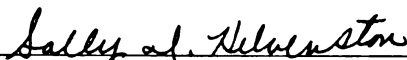This is to certify that the
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MEN AND MASCULINITY AS PORTRAYED
IN ESQUIRE MAGAZINE, 1933-1945

By

Kyoung-Mi Nam

A THESIS

Submitted to
Michigan State University
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ABSTRACT

Men and Masculinity as Portrayed in *Esquire* Magazine, 1933-1945

By

Kyoung-Mi Nam

The purpose of the study was to examine the expression of masculinity in *Esquire*: 1933-1945. *Esquire* helped to establish class boundaries by focusing on upper middle class business and professional men as well as the Ivey League set. Fashion illustrations portrayed men as mature, lean, slim, and lightly muscled involved in life style "settings" related to business, leisure, and sports. The magazine editors were not reluctant to refer to fashion; text involved detailed description of dress for men in a straightforward format with a lesser degree of opinionated commentary. *Esquire* promoted a concept of sartorial masculinity which was consistent with masculine themes of practicality, comfort, financial independence, intelligence and ambitious achievement.

WWII had a huge impact on fashion content. Before the outbreak of WWII, British styles were frequently mentioned as the fashionable ideal. This declined after the U.S.A. entered into WWII. Themes of simplicity and practicality replaced the mention of resorts and leisure activities. At this time both visual imagery and written text expressed patriotism and protectiveness as masculine traits.

ACKNOWLEDGMENTS

I would like to thank all the individuals have helped me finish this study. In particular, the following individuals have played a special role in the completion of this thesis, and to them I am especially grateful.

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Introduction

Popular thinking in early twentieth century America is that fashion belongs to the woman's domain and that men are not interested in fashion. Jennifer Craik in her book, *The Face of Fashion,* explored the concept of fashionless men from a historical perspective pointing out that up through the 18th century and after the mid 20th century fashion was very much a part of the male role.[1] She suggested that since male fashion style had changed in accordance with the ideal masculinity: "the lack of fashion and the lack or interest by men," was not always true.[2]

Multiple domains including "appearance, behavior, personality, and interests" can play a role in defining masculinity,[3] and clothing is one of "the most immediate and effective ways" in which gender can be expressed.[4] Several costume historians have pointed out that men's fashion styles have expressed the ideal masculinity of the time.[5] Also masculinity and the role male appearance played in defining masculinity has been the subject of several investigations.[6]

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[1] Jennifer Craik, *The Face of Fashion : Cultural Studies in Fashion* (London ; New York: Routledge, 1994), 176.

[2] Ibid., 176-203.

[3] A. S. R. Manstead and Miles Hewstone, eds., *The Blackwell Encyclopedia of Social Psychology (Oxford, UK ; Cambridge, Mass., USA: Blackwell, 1995), 370.*

[4] Joanne Entwistle, "5. Fashion and Gender," in *The Fashioned Body : Fashion, Dress and Modern Social Theory* (Cambridge, UK : Polity Press ; Malden, MA : Blackwell Publishers, 2000), 141.

[5] Valerie Steele, "Appearance and Identity," in *Men and Women : Dressing the Part*, ed. Claudia Brush Kidwell and Valerie Steele (Washington, D.C.: Smithsonian Institution Press, 1989), 6-21. Valerie Steele, "Clothing and Sexuality," in *Men and Women : Dressing the Part*, ed.

In his book *Men in Style: The Golden Age of Fashion From Esquire,* Woody Hochswender stated that, "The conventional thinking was that men were not interested in fashion, at least not interested enough to be caught dead looking at it in a magazine."[7] So why did *Esquire* magazine emerge as the harbinger of men's fashion in the early 1930s? Hoschwinder's book opens to the reader a visual cavalcade of fashionable men golfing, yachting, and hunting, parading into the office in pinstriped suits, or elegantly dressed for an evening on the town. The fashion plates which comprise the bulk of his book are a marvel to behold. However, Hoschwinder never attempts to explain why *Esquire* emerged at this time, and what this signaled about masculinity.

No researcher has examined extensively American men's masculinity expressed through *Esquire*'s fashion content during its early years, 1933 through

Claudia Brush Kidwell and Valerie Steele (Washington, D.C.: Smithsonian Institution Press, 1989), 42-63.

Claudia Brush Kidwell, "Gender Symbols or Fashionable Details?," in *Men and Women : Dressing the Part,* ed. Claudia Brush Kidwell and Valerie Steele (Washington, D.C.: Smithsonian Institution Press, 1989), 124-43.

[6] Tim Edwards, *Men in the Mirror : Men's Fashion, Masculinity and Consumer Society* (London ; Herndon, VA: Cassell, 1997).

Giannino Malossi, *Material Man : Masculinity Sexuality Style* (New York, N.Y.: H.N. Abrams, 2000).

Diana Crane, *Fashion and Its Social Agendas : Class, Gender, and Identity in Clothing* (Chicago: University of Chicago Press, 2000).

Sean Nixon, *Hard Looks : Masculinities, Spectatorship and Contemporary Consumption, Consumption and Space.* (London: UCL, 1996).

Christopher Breward, *The Hidden Consumer : Masculinities, Fashion and City Life 1860-1914, Studies in Design and Material Culture.* (Manchester: Manchester University Press, 1999).

[7] Woody Hochswender, *Men in Style: The Golden Age of Fashion from Esquire,* ed. Kim Johnson Gross (New York: Rizzoli, 1993), 7-10.

1945. Since American magazines were barometers of American culture,[8] it is important to examine *Esquire* because it was the first magazine that embodied a coherent image of the new modern masculinity,[9] and most of all, *Esquire* was considered the first magazine for men that dealt with fashion information and had a regular fashion section. It was important to examine the impetus for its inauguration and its philosophy related to men and fashion.

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[8] Dorsey Schmit, "Magazines, Technology, and American Culture," *Journal of American culture* 3, no. 1 (1980): 3-16.

[9] Tom Pendergast, *Creating the Modern Man : American Magazines and Consumer Culture, 1900-1950* (Columbia, Mo.: University of Missouri Press, 2000), 206-23.

Statement of Problem

The purpose of the study was to examine the expression of masculinity in *Esquire*: 1933-1945 from its fashion-related content. It was expected that masculinity, as expressed through *Esquire*'s fashion text and illustrations, might help us understand men's fashion style, ideals and attitudes about men and fashion. The time period: 1933-1945 was chosen for several reasons. First, this time period has been described as the commencement of a new modern masculinity[10] and t he n ewly i ntroduced *E squire* c aptured t his masculinity. T he period is long enough to examine change over time, and it extends through the period of WWII to see how this major world event influenced *Esquire's* approach to men's fashion.

Research Questions

1. What was *Esquire*'s concept of masculinity?

   - Who were the main role models for the fashion image?

   - In what activities were they engaged?

   - What were the ideal physical characteristics of men?

2. How was masculinity suggested by the *Esquire* fashion image related to fashion style?

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[10] Ibid.

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3. Given men's supposed aversion to fashion[11], what evidence can be found in the fashion content related to attitudes about fashion and the fashion process for men?

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[11] ."...On the other hand, we feel that men have long since ceased to believe that there is anything effeminate or essentially unbusinesslike about devoting a little care and thought and study to the selection of clothes." *Esquire*, Autumn, 1933.

"The conventional thinking was that men were not interested in fashion, at least not interested enough to be caught dead looking at it in a magazine." Hochswender, *Men in Style: The Golden Age of Fashion from Esquire*, 7.

Craik, *The Face of Fashion : Cultural Studies in Fashion*, 176.

Review of Literature

Due to the nature of the study, the review of literature was conducted in four areas: (1) general history of the time period, (2) history of menswear at this time, (3) masculinity and, (4) the history and format of *Esquire* magazine. The first section of this review was to present the historical background of the research time period. It would provide some information, which was related to socio-economic change and political events. The next section dealt with men's clothing during 1933-1945 briefly. The third section covered the concept of masculinity, especially appropriate for middle class men, during 1933-1945. Finally, the background information on *Esquire* magazine is presented.

History of the time period: 1933-1945

This time period could be divided into three periods, "The Great Depression, New Deal, and World War II." The Great Depression was the "deepest and longest economic collapse" in American history.[12] In October 1929, the stock market crashed; by 1933 the stock on the New York Stock Exchange was valued at less than a fifth of what it had been at its peak in 1929.[13] By early 1933, one quarter of the U.S. workforce was jobless (See Table 1 Unemployment

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[12] Robert S. McElvaine, *The Depression and New Deal : A History in Documents, Pages from History.* (New York: Oxford University Press, 2000), 13.

[13] *"Chapter 9: War, Prosperity and Depression* (cited November 9 2003); available from http://usinfo.state.gov/usa/infousa/facts/history/ch9.htm.

Rates, 1929-1945). Even though the unemployment statistics were not precise, they describe the context of the Great Depression better than any other sources.

Table 1 Unemployment Rates, 1929-1945[14]

[In thousands of persons 14 years old and over. Annual averages]

Year	Total	Percent of Unemployed	
		Civilian Labor Force	Nonfarm Employees
1945	1,040	1.9	2.7
1944	670	1.2	1.7
1943	1,070	1.9	2.7
1942	2,660	4.7	6.8
1941	5,560	9.9	14.4
1940	8,120	14.6	21.3
1939	9,480	17.2	25.2
1938	10,390	19.1	27.9
1937	7,700	14.3	21.3
1936	9,030	17.0	25.4
1935	10,610	20.3	30.2
1934	11,340	22.0	32.6
1933	12,830	25.2	37.6
1932	12,060	24.1	36.3
1931	8,020	16.3	25.2
1930	4,340	8.9	14.2
1929	1,550	3.2	5.3

It was believed that the one of the main causes of the Great Depression was the enormous disparity between the country's productive capacity and the ability of people to consume.[15] McElvaine pointed out that from the late 19th

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[14] Quoted from Ross Gregory and Richard Balkin, *Modern America, 1914 to 1945, Almanacs of American Life*. (New York, NY: Facts on File, 1995), 101.

[15] *Chapter 9: War, Prosperity and Depression* (cited November 9 2003); available from http://usinfo.state.gov/usa/infousa/facts/history/ch9.htm

century the ways in which people live have been transformed by mass production and mass consumption. Thus, consumers were convinced to change their habits and values: from the tradition of thrift and community to "consumption ethics."[16] The Great Depression transformed the "consumption-oriented values of the market place, extreme individualism, and materialism" that had become so prominent in the twenties to the more "cooperative values of an earlier day."[17]

Reinders argued that the New Deal was a hurried response to the Great Depression and stressed the values and influence of the leader of the New Deal, president Franklin D. Roosevelt.[18] According to Irving Howe, "the lasting contribution" of the New Deal was "the socialization of concern."[19]

Generally, historians appraised the significance of the New Deal as it established the foundations of the modern welfare state in the United States.[20] The first objective of the New Deal, which was helping people to survive, was successful; however, it was not quite successful in helping recovery from the Depression. The Depression did not end until 1941 when the U.S. entered into WWII which stimulated the economy.[21]

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[16] McElvaine, *The Depression and New Deal : A History in Documents*, 13.

[17] Ibid., 14-15, 169-79.

[18] Robert C. Reinders, "The New Deal: Relief, Recovery, and Reform," in *The Thirties : Politics and Culture in a Time of Broken Dreams*, ed. Heinz Ickstadt, Rob Kroes, and Brian Lee (Amsterdam: Free University, 1987), 11-34.

[19] Quoted in Ibid., 25.

