peignoir," had a flared silhouette. There was usually a small collar, a shoulder yoke, and "off-the-shoulder" bishop sleeves. Since this garment was frequently bought in a set with a nightgown, its' trim was usually dependent upon that of the nightgown.

Nylon hosiery made a long-awaited return to the markets during the beginning of this period. The post-war nylons were characterized by better fit and accentuated heel reinforcements. Among the fashionable toe reinforcements was the "Vamp Toe," which divided the reinforced part of the stocking toe into three triangles. Some of the fashionable heel reinforcements were given titles by some hosiery designers. An example of this was found in an advertisement of Nebel Hosiery in a 1949 issue of Vogue. The "Casuelle" heel  "captures the illusion of slenderness; the "Flairette" heel  was "accented with a tiny midriff, by far the most fascinating heel for ankle straps; and the "Slenderlook" heel,  a "tall, delicately tapering heel which vanishes mysteriously into the seam."

In 1950, the "permanently fluted stocking" was introduced. Off the leg, the stocking was "fluted" all over; on the leg, the fluting smoothed out and was completely invisible. The outstanding feature of this kind of stocking was that it fitted more snugly than other "shaped" stockings.

The "fashionable" woman of this period wore 15-denier hosiery "day in and day out," and at the same time, there was a widespread rumor that nylon stockings were not wearing as well as they used to. The Textile Laboratory of the Good Housekeeping magazine sought to explain this rumor.

> The biggest trouble is that we ask two opposite things of the same stocking: filmy sheerness and day-to-day service. Thirty-five years ago hosiery was strictly utilitarian- underwear, in fact, since no nice lady permitted it to show. But when skirts came off the ground and shoes went down to pumps and sandals, it was discovered that women had legs, and we promptly demanded sheer stockings in which to display them. We got them, too- first in rare one-thread silk and then for everybody in 15-denier nylon. We treated the silk like the fragile stuff it was, hardly daring to breathe on it; but we somehow expect nylon to stand up to any old kind of handling.[157]

A return of interest in lounging garments following the war was promoted by the widespread interest in television. The idea of "separates" was predominant in the fashionable lounging garments. Jackets and blouses had flared, bishop, or kimono sleeves. Slim fitting trousers were predominant, though some styles had slightly baggy trousers.

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157 W. E. Coughlin, "The Truth About Nylon Stockings," Good Housekeeping, 111:60-61, 242-243, August, 1940.

This was an era of "nylon in mass production." Although other fabrics were used in varying degrees, there was not a single undergarment worn during this period that could not be purchased in nylon.

Corsets and girdles could be bought in nylon taffeta, satin, marquisette or elastic as well as crepe de Chine, rayon batiste, and chiffon net.

Popular fabrics for brassieres were rayon jersey, cotton brocade, eyelet or broadcloth, and nylon taffeta, marquisette, lace, or net.

Camisoles, worn mostly with slacks and petticoats, were of cotton broadcloth, batiste, eyelet, or lace, as well as rayon crepe and nylon.

Chemises were usually of very delicate fabrics such as nylon tricot, crepe, or net, rayon crepe or batiste, and silk mimon or chiffon.

Panties and bloomers were predominately of rayon crepe or knit and nylon tricot.

Slips were available in a great variety of fabrics including nylon tricot, lace, marquisette or crepe, rayon taffeta, crepe, or jersey, silk crepe or satin, and cotton batiste, organdie, or broadcloth.

Petticoats were predominately of cotton batiste or organdie and rayon jersey, crepe, or taffeta. However, some "high fashion" petticoats were made of silk chiffon and nylon tricot.

Nightgowns were of a variety of fabrics including rayon or nylon crepe, satin, jersey, or tricot; silk crepe or satin; or cotton batiste. Net and lace were the usual trim.

Bedjackets were generally of the same fabrics as nightgowns or might be of silk chiffon or nylon Chantilly lace or sheer wool.

Pajamas were available in rayon satin, crepe de Chine, cotton jersey, and broadcloth, and later nylon.

Robes were mostly of durable fabrics such as wool flannel, quilted rayon crepe, rayon jersey, silk damask, or terry cloth.

Negligees were found only in delicate fabrics such as nylon or rayon tricot, satin, crepe, chiffon, or taffeta.

As has been previously mentioned, the predominante fiber for hosiery was nylon. However, rayon and silk hosiery could still be purchased throughout this period. Many older women preferred rayon or silk service-weight hose to the lowest gauge nylons.

Garter belts could be purchased of cotton eyelet and nylon satin or marquisette.

Lounging garments were found in a great variety of fabrics including nylon, silk brocade or satin, velvet, and many varieties of rayon fabrics.

White undergarments continued to be in great demand throughout the period. However, tearose, blue, and other pastels, or black were among the fashionable colors. Plaids and stripes were popular in pajamas, petticoats, and lounging garments. Also, the garments just mentioned were frequently found in strong colors such as red, orange, green, and deep lavender.

In July 1946, the value of the dollar was 57¢. This value fluctuated between fifty-five and sixty cents throughout this period; thus prices were still considered to be relatively high.

Corsets and girdles ranged in price from three to sixty dollars. A popular price for girdles was $4.95 while corsets were typically $7.95.

Brassieres could be bought for as little as $1.25 and as much as $16.50. The average price was $1.75.