[20] *Chapter 10: The New Deal and World War* (cited November 9 2003); available from http://usinfo.state.gov/usa/infousa/facts/history/ch10.htm.

[21] McElvaine, *The Depression and New Deal : A History in Documents*, 15.

Gregory and Balkin, *Modern America, 1914 to 1945*, 103.

On December 8, 1941 Congress declared a state of war with Japan; three days later Germany and Italy declared war on the United States. [22] The nation rapidly geared towards war. All the nation's activities - farming, manufacturing, mining, trade, labor, investment, communications, even education and cultural undertakings - were in some fashion brought under new and enlarged controls. During 1941-1945 the United States had more military forces than all nations except the Soviet Union; it spent more money than any belligerent. By the end of 1943, approximately 65 million men and women were in uniform or in war-related occupations.[23]

In spite of the Great Depression and WWII, popular culture and the entertainment business – movie, magazine, sports, etc., which were closely related to the fashion industry, fashionable images, and the ideal of proper masculine and feminine appearance[24] of the time – were in growth. [25] Movies were a major feature of American life during the Depression, and the 1930s and 1940s were the Golden Age of Hollywood.[26] (See Table 2 Average Weekly Movie Attendance, 1926-1945) As Arthur Schlesinger, Jr. mentioned, movies during the Depression were "near the operative center of the nation's

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[22] *Chapter 10: The New Deal and World War* .

[23] Gregory and Balkin, *Modern America, 1914 to 1945*, 245-53.

Chapter 10: The New Deal and World War.

[24] Barbara Clark Smith, Kathy Lee Peiss, and National Museum of American History (U.S.), *Men and Women : A History of Costume, Gender, and Power* (Washington, D.C.: Smithsonian Institution Press, 1989), 64.

[25] Gregory and Balkin, *Modern America, 1914 to 1945*, 338-45.

[26] McElvaine, *The Depression and New Deal : A History in Documents*, 149.

Gregory and Balkin, *Modern America, 1914 to 1945*, 339-40.

consciousness."[27] Movies played an important role in creating and popularizing new notions of gender[28] and "Hollywood became a new source of fashion."[29] The social rules for appearance have changed frequently and dramatically since 1940, and naturally men's fashion also changed accordingly. [30]

Table 2 Average Weekly Movie Attendance, 1926-1945[31]

Year	Average Weekly Attendance
1926	50,000,000
1927	57,000,000
1928	65,000,000
1929	95,000,000
1930	90,000,000
1931	75,000,000
1932	60,000,000
1933	60,000,000
1934	70,000,000
1935	75,000,000
1936	88,000,000
1937	85,000,000
1938	85,000,000
1939	85,000,000
1940	80,000,000
1941	80,000,000
1942	85,000,000
1943	85,000,000
1944	85,000,000
1945	90,000,000

Source: Steinberg, Film Facts, 40-41.

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[27] McElvaine, *The Depression and New Deal : A History in Documents*, 149.

[28] Smith, Peiss, and National Museum of American History (U.S.), *Men and Women : A History of Costume, Gender, and Power*, 58.

[29] Ibid., 59.

[30] Ibid., 64.

[31] Quoted from Gregory and Balkin, *Modern America, 1914 to 1945*, 341.

Men's fashion: 1933-1945[32]

The decade of the 1930s saw remarkable changes in men's clothing. It began with the Great Depression. Little or no work meant little or no money to spend on clothing. The apparel industry shrank, and tailors responded to the change in consumer circumstances by offering more moderately priced styles.

The male physique reflected the masculine ideal of the time. In the 1930s, men's suits created the appearance of a large upper torso. Broad shoulders were emphasized by wadding or shoulder pads, and sleeves were tapered to the wrist. Peaked lapels framed the v-shaped chest and added additional breadth to the wide shoulders. During 1930s the double-breasted suit, the precursor of the modern business suit, was also popular. Masculine elegance demanded jackets with long, broad lapels, two, four, six or even eight buttons, square shoulders and ventless tails. Long trousers with generous cut completed the look.

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[32] Farid Chenoune, *A History of Men's Fashion* (Paris: Flammarion, 1993), 156-220.

O. E. Schoeffler and William Gale, *Esquire's Encyclopedia of 20th Century Men's Fashions* (New York,: McGraw-Hill, 1973).

Kidwell, "Gender Symbols or Fashionable Details?," 124-43.

Carol Nolan, *Mens Fashion of the 1930s* (cited November 10 2003); available from http://www.murrayontravel.com/carolnolan/fashionhistory_1930mens.html.

Carol Nolan, *Mens Fasihion of the 1940s* (cited November 10 2003); available from http://www.murrayontravel.com/carolnolan/fashionhistory_1940mens.html.

R. Turner Wilcox, *Five Centuries of American Costume* (New York,: Scribner, 1963), 163-64, 67-69.

William Harlan Shaw, "Chapter VI. From the Repeal of the Eighteenth Amendment in 1933 to 1945," in *American Men's Wear, 1861-1982* (Baton Rouge, LA: Oracle Press, 1982), 172-95.

Sutart Cosgrove, "Chapter Twenty. The Zoot-Suit and Style Warfare," in *The Gender and Consumer Culture Reader*, ed. Jennifer Scanlon (New York: New York University Press, 2000), 344-54.

In 1935, as a result of New Deal, signs of prosperity returned. The rebounding economy demanded a redesign of the business suit, to signal the successful status of the man who wore it. This new look was designed by the London tailor, Frederick Scholte and was known as the "London cut," the suit was known as the "London drape" or "drape cut" suit.

Other versions of the new suit included four instead of six buttons, lapels sloping down to the bottom buttons, and a longer hem. This version was known as the Windsor double-breasted and the Kent double-breasted, named after the Prince of Wales and the Duke of Kent respectively. Some Hollywood Stars (Clark Gable, Jimmy Stewart, Fred Astaire and Cary Grant) wore those suits in their movies, and it became popular in mainstream America. Later on, it was recognized as the "American cut."

The famous "Palm Beach" suit emerged during the 1930s. It was named after the famous Florida resort. I could be either Kent double-breasted or single-breasted, with two or three buttons. It was popular because of the lightweight tropical fabrics from which it was made - seersucker, shantung and linen. During this time, blazers became popular for summer wear. Gangster influence on men's fashion during the 1930s could not be ignored. Gangsters, while despised as thieves, paradoxically projected an image of "businessman" because of the suits they wore. However, they did not choose typical business colors and styles, but took every detail to the extreme. High-style New York clothiers could not totally escape from the gangster style and created the "Broadway" suit

instead. Hip-hugging jackets, which had broad lapels and "pagoda" shoulders and wide trousers with pleats at the waist created the style.

Over the next three decades, American garment makers rose to a new level of sophistication, successfully competing with the long-established English tailors. However, WWII made the development of the fashion world stumble. Once again, men's fashion would change as a result of historic events. The United States officially entered World War II in 1941. On March 8, 1942, the US Government War Production Board issued regulations which controlled every aspect of clothing and restricted the use of natural fibers.[33] All countries turned to the production of artificial fibers. It was the designer's patriotic duty to design clothing that would remain stylish through multiple seasons and use a minimum of fabric. Therefore, men's suits were made without vests and pocket flaps, and manufacturers were not able to make trousers with cuffs and multiple pleats.

There was one exception to the strict rationing of the early forties - the zoot suit. It was an exaggerated look comprised of an oversized jacket, wide lapels and shoulders, with baggy low-crotched trousers that narrowed dramatically at the ankle. Zoot suits were illicit items during WWII; however, the zoot influence remained through the 1940s and men's coats were noticeably

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[33] "The first official act of the Board affected all suits containing wool. Entirely eliminated were two-trouser suits, full-dress coats, cutaway coats, double-breasted dinner jacket, patch pockets, fancy backs, belts, and pleats... The WPB also restricted the length of the inseam of trousers to 35 inches on a size 32 regular and eliminated cuffs, but bottom and knee length were curtailed only slightly. These orders took effect on March 30, 1942, but custom tailors were granted an extension until May 30... In the autumn of the year, the WPB ruled that all trousers be cut narrower and cuffless..." Quoted from Schoeffler and Gale, *Esquire's Encyclopedia of 20th Century Men's Fashions*, 25-26.

roomier as a result of it. Higher-waisted trousers were also due to the influence of the zoot suit.

Men's fashion style reflected masculine ideals of the time period. In the 1930s, men's fashion style conveyed the image of athletic white-collar workers and clean-cut masculinity. During WWII, masculine ideals seemed clear and men's fashion incorporated details of the military look.

Masculinity: 1933-1945

Masculine characteristics during this period typically included aggressiveness, logic, emotional inexpressiveness, and dominance, while femininity was associated with peacefulness, intuitiveness, emotional expressiveness, and submissiveness.[34] However, it was common knowledge that the concept of masculinity has changed over time and region and needed to be understood in the context of culture and gender relations.[35]

Traditional "gentry masculinity"[36] or macho characteristics changed during the late nineteenth century and early twentieth century. "A bureaucratized corporate capitalism would require of the middle class a model of masculinity

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[34] Allan G. Johnson, *The Blackwell Dictionary of Sociology : A User's Guide to Sociological Language*, 2nd ed. (Malden, Mass.: Blackwell Publishers, 2000), 279-81.

"Feminity / Masculinity," in *Encyclopedia of Sociology*, ed. Edgar F. Borgatta and Rhonda J. V. Montgomery (New York: Macmillan Reference USA, 2000), 997.

[35] Tony Lawson and Joan Garrod, *Dictionary of Sociology* (London ; Chicago: Fitzroy Dearborn, 2001), 147.

R. W. Connell, *Masculinities* (Berkeley: University of California Press, 1995), 67-71, 185.

[36] R.W. Connell, *Masculinities*, (Berkeley : University of California Press, 1995), 191.

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different from the rougher, more "macho" ideal characteristic of the frontier."[37] It was impossible to point out exactly what caused the changes; however, Connell suggested that three were central: "challenges to the gender order by women, the logic of the gendered accumulation process in industrial capitalism, and the power relation of empire."[38] Cultural notions of masculinity in the early 20th century largely suited the corporate capitalist socioeconomic order.[39]

Joseph and Elizabeth Pleck identified five general periods of masculinity.[40] They were: (1) the Agrarian Patriarchal period, 1630-1820, (2) the Commercial period, 1820-1860, (3) the Strenuous Life period, 1861-1919, (4) the Companionate Providing period, 1920-1965, and (5) after 1965. The time period of this study: 1933-1945 fell into the fourth category: "the Companionate providing period." It was this time when the fact that the male as provider became a dominant characteristic of masculinity. A "real man" paid his bills on time, took care of his family by purchasing numerous goods and provided for them in the best way possible. This meant that work, aggressiveness, providing, competitiveness, and in essence, "getting ahead" became integral features of

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[37] Jane Sherron De Hart and Linda K. Kerber, "Gender," in *Encyclopedia of American Social History*, ed. Mary Kupiec Cayton, Elliott J. Gorn, and Peter W. Williams (New York: Scribner, Maxwell Macmillan International, 1993), 485.

[38] From Connell's work, "the logic of the gendered accumulation process in industrial capitalism" is understood as masculinity has been changed in relation to the industrial capitalism of the society, and the industrial capitalism has had hegemonic masculinity considered good or suitable at a certain period. Connell, *Masculinities*, 191-99.

[39] Pendergast, *Creating the Modern Man : American Magazines and Consumer Culture, 1900-1950*, 2.

[40] Clyde W. Franklin, "Chapter 1. Meanings of Masculinity in the United States," in *The Changing Definition of Masculinity* (New York: Plenum Press, 1984), 5-9.

masculinity.[41] Also real men were those who had virility and who could be team players.[42]

Masculinity of this time period could be expressed as "men as the provider," and the concept of masculinity, so called "self-made men," had been proven in the work place.[43] However, the Great Depression, which meant widespread unemployment, emasculated men both at work and at home. Heroism characterized masculinity, and the muscular body was a way of expressing masculinity physically.[44] "WWII meant another opportunity to emphasize strenuous masculinity, another chance for men to exhibit their courage in defense of their country and families."[45]

About *Esquire* magazine

Esquire was first published in October 1933,[46] during the middle of the Depression. Despite depression conditions and the outrageous price[47] of fifty cents per issue, the magazine was very successful in circulation and readership.

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[41] Ibid., 7-8.

[42] Hart and Kerber, "Gender," 485.

[43] Franklin, "Chapter 1. Meanings of Masculinity in the United States," 1-28.

Michael S. Kimmel, *Manhood in America : A Cultural History* (New York: Free Press, 1996), 192-93.

[44] Kimmel, *Manhood in America : A Cultural History*, 212.

[45] Sylvia D. Hoffert, *A History of Gender in America : Essays, Documents, and Articles* (Upper Saddle River, N.J.: Prentice Hall, 2003), 325.

[46] *Esquire*, Autumn, 1933.

[47] John William Tebbel and Mary Ellen Zuckerman, *The Magazine in America, 1741-1990* (New York: Oxford University Press, 1991), 186.

Peter N. Stearns and Mark Knapp, "Men and Romantic Love: Pinpointing a 20th-Century Change," *Journal of Social History* 26, no. 4 (1993): 777.

Its subscription list totaled 180,000 within the first six months. By autumn 1935 *Esquire* reached the quarter million mark, and it boasted 750,000 subscribers by 1941. A survey in 1936 estimated that 4,687,000 were reading *Esquire* regularly.[48] *Esquire* won a substantial audience, supporting its validity as cultural evidence. It became one of the most successful magazines in the history of American publishing.[49]

"Man at his best," *Esquire*'s byline, defined its audience and its emphasis. The first issue specified its aim "to become the common denominator of masculine interests – to be all things to all men."[50] The target group of *Esquire* was, as the title represented, men of a certain social rank. While the audience has varied over the years, their main readership rests in the middle to upper-middle class men:[51] college-educated, often professional men, aged twenty-five to forty-five.[52] By 1933, even in the middle of economic depression, the stage was set for a new male magazine. The males in this audience had no magazine

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[48] *Esquire*, September, 1936.

[49] Dean Howd, "Esquire," in *American Mass-Market Magazines*, ed. Alan Nourie and Barbara Nourie (New York: Greenwood Press, 1990), 108-15.

[50] *Esquire*, Autumn, 1933, 3.

[51] Steven Seidman, *Romantic Longings: Love in America, 1830-1980* (New Brunswick, NJ., 1991), pp.65ff. For an important recent corrective, which parallels many arguments in this article, see Kevin White, *The First Sexual Revolution: The Emergence of Male Heterosexuality in Modern America* (New York, 1993). – cited from Peter N. Stearns, and Mark Knapp, "Men and romantic love: Pinpointing a 20th-century change," *Journal of Social History*, 26, no. 4 (Summer 1993): 769-795.

[52] Howd, "Esquire," 108.

Stearns and Knapp, "Men and Romantic Love: Pinpointing a 20th-Century Change," 778.

expressly for them, which could partially explain why it became so instantly popular.[53]

Esquire publisher David Smart and his brother, Alfred Smart, began advertising in 1921 in Chicago; they were joined in 1927 by William H. Weintraub. One of their main interests was men's wear, and they ventured into advertising booklets as a way to inform buyers in local retail stores about the latest products. Encouraged by the success of ad booklets and retailers' suggestions, they decided to publish a men's magazine.[54] That was the starting point of the idea for *Esquire*: to sell a magazine to men geared toward their interests, through clothing stores.[55]

Esquire's main content was "articles, departments, fictions, satire, personalities, pictorial features, poetry, semi-fiction, sport, trend in dress."[56] While *Esquire* covered subjects such as business, sports, and fashion regarding a male perspective, it also published features ranging from national and international politics to fiction. *Esquire's* founding editor, Arnold Gingrich, combined publishing the leading writers of America with humor and a slick style. The whole tone of this publication was quality: quality clothes, writing, art, photography, and features.[57] Gingrich knew good writing when he saw it and put

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[53] Howd, "Esquire," 108.

Stearns and Knapp, "Men and Romantic Love: Pinpointing a 20th-Century Change," 777.

[54] Howd, "Esquire," 108-09.

[55] Arnold Gingrich, *Nothing but People; the Early Days at Esquire, a Personal History, 1928-1958* (New York,: Crown Publishers, 1971), 80-175.

[56] *Esquire*, 1933 - 1945.

[57] Howd, "Esquire," 108-15.

it in *Esquire*. The work of such authors as Ernest Hemingway, Ring Lardner, Jr., and John Dos Passos, appeared in the first issue. The articles were intelligent and "lively explorations of contemporary culture."[58]

One of *Esquire*'s main aims was being a "fashion guide for men."[59] Varner described *Esquire* as a "fashion-oriented men's magazine that combined quality writing with current trends in apparel."[60] As shown above, fashion was an important content of *Esquire,* and *Esquire* had its own fashion staff. Many of the illustrators were those who worked for the men's trade fashion magazine, *Apparel Arts.*[61] Fellow, Goodman, Saalberg, Hurd, Sharp, Peters, Oxner, and Erman were some of the artists of *Esquire*'s early years. Fashion pages contained color sketches or photographs and some descriptions. Sometimes they showed sophisticated fabric pictures, too. Even though trends in dress were the main content, the number of fashion related pages was not uniform; it ranged from zero to fourteen (during 1933-1945).

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[58] Tebbel and Zuckerman, *The Magazine in America, 1741-1990*, 186.

[59] *Esquire*, Autumn, 1933.

[60] Carroll Varner, "Gq: Gentlemen's Quarterly," in *American Mass-Market Magazines*, ed. Alan Nourie and Barbara Nourie (New York: Greenwood Press, 1990), 136-40.

[61] In 1931, "Apparel Arts" was founded as a men's fashion magazine for the trade. Its purpose was to bring an awareness of men's fashion to middle-class male consumers by educating sales people in men's stores, who in turn would make recommendations to the consumers. It became the fashion bible for middle- class American men. (Nolan, *Mens Fashion of the 1930s*).

Method - Content Analysis

Definition of Content Analysis and the Application

According to *The Content Analysis Guidebook*, content analysis is "a summarizing, quantitative analysis of messages that relies on the scientific method (including attention to objectivity-intersubjectivity, a priori design, reliability, validity, generalizability, replicability, and hypothesis testing) and is not limited as to the types of variables that may be measured or the context in which the messages are created or presented."[62]

Jack R. Fraenkel and Norman E. Wallen defined content analysis as "a technique that enables researchers to study human behavior in an indirect way, through an analysis of their communications. It is just what its name implies: the analysis of the usually, but not necessarily, written contents of a communication. Textbooks, essays, newspapers, magazine articles, cookbooks, songs, political speeches, advertisements, pictures – in fact the contents of virtually any type of communication can be analyzed."[63]

Earl Babbie explained content analysis as "The study of recorded human communications, such as books, Web sites, paintings, and laws," and pointed out that it was "particularly well suited to the study of communications and to answering the classic questions of communications research: "Who says what,

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[62] Kimberly A. Neuendorf, *The Content Analysis Guidebook* (Thousand Oaks, Calif.: Sage Publications, 2002), 9-25.

[63] Jack R. Fraenkel and Norman E. Wallen, *How to Design and Evaluate Research in Education*, 4th ed. (Boston: McGraw-Hill, 2000), 469.

to whom, why, how, and with what effect?""[64]

Fraenkel and Wallen suggested three types of content analysis: "Analysis in terms of frequency counts" "Qualitative or nonfrequency analysis," and "Contingency analysis." In the first approach, "the units for coding are identified and coding categories are defined. A careful count is then made of the number of times the units that fit the various categories are found." In the second approach, there is no counting of the frequencies. "Instead, the attempt is made merely to ascertain whether certain categories of units are or not present in the communication." In the third approach, "the intent is to count the number of instances in which combinations of two or more categories of units are found in the same communication."[65]

Fraenkel and Wallen also presented eight steps to conduct a content analysis. 1) Decide on the specific objectives. 2) Define the terms. 3) Specify the unit of analysis. 4) Locate the data that will be analyzed and that are relevant to the objectives. 5) Develop a rationale. 6) Develop a sampling plan. 7) Formulate coding categories. 8) Analyze the collected data.[66]

In terms of content analysis in the field of the study of historic costume, Jo B. Paoletti conducted content analysis in two of her studies.[67] Paoletti expanded

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[64] Earl R. Babbie, *The Practice of Social Research*, 10th ed. (Belmont, CA: Thomson/Wadsworth, 2004), 314.

[65] Fraenkel and Wallen, *How to Design and Evaluate Research in Education*, 471-72.

[66] Ibid., 472-77.

[67] Jo B. Paoletti, "The Role of Choice in the Democratization of Fashion: A Case Study, 1875-1885," *Dress* 6 (1980): 47-56.

her study to outline procedures for using content analysis in the study of history of costume.[68] She states that, "Content analysis provides a systematic, disciplined methodology in situations where objectivity might be difficult to maintain due to the number or the nature of the sources."[69] In developing research procedures using content analysis Paoletti pointed out five important steps to be conducted. First, the source for data collection must be chosen. Second, the unit of analysis must be determined. Third, the researcher must determine if the data of the source is manifest or covert. Fourth, the instrument categories will be defined. Lastly, the researcher must choose how the data will be quantified.[70]

The distinctive advantage of the content analysis method lies in its unobtrusiveness and economy in terms of time, money, and safety. The main disadvantages of this method are that it is often limited to recorded information, and that it is difficult to establish validity.[71]

Referring to studies above, this researcher concluded that the content analysis method was appropriate to apply for this study. Thematic analysis of

Jo B. Paoletti, "Changes in the Masculine Image in the United States 1880-1910: A Content Analysis of Popular Humor About Dress" (Doctoral Dissertation, University of Maryland, 1980).

[68] Jo B. Paoletti, "Content Analysis: Its Application to the Study of History of Costume," *Clothing and Textiles Research Journal* 1 (1982): 14-17.

[69] Ibid.: 14.

[70] Paoletti, "The Role of Choice in the Democratization of Fashion: A Case Study, 1875-1885," 14-16.

[71] Fraenkel and Wallen, *How to Design and Evaluate Research in Education*, 468-99.

Babbie, *The Practice of Social Research*, 323-24.

Paoletti, "Content Analysis: Its Application to the Study of History of Costume," 14-17.

Esquire's fashion information was conducted.   After themes were identified "Analysis in terms of frequency counts"[72] was applied.   Five important points to be determined as suggested by Paoletti are described in Data Collection section.