Combination garments ranged in price from $2.50 to $20.00, the price depending upon the extent and type of trim.

Panties and bloomers ranged from 59¢ to $13.00. The most popular price was $1.50.

The price range for slips was wide, the price usually depending upon the fabric, and whether or not the slip was "tailored." A slip could be bought for as little as $2.98 and as much as $55.00. A popular price for nylon slips was $7.95 while rayon slips were typically priced $3.98.

Petticoats ranged in price from $2.50 to $29.95. A popular price was $5.95. Garter belts usually cost $2.50.

The "elaborate" nightgowns of this period were relatively expensive. They ranged in price from seven to sixty dollars. A popular price for nylon nightgowns was $10.95.

Bedjackets could be bought for as little as $4.00 and as much as $50.00, depending upon the fabric.

Pajamas ranged in price from four to thirty-five dollars. Robes could be bought for as little as $7.00 and as much as $60.00. Negligees and lounging garments were the most expensive undergarments worn during this period. They ranged in price from $13.00 to $125.00.

Sets of undergarments were frequently purchased. These sets usually included a peignoir or bedjacket and a nightgown; or pajamas and a robe or "coat." They were usually made up in moderately priced garments and could be bought for as little as $12.00 and as much as $55.00.

GLOSSARY VII

broadcloth- closely woven fabric in plain weave; has light crosswise rib because filling yarn is heavier than warp and has less twist.

damask- firm, reversible, glossy fabric of many textile fiber combinations, woven in patterns so that one side has satin warp face designs with filling face background and the other side is in reverse.

eyelet- small hole or perforation.

organdie- crisp, fine, plain or figured muslin in plain weave; slightly stiffened.

terry cloth- fabric woven with raised loop that forms uncut pile.

V. SUMMARY AND CONCLUSIONS

The main purpose of this library investigation was to critically survey and analyze types of undergarments worn by women during the first half of the twentieth century to determine if a relationship existed between fashion change in undergarments and paralleled social and economic changes. Specific purposes were: to show how technological changes affected style change in women's undergarments, to trace the changing consumption pattern, to show how costume silhouette affected the styling of undergarments, to compare the styles of undergarments worn by two socio-economic groups, to see if women's participation in professional activities affected fashion trends in types of undergarments, and to relate the influence of war on fashion change in undergarments.

To facilitate analysis, the fifty year period was divided into seven chronological periods.

The first period, 1900-1913, was characterized by gradual changes in morals and the status of women. The influence of urbanization was widespread. The type and extent of education for women was controversial. An important trend noted in this period was the gradual acceptance of women into business and industry. The trend toward simplicity in clothing was influenced by women's participation in profes ional activities. There was emphasis on the relationship of health to clothing.

The first World War falls into the second period, 1914-1918. The struggle for woman suffrage had again come into focus. It was during this period that the traditional patriarchial family began to disintegrate. The trend of changing morals was seen in the revival of the Birth Control movement. Prohibition was again a focal point for inquiry and women were working toward their independence by enlarging the scope of activities in their women's clubs. During this period, more women than ever before were employed, primarily because of the war. The typical shortages characteristic of war affected the textile and clothing industries and subsequently style change in women's undergarments.

The third period, 1919-1928, was characterized by far-reaching conflicts in moral and religious themes, and social and economic adjustments characteristic of a post-war world. There prevailed a wide-spread attitude of irresponsibility. Significant changes were reflected in the passage of the Woman Suffrage and Prohibition Amendments. Economically speaking, this was a period of relatively high prosperity.

The fourth period, 1929-1932, was characterized by the serious depression, caused by the wide-spread "reckless speculation" of the previous period. Fashion was necessarily guided toward simplicity and economy.

The fifth period, 1933-1939, was one of return to a normal economy. There was wide-spread interest in wholesome living and

security. Higher education for women had become significant and accepted by society. New job opportunities were open to women.

Within the sixth period, 1940-1945 came the second World War. "Modern ways of living were establishing a strong foothold." The war created material shortages and fostered new styles which were more suitable for the changed activities of women. There was, in this period, practically a complete abandon of traditional social standards and morals. Marriage, divorce, and birth rates were significantly high.

The last period, 1946-1950, was characterized by a return from wartime to peacetime living. The status of women had undergone tremendous changes primarily as an outcome of the second World War. Interestingly enough, women's focus tended toward "marriage and a family" instead of a "job or career." However, there has been a trend for more and more women to combine marriage and employment. This period was, perhaps, the most difficult to analyze because it was so recent, chronologically. The writer found it almost impossible to be objective in judgment and to have a proper perspective of this last period.

As a result of this investigation, several generalizations concerning significant changes in the fifty year period seemed permissable:

The changed educational, social, and economic status of women reflected in their increased participation in professional activities, influenced the design of undergarments worn by women representing different socio-economic groups.

Marked changes in social and moral standards during the first half of the twentieth century were reflected in types of undergarments worn.

Technological developments in the textile industry affected the fabrics used and styling in undergarments.

Costume silhouette had a consistent influence on the design of undergarments.

Simplicity characterized the trend in design of undergarments during this fifty year period.

As the first half of the twentieth century progressed, the number of undergarments worn at one time decreased markedly.

Recognition of the relationship of health to clothing influenced the design of undergarments as well as the consumption pattern.

In periods of war, undergarments were characterized by simplicity and conservatism.

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