Research objective

From 1933 to 1945, every issue of *Esquire* magazine was the primary source.   Total number of 145 issues, specifically 926 pages of fashion images, 79 fashion related articles, which were not included in fashion images,[73] were examined for this research.   Most images consisted of fashion illustrations by artists or photographs.   Texts that described them were adjacent to the images. (See Figure 1 on page 29)   Some images presented illustrations or photographs only with the title. (See Figure 2 on page 30)   Other images introduced the illustrations or photographs with very brief explanation. (See Figure 3 on page 31)   The number of pages of fashion articles was not counted because this was an irregular feature.   The articles covered from half page to two pages. (See Table 3   Count of fashion related content found in *Esquire* magazine, 1933-1945 on page 24)

Data collection

The source for data collection was *Esquire* magazine.   The unit of analysis was fashion information provided in *Esquire* magazine.   To answer each question

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[72] Fraenkel and Wallen, *How to Design and Evaluate Research in Education*, 471-72.

[73] Hereinafter the fashion related information, which was not included in fashion illustrations, would be referred to as "fashion article."

different sub-samples were required, and specific sub-samples for each question can be found in the Analysis section under each question. The types of unit of observation were categorized into two areas: text evidence and visual evidence. Manifest data were examined. The categories for data collection for this study were not pre-defined because it was impossible to know beforehand what type of themes would be found. The data was quantified by simple counting.

Table 3 Count of fashion related content found in *Esquire* magazine, 1933-1945

Types of information / Year	Total magazine pages	Fashion image pages	Fashion articles	Fashion quiz**
1933*	118	14	0	0
1934	2024	124	1	0
1935	2264	109	0	0
1936	2632	100	0	0
1937	2824	84	0	0
1938	2344	89	0	0
1939	2264	78	11	0
1940	2308	74	12	0
1941	2268	42	11	0
1942	2268	44	9	0
1943	2246	52	10	0
1944	2292	60	11	0
1945	2348	56	11	3
Total	28200	926	76	3

* In autumn 1933, the first issue of *Esquire* magazine was published. It was meant to be a quarterly magazine; therefore only one issue was published in 1933. From 1934, it became a monthly magazine, and thus total pages in print increased.

** The 'Fashion Quiz" was a regular column appearing in the last few months of 1945 which was designed to test men's knowledge of occasion-specific clothing selections.

Definition of Terms

Fashion: In *New Perspectives on the History of Western Dress: A Handbook* fashion was defined as "both a form of human behavior and a product of behavior, which is widely accepted for a limited time and is replaceable by another fashion that is an acceptable substitute for it."[74]

Sproles and Burns' general definition of fashion was "A fashion is a style of consumer product or a way of behaving that is temporarily adopted by a discernable portion of members of a social group because that chosen style or behavior is perceived to be socially appropriate for the time and situation."[75]

Fashion Process: Several authors describe the fashion process.[76] Some of the theories about the fashion process include "trickle down, trickle up, trickle across," etc. Trickle down theory describes the downward flow of fashion. Upper classes inspire new fashion trends that later are adopted by the lower social classes. Trickle up theory describes a situation in which new fashion

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[74] Mary Ellen Roach, Kathleen Ehle Musa, and Anne Hollander, *New Perspectives on the History of Western Dress : A Handbook* (New York: NutriGuides, 1980), 19-26.

[75] George B. Sproles and Leslie Davis Burns, *Changing Appearances : Understanding Dress in Contemporary Society* (New York: Fairchild Publications, 1994), 4.

[76] Roach, Musa, and Hollander, *New Perspectives on the History of Western Dress : A Handbook.*

Sproles and Burns, *Changing Appearances : Understanding Dress in Contemporary Society*, 13-21.

J. A. Hamilton, "The Macro-Micro Interface in the Construction of Individual Fashion Forms and Meanings," *Clothing and Textiles Research Journal* 15, no. 3 (1997): 164-71.

Dorothy Behling, "Fashion Change and Demographics: A Model," *Clothing and Textiles Research Journal* 4, no. 1 (1985-1986).

Rita C. Kean, "The Role of the Fashion System in Fashion Change: A Response to the Kaiser, Nagasawa and Hutton Model," *Clothing and Textiles Research Journal* 15, no. 3 (1997): 172-77.

Bernard Barber and Lyle S. Lobel, ""Fashion" in Women's Clothes and the American Social System," *Social Forces* 31, no. 2 (1952).

styles created by the young or relatively lower social classes are diffused to established and relatively higher social classes. Trickle across theory describes the fashion process when styles are created and adopted by the same social classes, age groups, or ethnic groups. Fashion process includes many variables, for example, economic condition, political events, distribution of the population, sprit of the time, etc. From previous studies, it was understood that the fashion process was not explained by one theory. However, there is always a "proposer" (or creator), "adopter" and communication between them. In this study *Esquire* was the communication agent. As a communication agent, *Esquire* conveyed fashion style and contributed to the legitimizing of fashion.

Lower Class: "In the study of social STRATIFICATION, the lower class is the level designed as the lowest position in virtually every dimension of equality. Members of the lower class have no WEALTH and little INCOME. They neither own nor control any MEANS OF PRODUCTION and are at the bottom of economic and political AUTHORITY structure."[77]

Middle Class: "In the study of social STRATIFICATION AND INEQUALITY, middle class is a concept that has eluded precise definition...Today "old" middle class is distinguished from the "new" middle class; it has lost much of its economic independence and is now associated primarily with the prestige attached to white-collar occupations such as clerical workers, office supervisor, government officials, professionals, and teachers. As an

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[77] Johnson, *The Blackwell Dictionary of Sociology : A User's Guide to Sociological Language*, 179.

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analytical concept, middle class is problematic in several ways. The line separating it from the WORKING CLASS, for example, is unclear because white-collar occupations are not necessarily associated with higher levels of education, WEALTH AND INCOME, and skill, or training when compared with highly skilled blue-collar jobs...A second problem lies in the use of the term "middle," for it is arguable that the middle class is in any sense of the word midway between the UPPER CLASS and the lower and working classes..."[78]

Upper Class: "In the study of STRATIFICATION, the upper class is identified by its dominant position in relation to the distribution of WEALTH, POWER, and PRESTIGE... Under CAPITALISM, upper-class privilege based on ownership and control of the MEANS OF PRODUCTION and the employment of workers in exchange for wages..."[79] According to Riess, in the United States, "the upper class comprised about 1-3 percent of a country's inhabitants, drawn from the richest 5 percent of the population. Their status depended on how their affluence was achieved, as well as family background, education, religion, ethnicity, residency, and access to power."[80]

Limitation of fashion information

"Fashion includes widespread social norms that may be modified by individual self-expression;" this implies that there is a difference between

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[78] Ibid.

[79] Ibid., 334-35.

[80] Steven A. Riess, "From Pitch to Putt: Sport and Class in Anglo-American Sport," *Journal of Sport History* 21, no. 2 (1994): 140.

"fashionable ideals" and "reality." [81] Therefore, it was important to understand

that the fashion information in *Esquire* magazine represented the ideal fashion of

the time period; however, it did not necessarily mean that the information always

represented the real clothing.

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[81] Claudia Brush Kidwell and Valerie Steele, *Men and Women : Dressing the Part* (Washington, D.C.: Smithsonian Institution Press, 1989), 2-3.
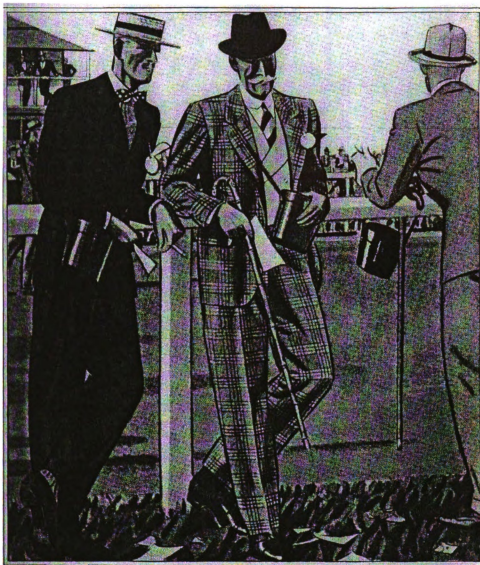
LOOKING AT HOME AT BELMONT PARK OR AT SARATOGA

The outfits shown on this page are typical of the current preferences of those men who, by their every appearance at outdoor sports events, exert a perceptible influence on the fashion trends of the country. These fashion setting sportsmen constitute a small group, numerically, but of large importance socially and financially. Their whim of today is next month's law in designers' workrooms. The man on the left wears a double breasted suit of blue tropical worsted, minus a waistcoat. His shirt is a pleated front blue batiste with a white rounded-corner starched collar, and a blue foulard bow tie with white spots. This is news. Take it, now, for what it's worth, but you'll be seeing it again and again in the future. His hat is a sennit straw with a club color band and it's nice to be sure, in emulating this example, that it is your own and not some other fellow's club colors that adorn your hat. (Americans abroad frequently wonder why red faced and white mustached Englishmen suddenly bristle and turn purple at the sight of hatbands that some clerk recommended as being very nice.) The socks are of ribbled lisle and the shoes are brown buckskin with black leather soles and heels. The older man's suit is a three-button notched lapel model of grey Glen plaid, of which the trousers are cuffless, worn with a double breasted fawun-colored linen waistcoat, a white shirt with white stiff collar, colorful striped tie, Homburg hat and brown bluecher shoes. He is carrying one of those bamboo sticks which have a gold pencil inserted at the turn of the handle. The distinguishing characteristic in clothes of this type is the tendency to emphasize the natural line of the shoulder, and the soft construction.

(For sources of Merchandise address Esquire Fashion Staff, 40 E. 34th, N.Y.)

Figure 1 *Esquire*, 1934, June. 115. (Texts are retyped.)
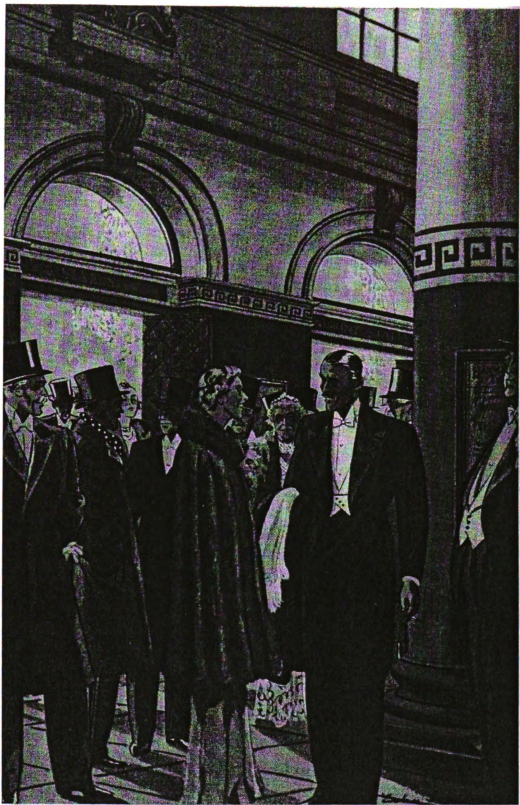
OPENING NIGHT AT THE ROYAL HAYMARKET THEATRE, LONDON

Figure 2 *Esquire*, 1937, January. 132.
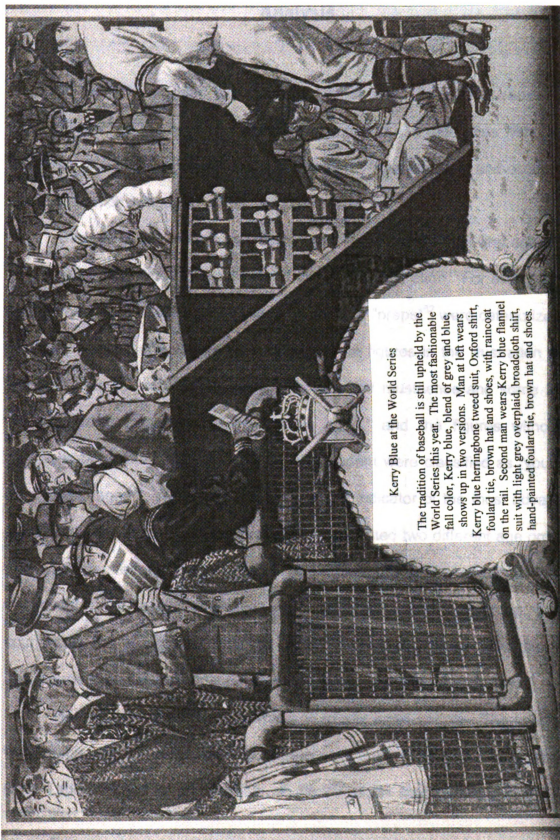
Kerry Blue at the World Series

The tradition of baseball is still upheld by the World Series this year. The most fashionable fall color, Kerry blue, blend of grey and blue, shows up in two versions. Man at left wears Kerry blue herringbone tweed suit, Oxford shirt, foulard tie, brown hat and shoes, with raincoat on the rail. Second man wears Kerry blue flannel suit with light grey overplaid, broadcloth shirt, hand-painted foulard tie, brown hat and shoes.

Figure 3 *Esquire*, 1944, October 1944. 92.

Analysis

In order to answer the question **"What was *Esquire*'s concept of masculinity?"** all the fashion images were examined. To determine **"Who were the main role models for the fashion images?"** age, ethnicity, and occupation of all the fashion images were examined.

The **age** of the models was determined in two ways. First, the age of the models was sometimes indicated in the text of the illustration. For example, the models who were described as college students or "preps"[82] were categorized as "young." Second, the visible signs of age of the figures in the illustration were judged by the researcher. Those figures who had mustaches and some facial wrinkles were considered to be "middle aged," and the figures without a mustache but looked older than the college student were classified as "younger than middle aged." White hair was used as an indicator of the most advanced age. If the models in a fashion illustration represented two different age groups, they were counted separately. (See Figure 4 Illustrations of each age group) If the models in a fashion illustration represented the same age group, it was counted as one age group. In some cases, illustrations showed more than two age groups in an illustration, and it was categorized as "from young to old."

Most of the models were twenties to middle aged people. The youngest were preps, and the oldest were those who were considered to be grandfathers. (See Table 4   Age of the models of the *Esquire's* fashion images and the

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[82] Preps were described as "very young" in the text. *Esquire*, 1935, October, 154.

frequency). Since the age was counted by group, the sum of the total numbers in the table was not the same as the total number of fashion images. The result that middle aged men were most frequently presented in the fashion image revealed that *Esquire*'s masculine ideal was the mature man.

Table 4 Age of the models of the *Esquire's* fashion images and the frequency

Age group Year	Young	Younger than middle aged	Middle aged	Range of Young to Advanced Age	Advanced Age
1933	2	2	8	0	0
1934	28	17	55	4	1
1935	26	14	59	1	3
1936	28	18	45	0	0
1937	35	14	47	0	0
1938	18	5	25	0	0
1939	28	18	45	0	0
1940	35	14	47	0	0
1941	18	5	25	0	0
1942	17	6	19	0	0
1943	6	3	46	0	0
1944	2	5	57	0	0
1945	16	14	30	0	0
Total	259	135	508	5	4

Young
Esquire, 1940, September. 99

Younger than middle aged
Esquire, 1937, August. 152

Middle aged
Esquire, 1937, May. 202

Old
Esquire, 1935, April. 140

Figure 4 Illustrations of each age group

To determine the **race/ethnicity** of the models, the complexion and facial features of all the figures in the fashion images were examined. All the models were Caucasian. In very rare cases, other racial/ethnic groups appeared in the background setting. Those cases were not counted because they were not the main models in the images.

The **occupations** of the models were determined by the text and the illustration. In most of the cases occupations of the models were not mentioned. Some of the occupations frequently mentioned were college student, prep (preparatory school student), businessman or executive, and stockbroker.[83] Other occupations that were mentioned in the fashion images were lawyer, M.D., filmmaker, clerk, salesman, manager, sportsman, rancher, soldier, factory boss and worker, scientist, etc. (See Table 5 Occupations presented twice *or* more in *Esquire* fashion images.)

Models in the fashion images presented those who were wealthy and/or had a sure means of living. It reflected that the dominant characteristic of masculinity of the time period, "male as the provider." During WWII, military men were shown in the fashion images quite often as background. This showed that during war time, the focus of masculinity changed from "male as the provider" to "male defending their country and families."

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[83] Businessman or Executive included C.E.O., financial leader, boss.

Table 5 Occupations presented twice or more in *Esquire* fashion images.

Occupation / Year	College student	Prep	Businessman or Executive	Stockbroker	Architect	M.D.
1933	2	1	0	1	1	1
1934	11	0	8	0	0	0
1935	5	4	3	0	0	0
1936	7	0	2	0	0	0
1937	7	1	3	0	0	0
1938	6	1	4	0	0	1
1939	8	0	0	0	0	0
1940	6	0	2	1	0	0
1941	5	0	2	1	0	0
1942	5	0	3	0	0	0
1943	3	0	6	0	0	0
1944	0	0	4	0	1	0
1945	4	0	3	0	0	0
Total	69	7	40	3	2	2

Table 6 Americans in College: 1930-1944[84]

[Resident students in thousands, except percentage]

Year	Number (Undergraduate and Graduate)	Percentage of Population Aged 18-24
1930	1,101	7.2
1932	1,154	7.4
1934	1,055	6.6
1936	1,208	7.5
1938	1,351	8.3
1940	1,494	9.1
1942	1,404	8.4
1944	1,155	6.8

Source: Wattenberg, Statistical History, 383.
The number of Americans who went to college during the early 20th century was small –
only about 3% were of standard "college age" during 1914-1918. However it increased
every year until the worst part of the depression of the 1930s, when the number
dropped. The number moved up again as early as 1936 and was on the way toward
10% of the age group when WWII intervened. During the early 1940s young people
were expected to be either in the armed forces or engaged in some form of work for the
defense effort, and so fewer were in college.

It could not be surely said that the statistics of college students itself
support well the idea that Esquire magazine's fashion illustrations described the
upper middle or high class men's masculinity. However, the text describing an
illustration, for example, often mentioned the name of the university – Yale,
Princeton, or Harvard. This serves as the basis of the interpretation that the
fashion illustrations expressed the upper middle to high class men's masculinity.
It also could be assumed that only men of means could afford to attend college.

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[84] Quoted from Ross Gregory, Modern America, 1914-1945, 312.

In what activities were men engaged?

To discover activities in which men were engaged, all the fashion images were examined. The categories of the clothing and the categories of leisure activities presented as the setting of the fashion images were identified and then the frequencies were counted.

The categories of the clothing were determined mainly by the text of the fashion images. In case the text did not mention the categories of the clothing, the settings of the fashion images were used as the standard of judgment. For example, the setting of town street or the clubs in town were categorized as town wear, because many other images which described the similar setting and the fashion items mentioned the clothing as "town wear" in the text. When the images represented several categories on one page, these were categorized as "several." Some images, which did not indicate the categories of the clothing in the text and were not describing an identifiable setting, were categorized as "not available."[85] (See Table 7 Frequently described clothing categories in *Esquire*)

Before and during WWII, the frequency of clothing categories changed. Before WWII, active sportswear, spectator sportswear, resort wear & beachwear were presented frequently. After the outbreak of WWII, the numbers of the illustrations that presented active sportswear, spectator sportswear, resort wear & beachwear declined remarkably. Town wear appeared more frequently than any other category of clothing. In one case, the illustration described defense

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[85] 79 illustrations categorized as "not available," were not included in the table because it did not help to answer this research question.

plant workers' clothing and mentioned, "Never expected to find fashions in a factory, did you?"[86] It could be said that war affected the masculine image in some way. Those who enjoyed leisure activities before the outbreak of WWII devoted themselves to defending their country and families. (See Figure 5 on page 41) The appearance of leisure during wartime was not considered patriotic.

As a result of analyzing *Esquire* magazine's fashion images in terms of leisure activities by frequency count, the researcher identified that resort and related activities, golf, boating (yachting, sailing), horse race & riding, hunting & shooting, skiing, fishing, and tennis were frequently suggested to *Esquire*'s audience. The fashion images mostly suggested high class (upper class)[87] men's leisure activities. (See Table 8 Frequently portrayed leisure activities in *Esquire*) It was also found that the number of frequency of leisure activities presented in the *Esquire* fashion images decreased noticeably after the U.S.A. entered WWII. It also supported the idea that those who enjoyed leisure activities before the outbreak of WWII devoted themselves in defending their country and families.

The models presented in the *Esquire*'s fashion images were those who worked in urban environments, mostly engaged in the financial world or in business, and who lived in the suburbs or in the city. They enjoyed luxurious

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[86] *Esquire*, 1943, June, 126.

[87] Riess, "From Pitch to Putt: Sport and Class in Anglo-American Sport," 138-84.

William H. Young and Nancy K. Young, *The 1930s, American Popular Culture through History.* (Westport, Conn.: Greenwood Press, 2002), 133-45.

leisure activities. During weekends they enjoyed sports or country life. Also, they could afford occasion-specific clothing.
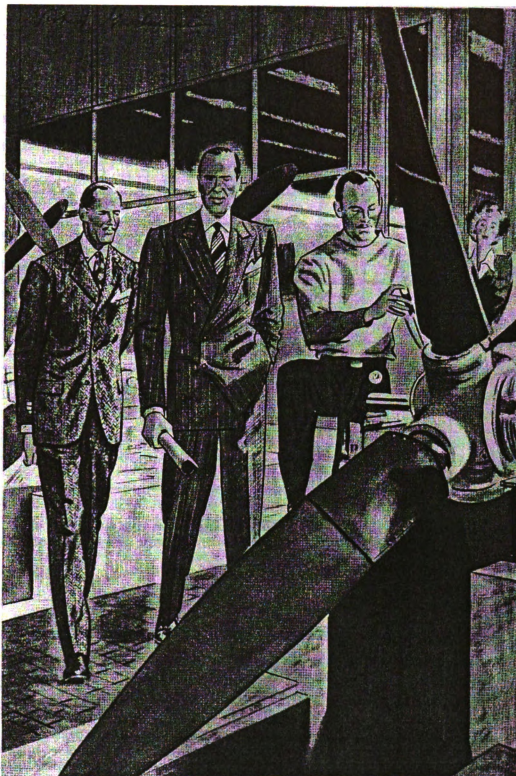
Figure 5 *Esquire*, 1944, March. 108.

Table 7 Frequently described clothing categories in *Esquire*

Year	Active Sports wear	Town wear	Spectator Sports wear	Resort & Beach wear	Several	Country wear	Campus wear	Formal wear	Business wear	Travel wear	Semi-sports wear[88]
1933	1	3	1	0	1	1	2	1	1	0	0
1934	30	10	13	7	6	11	9	5	9	4	0
1935	26	11	13	9	6	8	4	5	1	5	0
1936	23	9	8	13	2	6	6	9	6	6	0
1937	23	11	8	6	10	5	2	4	2	3	5
1938	17	16	10	13	6	7	5	5	1	3	7
1939	12	8	11	13	8	7	6	6	0	1	5
1940	12	6	4	7	8	2	4	5	3	4	2
1941	9	6	5	5	2	1	4	3	3	1	1
1942	6	5	6	5	2	0	3	0	4	1	1
1943	2	15	3	1	2	2	2	3	4	2	1
1944	7	13	5	4	1	2	0	4	5	4	0
1945	6	14	3	3	1	1	4	1	5	0	1
Total	174	127	90	86	55	53	51	51	44	34	23

* The sum of the total numbers and the total number of fashion images were not the same because this table only presented 11 most frequently described categories.

[88] Some of the definitions of semi-sportswear provided by *Esquire* magazine were:

"... medium between the extremes of formality and informality as typified by the more orthodox models for town and country." *Esquire*, 1937, March, 158.

"... a type of turn out that may be worn either for informal occasions in town or for spectator sports in country." *Esquire*, 1937, May, 156.

" ... meaning that they are most appropriate for spectator wear in the country and may be worn informally in town for lunch and cocktails although they are not recommended for business wear except Saturday morning before the football game or the races in the afternoon." *Esquire*, 1937, November, 200.

" ... the semi-sports type, ideally bringing the gap between town and spectator sports wear for those who go direct from their offices to the game." *Esquire*, 1938, November, 132.

Table 8 Frequently portrayed leisure activities in *Esquire*

Types of Activity / Year	Resort & beach	Horsey occasion	Golf	Skiing	Hunting & Shooting	Boating	Cruise	Fishing	Tennis
1933	0	2	0	0	0	0	0	0	0
1934	5	6	4	2	6	4	3	2	4
1935	8	7	3	1	2	1	3	1	3
1936	12	6	5	2	2	2	3	2	1
1937	4	7	3	0	1	4	2	4	1
1938	11	8	3	4	1	2	1	1	0
1939	13	3	2	3	4	1	1	2	0
1940	6	2	2	3	2	1	1	1	1
1941	4	4	2	2	1	1	0	0	0
1942	4	3	1	3	0	0	0	0	1
1943	1	2	0	0	0	0	0	0	0
1944	4	2	1	0	0	0	0	0	1
1945	4	0	1	1	0	0	0	0	1
Total	76	52	27	21	19	16	14	13	13

In order to find out the **ideal physical characteristics** of men, body sizes, skin color, and body hair were examined. First, fashion illustrations showing the male physique were examined. The assumption was that fashion illustrations would show the ideal physical characteristics of men due to their ability to be manipulated by the illustrators. Before data were collected, the sampling method needed to be decided. A purposive sampling method was adopted to answer this question. Sampling criteria for selecting *Esquire*'s fashion illustrations were:

- Every illustration in which a male figure in a swim trunks or swim shorts was pictured.

- ¾ to full-length body.

- Pose showing ¾ or more of the front body.

- Standing position.

- Not wearing hat. (for ease of measuring)

The total number of illustrations examined to determine the ideal physical characteristics of men was 18. First, several body parts: head height, total height, shoulder width, waistline width, hipline width, thigh width, from head to waist, from head to hip, were measured using the metric system. Later the body parts were divided by the head height or waistline width. (See Table 9 Body proportion) The researcher was not able to determine a trend in ideal male physique through the research time period because the result did not show consistency. The mean values measured from the selected samples were presented in the table along with the values measured from other sources.

Esquire fashion illustrations' total height, head to waist length, head to hip length were a little bit shorter than those of the figure in a contemporary fashion illustration textbook. *Esquire* fashion illustrations' shoulder width, hipline width, thigh width were narrower than those of the figure in the contemporary fashion illustration textbook. Only waistline width was a little bit wider than that of the figure in the contemporary fashion illustration textbook.

Esquire fashion illustrations presented slim to medium-build, healthy and tall body. Lean and slim muscular bodies were shown. Compared to

contemporary body image, *Esquire* fashion illustrations showed a less voluminous muscular body. Neither well-developed abdominal muscles nor brawny biceps were presented. (See Figure 6 on page 47) It was interpreted that *Esquire* fashion illustrators did not put much emphasis on bodybuilding. Physical strength as a masculine characteristic was not emphasized, possibly associated with manual labor. Modern bodybuilding, which began in nineteenth century, did not become fashionable until the 1970s and became most popular in the 1990s.[89]

Table 9 Body proportions

Sources / Body parts	Mean values measured from *Esquire* expressed in head heights	Values measured from the illustration textbook in 1939[90]	Values measured from the illustration textbook in 2000[91]
Total height / Head height	8.34	8	9 or over
Shoulder width / Head height	1.93	2	2 or over
Waistline width/ Head height	1.39	About 1	1.25 or over
Hipline width / Head height	1.45	1.5	1.8
Thigh width / Head height	0.75	0.77	0.92
Head to waist / Head height	3.11	2.75	3.5
Head to hip / Head height	4.03	4	4.5
Shoulder width / Waistline width	1.41	2	1.6

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[89] Yvonne Wiegers, "Male Bodybuilding: The Social Construction of a Masculine Identity," *Journal of Pupular Culture* 32, no. 2 (1998): 147-61.

[90] Hazel R. Doten and Constance Boulard, *Fashion Drawing, How to Do It* (New York London,: Harper and brothers, 1939), 39-40.

[91] Bina Abling, Fashion Sketchbook 3rd ed., (New York: Fairchild Pulications, 2000), 122-123.

The presence of **body hair** has been associated with masculinity in modern times. The fashion illustrations were examined to determine how *Esquire* presented men's body hair. No fashion illustrations showed the body hair of the model; it was not evident in swimming or sporting scenes. One article mentioned the "hairy-chest"[92]; however, this was not included in *Esquire's* image of masculinity.

To determine the ideal **skin color of** the time period, all the fashion illustrations were examined. Supposedly the 1930s was an era when tanned skin became fashionable.[93] Most of their skin color looked bronzed and healthy, seemingly tanned colors. However, because the color of the illustration was faded, precise measure of the skin color was not possible. Sometimes the editors mentioned tanned skin[94], especially when they introduced swim trunks or swim shorts, and it was considered a healthy look.

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[92] "... This tolerance was extended, during the past winter, to include the public beaches at the Southern resorts so it looks like a bare-backed and hairy-chested summer." *Esquire*, 1934, July, 118.

[93] Elizabeth Beckett, Holly Bernitt, and Vishwa Chandra, (1998, cited April 20 2004); available from http://library.thinkquest.org/15215/Foe/Tanning/history.html.

[94] "...well-tanned limbs make the most flamboyant color seem subdued ... hand-sewn goatskin pair is rugged enough for the most masculine male." *Esquire*, 1939, 102.
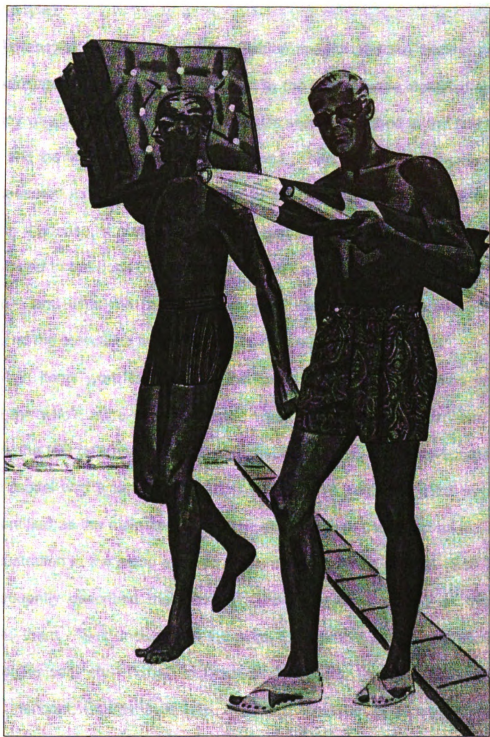
Figure 6 *Esquire*, 1939, February, 102

How was the masculinity suggested by *Esquire* fashion images related to fashion style?

To answer this question all the fashion images and the fashion articles were examined. First, the main items worn by the models were identified and the frequency was counted. Second, the specific styles described in the text of the images and the fashion articles were examined. Third, some clothing proportions were measured to examine how the styles affected visual perceptions of body sizes. In this case, a purposive sampling method was applied and the criteria can be found in the back of this section. It was assumed that recognizing what men wore and what the fashion styles were like would offer some basis to understand the masculine fashion style of the time period.

Main items were identified by the text. Almost all the fashion images showed the whole attire that men would wear except for the underwear. For example, the text described the suit, shirt, tie, hat, shoes, and other accessories that the model was wearing. The items, which were described most in detail, were identified as the main items. In case an illustration described all the items in the illustration in the same manner, it was categorized as several. (See Table 10 Frequently described main items) The items were named as the text described them. "Suit" includes all the suits, for example lounge suit, business suit, evening suit, etc. "Coat" includes all the coats, for example, overcoat, topcoat, raincoat, guards coat, etc. "Jacket" includes all types of jackets. "Accessories" meant that only some accessories were described in an illustration, and not one accessory was given a lot more details.

In addition to the items mentioned in Table 10, there were many items categorized as main items, however, those were not mentioned in this paper because they did not offer the strong basis for determining what men usually wore during the time period.

Table 10 Frequently described main items in *Esquire*

Main Item / Year	Suit	Coat	Several	Jacket	Accesso-ries	Slacks	Hat
1933	7	4	0	2	0	0	0
1934	33	27	16	12	3	1	4
1935	35	20	30	19	8	9	2
1936	37	22	19	12	11	7	1
1937	33	20	24	18	9	8	0
1938	35	21	21	14	12	4	3
1939	29	15	17	20	12	2	0
1940	25	12	26	12	4	3	3
1941	10	11	12	11	3	2	0
1942	16	3	7	8	4	8	2
1943	25	13	2	7	4	3	3
1944	20	13	10	12	0	2	3
1945	20	14	10	10	5	3	3
Total	325	195	194	157	75	52	24

Suits were the most frequently presented main items, followed by coats. From the result, *Esquire* fashion editors' emphasis on suits, it was understood that occasion-specific clothing was emphasized in *Esquire* fashion information. Not much emphasis was put on physical labor, uniforms, or professional attire (ex. M.D.) compared to formal types of clothes. The researcher interpreted that

Esquire's masculinity was more conservative and more prescribed than contemporary concept of masculinity. This idea was supported by the result that *Esquire*'s fashion style was more formal even for the leisure events. The most frequently appeared occasion for suits was spectator sports. (See Table 11 Suits and frequently appeared occasions)

Table 11 Suits and frequently appeared occasions

occasions	sports	town	campus	bar, café, club	office	travel
frequency	83	52	25	24	18	14

Esquire suggested some information for obese and short men to make them look "slim" and/or "tall."[95] The magazine also suggested some information for the "thin" Man.[96] Offering this information accompanied by the items that men wore, *Esquire* tried to achieve medium build, tall and slim shape, which is similar to the physical characteristics portrayed in the fashion images.

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[95] *Esquire*, 1935, February, 132.

Esquire, 1935, March, 136.

Esquire, 1936, May, 140.

Esquire, 1937, January, 170.

Esquire, 1943, February, 125.

Esquire, 1945, January, 166.

Esquire, 1940, March, 100.

Esquire, 1940, April, 104.

Esquire, 1941, October, 86.

Esquire, 1941, November, 94.

Esquire, 1943, November, 113.

Esquire, 1944, October, 132.

[96] *Esquire*, 1935, May, 148.

Esquire also mentioned high quality, high fashion, "first ranking"[97] or "good fashion"[98] in the text. The researcher interpreted that this information was interconnected with the model's social status: upper middle to high class. Specific settings of the fashion illustrations,[99] and suggestions for special material[100] and rigid propriety[101] support this idea. The editors themselves described their fashion as the best: "How do we get these fashions? We have observers, trained almost from birth, who practically commute to England where they haunt the very best places and ignore all but the very best people."[102] As mentioned in *Esquire's Encyclopedia of 20th Century Men's Fashion*," it was the cosmopolitan life-style of the rich and socially impeccable American that inspired the new fashion that American manufacturers were busily creating"[103]

The change of life style caused by WWII was reflected in the change of fashion style in *Esquire* magazine. As Hoschwender described "Cracks in the

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[97] *Esquire*, 1934, May, 91.

[98] "Good fashion always eschewed the superfluous – the fancy back, the leather buttons, the zoot effect. Take, for example, the well styled overcoat..." *Esquire*, 1944, February, 102.

[99] "Coronation of HIS MAJESTY GEORGE VI" *Esquire*, 1937, May. 140.

"Horse show ball of the National Horse in New York at Madison Square Garden" *Esquire*, 1937, November, 209.

[100] *Esquire*, 1936, February, 154.

Esquire, 1937, April, 150.

[101] "The trousers are full cut and, to give the right effect, ought to hit you just a bit below your lowest rib. The brief waistcoat comes down to the corners of the coat front, and shouldn't miss..." *Esquire*, 1934, January, 98.

[102] *Esquire*, 1935, August, 160.

[103] Schoeffler and Gale, *Esquire's Encyclopedia of 20th Century Men's Fashions*, 18.

magazine's stylish elitism began to appear."[104] The fashion editors described this trend as "simplicity."[105]

In order to determine the fashionable style visually, fashion illustrations from March and September issues of each year were examined. The months of March and September were chosen because *Harper's Bazaar* published special issues in March and September to introduce new Paris fashion to women. It is assumed that the months were the two most important times in a year that new fashion was introduced. Sampling criteria were:

- Representing full-length body.

- Pose showing ¾ or more of the body.

- Standing position.

- Not wearing hat. (for ease of measure)

- With Suits or Jacket. (No coat. To see the silhouette)

The total number of illustrations examined was 25. In case there was no illustration which quite fit into the criteria, some exceptions were applied in selecting samples. For example, some of the figures with hats were examined. If the issue that published in March, 1945 did not have any illustration that was close to the criteria; therefore, the illustrations that were carried in April, 1945 issue and most closely fit into the criteria was selected.

Head height, total height, shoulder width, waistline width and hipline width were measured by metric system. Later the values were divided by head height

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[104] Hoschwender, 73.

[105] *Esquire*, 1944, February, 126.

and/or hipline width. Shoulder width in relation to head height ranged from 2.0 to 3.3. The mean value was 2.6. Since the result did not show meaningful consistency or difference, the researcher was not able to determine exactly when the wide shoulder commenced to appear in the pages of *Esquire*. (See Figure 7 Body proportions with Suits or Jackets)

In relation to the changes of silhouettes, Kidwell states, "In the late 1930s, narrow hips on men were seen to emphasize broad shoulders..."[106] (See

Figure 8 The changes in silhouette) This was not confirmed from the result. However, it was found that broad shoulders were in fashion before WWII.[107] After the outbreak of WWII broad shoulders and loose fit were in fashion ,[108] and American designers created the style called "American Blade."[109] This was a new style which gave fullness to men's shoulders and allowed their movement. Note that, according to Kidwell's typology, pant legs became slimmer, giving the illusion of broad shoulders.

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[106] Kidwell, "Gender Symbols or Fashionable Details?," 129.

[107] "... The double-breasted jacket with long, roll lapels has narrower shoulders than some of the overly emphasized shoulders of his pre-uniform past..." *Esquire*, 1945, November, 110.

[108] "...fairly broad shoulders with a slight shape at the waist..." *Esquire*, 1944, March, 120.

"...It features reasonably broad shoulders, softly draped, regular pockets and no cuffs..." *Esquire*, 1945, November, 144.

[109] "It's called the American Blade which is descriptive of the fullness at the shoulder of he jacket, right in the back of the sleevehead..." *Esquire*, 1945, February, 10.
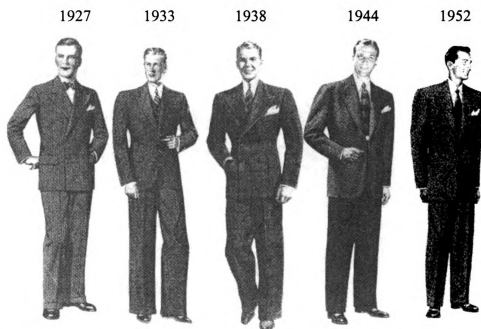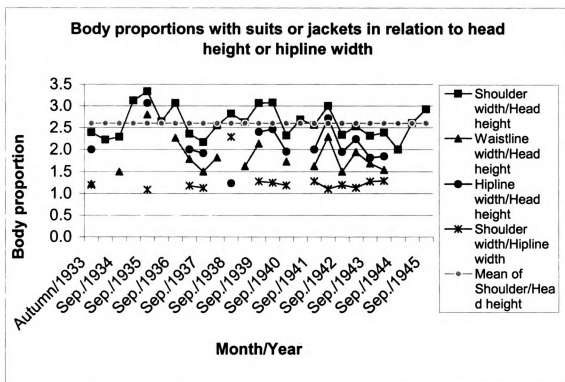
Figure 7 Body proportions with Suits or Jackets

Figure 8 The changes in silhouette

Source: Claudia Brush Kidwell, "Gender Symbols or Fashionable Details?" in *Men and Women: Dressing the Part*, ed. Claudia Brush Kidwell and Valerie Steele (Washington: Smithsonian Institution Press, 1989), 131.

Given men's supposed aversion to fashion, what evidence can be found in the fashion information related to attitudes about fashion and the fashion process for men?

"We don't know whether women dress to please men or to please other women, but we are sold on the theory that men dress to please themselves."[110]

To answer this question, first, the frequency of the word "fashion" and the synonyms for "fashion" were counted. Second, thematic analysis of the fashion images and fashion articles was conducted. Third, the influential factors of the fashion images were identified.

Counting the frequency of the word "fashion" or a synonym for "fashion" such as "smart" or "new" would help to verify that the authors were not reluctant to refer to fashion, understanding that it was acceptable for men to follow fashion or be interested in fashion. If the word "fashion" were avoided, it would show reluctance to associate fashion with masculinity. Using synonyms would indicate a tacit association of men and fashion.

Table 12 Frequency of fashion and the synonyms

Words	Fashion, Fashionable	New, Newest	Smart	Well-dressed
Frequency	498	391	133	96

From the result it was understood that men were not reluctant to refer to fashion and were not reluctant to associate fashion with masculinity. The editors also frequently used the words: "smart," "well-dressed," "new", "newest,"

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[110] *Esquire*, 1940, September, 136.

"handsome," etc. to describe their fashion images. "New" was the most frequently used word as the synonym for fashion. It was the natural result because *Esquire* fashion illustration was meant to present "new" styles. The word "smart" was used often to describe fashionable people or their clothing choices. It meant that fashionable people were considered not only fashionable but also smart, and "smartness" was one of the characteristics that ideal men of the time period were supposed to posses. This reinforces the concept that men could succeed using their intellect rather than physical strength. The editors were not reluctant to use the word fashion, however, they did not use the word "fashionable" often to describe their models. "Well-dressed" was the word often used to describe the fashionable ideal for men.

As mentioned in the content of *Esquire*, regular features were "Trend in dress - Picturing the New Clothes and Accessories in Sketches", or "Trend in dress - Picturing the New Clothes and Accessories Sketched by. ..."[111] Naturally, most of the apparel illustrations introduced fashionable items, cut, fabric, color, coordination, etc. Therefore, fashionableness was considered as the main theme and was not identified as one of the categories.

The themes of the fashion images and fashion articles were determined by analyzing word phrases in the text and some indicators in the images. To determine what kind of themes were mentioned in the text, the researcher

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[111] *Esquire*, February 1934 - January 1943.

From February 1943 to November 1945, the content mentioned "Trend in dress – Clothes and Accessories." The word "new" was excluded. December issue does not have any comment about trend in dress.

recorded the words from the text and then sorted them into several categories. (See Table 13 Frequently presented themes in *Esquire* fashion illustrations) Also, some visual indicators in the images were described in words and then sorted into the categories.

The most frequently introduced theme used in *Esquire's* fashion image was "Appropriateness." This category included the words: propriety, appropriate, right, correct, acceptable, accurate, etc. Some of the examples were: "The tailcoat that's just right, right now, is the one on the right... Tailors say that the coat hangs straighter with the breast pocket eliminated and besides many men who wear a boutonnière feel that the addition of a breast pocket handkerchief makes them look too much like a Christmas tree. The tails extend only a fraction of an inch below the bend of the knee and..."[112] "A new midnight blue homburg – correct with dinner clothes."[113] The possibility of "working one's way up the social ladder"[114] was still a distinct possibility in the 1930s, and may be why this social-climbing male may have needed *Esquire* to act as a manual for how to dress since his upbringing wouldn't have taught him how to dress.

"Practicality" was represented by the words: practical, functional, cool, durable, comfortable, etc. Some of the examples were: "...The main trend in ski wear, for reasons apparent to the naked eye, is toward this lightweight pullover type of wind jacket, worn usually with matching or contrasting peg-top trousers.

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[112] *Esquire*, 1938, January, 98.

[113] *Esquire*, 1935, February, 110.

[114] Valerie Steele, "Dressing for Work," in *Men and Women: Dressing the Part*, ed. Claudia Brush Kidwell and Valerie Steele (Washington, D.C.: Smithsonian Institution Press, 1989), 86.

Besides its light weight, the jacket is wind-resistant and snow-shedding. All unnecessary pockets and gadgets have been purged for the sake of practicality."[115] "...As a matter of fact, this outfit is cooler from the inside looking out than it is from the outside looking in. The man isn't dressed to appear cool so much as to be cool...; but this blue-grey double breasted suit with alternating single and double stripes is just as comfortable and, at the same time, closer to fashion's forefront..."[116]

When the illustrations showed soldiers or war related figures, and the text explained war related information, for example WPB regulation or battle jacket, they were categorized as a "War" theme. (See Figure 5 on page 29)

"Specific material" meant that the text mentioned some specific fabric names or the specific material for some accessories. The purposes of mentioning the specific names were not always the same. Some of the purposes were to convey a sense of luxury or to introduce the fashionable and/or correct material.[117]

The information which represented American style, Americana theme or evoked patriotism were categorized as an "American & patriotic" theme. Some expressions that included this theme were: "...In Americanizing this fashion, we

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[115] *Esquire*, 1939, January, 138.

[116] *Esquire*, 1940, July, 112.

[117] "The point is, it isn't every guy can get a coat with a fur collar.... Of course, it isn't every girl can have a coat and hat of Persian lamb, either, so maybe she knows best. Persian lamb,.... Old King George's boys started it for men.... Their coats, as it happens, are also lined with eastern mink..." *Esquire*, 1936, February, 154.

"...Newmarket pipe mad with cherrywood bowl, quill stem and rubber mouthpiece..." *Esquire*, 1937, April, 150.

call it Air Blue..."[118] "That brisk stride and jaunty look are giveaways that this smiling chap is pretty happy that he's a citizen of these United States. He's on the verge of singing *Columbia, the Gem of the Ocean*, and he'll really go to town when he gets to ...three cheers for the red, white, and blue. All of which sets the proper patriotic background for us to discuss the Americana theme which he has so ably carried out in his clothes and accessories..."[119] This theme could be understood as a part of a "War" theme; however, since it contained specific meaning compared to "War" the researcher separated it from the "War" theme.

The theme named "country versus town," means that the content explained the fashionable style by contrasting country style with town style. Country style was considered rough, casual, informal or sporty compared to town style.[120] The researcher interpreted that this suggested a duality of environments for executing fashion. It implied that the target audience of *Esquire* magazine needed this information to imitate the English model established by the "Prince of Wales's Casual Stylishness."[121]

Thematic analysis of the fashion articles revealed similar results as the thematic analysis of the fashion images. "Appropriateness" was the most frequently introduced theme followed by "War" and "Practicality". Thinking about

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[118] *Esquire*, 1941, April, 154.

[119] *Esquire*, 1941, May, 106.

[120] "...,this suit of black and gray checks, that once would have yelled "racetrack" to the discerning, now basks in the sunlight of fashionable favor...,because age has proved no barrier to the invasion of the mode for business and town wear by fabrics that were once considered suitable only for country and sports clothes. Note, however, that the outdoorish aspect of cloth does not necessarily imply a similar informality in the accessories..." *Esquire*, 1933, Autumn, 88.

[121] Chenoune, *A History of Men's Fashion*, 165.

the time period that fashion articles were published (See Table 3   Count of fashion related content found in *Esquire* magazine, 1933-1945), "War's" outnumbering "Practicality" s eemed natural. I n 1945, 2 a rticles o ut of total 1 1 articles provided information for the returning veterans.

The researcher interpreted that the frequently presented themes were related to Franklin's stereotypical male-valued traits. (See Table 14   Stereotypic Traits).[122] The editors needed to offer "logical" and/or "objective" explanation to appeal to their audience who were men.

On rare occasions *Esquire* writers compared their copy to the fashion information i n w omen's fashion magazines. *E squire*'s fashion i nformation w as descriptive, and included little commentary. "... Writing those cream-puff descriptions must be all very stratospheric, with time out only for a fresh sheet of carbon paper. ... We'd like to put a little éclat into our fashion copy too, but what can you do with a man who is wearing a brown suit and a silly grim ... About all we can do is give you a blow-by-blow account of what he has on,..."[123] "..., by now we have run so many direct color photographs of men's fashion models (two) that we should be able to take it in our stride and proceed directly with the descriptions, as do the blasé veterans of *Harper's Bazaar* and *Vogue*. But no, we have to go ahead and spoil everything by revealing our naiveté."[124]   The implication is that a direct approach was required for a male magazine.

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[122] Franklin, "Chapter 1. Meanings of Masculinity in the United States," 5.

[123] *Esquire*, 1939, September, 91.

[124] *Esquire*, 1940, July, 154.

There were some texts which described other male-valued traits. The quote, "You needn't be a munitions magnate to feel man's instinctive love of firearms."[125], expressed an "aggressive" male-valued trait. Lack of emotion was also represented: "When a woman feels either very blue or very blithe, she can do justice to the occasion by going out and buying a new hat. Men have moods too, but they're supposed to ignore them."[126]

Some texts exposed "thinks men are superior to women" male-valued trait by using words disregarding women or by describing women's fashion that was influenced by men's fashion. Some of the examples are: "Pin-up wears a snug flannel coat." [127] "The dashing Jill flaunts a vivid fashion note..."[128] "Men are fighting for a lot of things on many fronts. They're anxious to finish their big job so they may enjoy these ambitions again. When you reduce them to personal objectives, you come down to a few simple rights. This scene portrays some of the basic elements, a pretty girl, a man's dog and his own mellow blend of tobacco." [129] "The gal's jacket effectively copycats an idea of her betters, being patterned after a man's drape model with narrow lapels and broad shoulders." [130] Thinking about the time period that this kind of information was suggested in *Esquire*, mostly after 1941, it would not be wrong to interpret that this male-valued trait, men are superior to women, and the war had some relationship.

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[125] *Esquire*, 1935, November, 110.

[126] *Esquire*, 1944, April, 104.

[127] *Esquire*, 1945, February, 85.

[128] *Esquire*, 1945, April, 136.

[129] *Esquire*, 1945, August, 99.

[130] *Esquire*, 1944, May, 106.

The fact that the frequency of the themes changed after the U.S. entered WWII was not negligible. During 1942-1944, most frequently featured theme was "War."

The result that businessman and executive were frequently described occupations (Table 5 Occupations presented twice or more in *Esquire* fashion images.) also support one of those male-valued traits: "skilled in business." The most frequently described clothing category (See Table 7 Frequently described clothing categories in *Esquire*), which was "Active sportswear" (clothes for golf, skiing, hunting & shooting, boating, fishing, tennis, etc.), could be understood as an evidence of "Active" male-valued trait.

The researcher interpreted that these male-valued traits and the themes presented in *Esquire* reflected how men perceived their fashion. Men were not reluctant to refer to fashion, but they needed some explanation related to their fashion, which was different from women's fashion and was presenting masculinity.

Table 13 Frequently presented themes in *Esquire* fashion illustrations

Theme / Year	Appropriateness	Practicality	War	Specific Material	American & Patriotic	Country vs Town
1933	9	2	0	0	0	3
1934	42	22	0	3	0	1
1935	43	10	0	8	0	2
1936	44	14	0	11	0	1
1937	37	14	0	3	0	0
1938	38	15	0	4	0	1
1939	38	15	0	2	0	3
1940	26	19	0	0	0	1
1941	13	11	2	0	4	0
1942	9	10	13	0	1	0
1943	2	13	44	0	6	0
1944	8	17	43	0	7	0
1945	11	18	17	5	1	1
Total	320	180	119	36	19	13

Table 14 Stereotypic Traits

Male-Valued Traits

Aggressive	Feelings not easily hurt
Independent	Adventurous
Unemotional	Makes decisions easily
Hide emotions	Never cries
Objective	Acts as a leader
Easily influenced	Self-confident
Dominant	Not uncomfortable about being aggressive
Likes math and science	Ambitious
Not excitable in a minor crisis	Able to separate feelings from ideas
Active	Not dependent
Competitive	Not conceited about appearance
Logical	Thinks men are superior to women
Worldly	Talks freely about sex with men
Skilled in business	
Direct	
Knows the way of the world	

Female-Valued Traits

Avoids harsh language	Interested in own appearance
Talkative	Neat in habits
Tactful	Quiet
Gentle	Strong need for security
Aware of feelings of others	Appreciates art and literature
Religious	Expresses tender feelings

Source: Clyde W. Franklin, II, The Changing Definition of Masculinity (New York: Plenum Press, 1984), 5.

Analyzing influential factors on American men's fashion during the research time period was conducted by following two steps. First, the factors were identified from the text. The researcher read through the text and recorded the influential factors as the text provided.[131] Second, the factors mentioned in the text were sorted and the frequency was counted. Some of the most frequently mentioned factors are presented in the tables. (See Table 15 Influential area and event, Table 16 Influential universities and people from fashion illustration)

The most frequently mentioned influential country was England. The wordings were various: British, English, England, etc.[132] In terms of city, London was the most frequently cited place. New York[133] was the most frequently mentioned city as a fashionable place in the U.S.A. Eastern area and Southern area of the U.S.A. were mentioned for different reasons. Eastern areas were the places where men's businesses wear and/or town wear were influential. Gentlemen's fashions, which originated in England, were introduced in New York and then the fashions were disseminated.

Southern areas were the places where resort fashions were influential. Frequently described influential resorts were Nassau, Palm Beach, and the Riviera. Nassau's and Riviera's fashion styles were the origin of resort fashions. The fashion was introduced to Palm Beach and then spread over the country.

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[131] Those words, Norwegian and Tyrolean in "Norwegian model shoes, Tyrolean hat" were not counted as the influential factors because they meant specific style name.

[132] Scottish influence was not included in it because it focused on Scotland and did not seem to represent the country.

[133] It included Wall Street.

War and Military influence were presented distinctively after the outbreak of WWII. As mentioned in thematic analysis, "American" meant the American style,[134] American color, or so called Campaign color: "The newest things in the civilian wardrobe are accessories in the brave new colors inspired by American Service Ribbons...Its colors are Middle East Maroon, Atlantic Blue and Asiatic Gold."[135]. The researcher did not include WPB regulations[136] into the influence of WWII because the text specifically mentioned WPB. Military influence was presented usually by describing the material or some styles developed for the purpose of military use.[137]

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[134] *Esquire*, 1940, June, 100.

[135] *Esquire*, 1943, September, 144.

[136] "...just notice his grey-blue herringbone tweed topcoat, and if you look closely, gentlemen, you'll see that the sleeve has a fake cuff, made by welt seams across the lower part of the sleeve. This is just another WPB camouflage trick, ..." *Esquire*, 1943, April, 130.

[137] "His rough Shetland jacket is accented by red and Sandune markings and the well-cut cavalry twill slacks reveal the military influence in the new sports clothes." *Esquire*, 1942, March, 140.

"...His coat of natural tan worsted gabardine is based upon the newest scientific developments in military garments. The same philosophy of protection, that of layers of fabrics in military uniforms, is applied to the civilian coat..." *Esquire*, 1944, November, 126.

Table 15 Influential area and event

Category / Year	Country		City		U.S.A.		Resort			War & Military influence			
	England	West Indies	London	New York	Eastern Area of the U.S.A.	Southern area of the U.S.A.	Nassau	Palm Beach	Riviera	American	WWII	WPB	Military
1933	2	0	0	0	3	0	0	0	0	0	0	0	0
1934	19	0	10	4	3	1	0	5	1	0	0	0	0
1935	15	0	5	2	2	4	5	3	4	0	0	0	0
1936	24	0	20	2	1	2	7	8	7	0	0	0	2
1937	13	3	12	5	0	1	5	1	3	0	0	0	0
1938	15	2	5	4	1	2	3	3	3	0	0	0	0
1939	6	7	1	2	0	4	6	6	4	0	0	0	0
1940	3	0	0	1	1	2	5	2	0	1	0	0	2
1941	2	0	0	1	0	0	2	1	0	0	0	0	8
1942	0	0	0	0	0	0	2	0	0	0	3	3	4
1943	1	0	0	1	0	0	0	0	0	4	0	6	0
1944	0	1	0	0	0	0	0	0	0	4	2	6	4
1945	0	0	0	0	0	0	0	0	0	0	1	1	3
Total	100	13	53	22	11	16	35	29	22	9	6	16	23

In terms of the influential universities, Yale and Princeton were the two most distinctive universities. *Esquire* itself mentioned these two universities as some of "the most prominent birthplaces of style."[138] Other universities such as

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[138] "... 4. Yale: The undergraduate, often with a Wall Street career in his future, already acts and dresses like the young broker type who haunts New York's financial district... 9. Princeton: Where a large portion of the student body are some of the top-rankers in American social, financial and diplomatic circle`'s. They spend their vacation abroad and in general reflect the younger generation's version of what is being worn and what is being done in the smart world

Harvard, Cambridge, and Oxford were presented in the table for the purpose of comparison. In addition to these, *Esquire* mentioned "leading universities, ivy leaguer, college fashion," etc. However these were not counted because the information was not presented frequently and was not specific enough to put them into some categories. (See Table 16 Influential universities and people from fashion illustration)

It was needless to say that the Prince of Wales (or Duke of Windsor) was the most frequently mentioned person. (See Figure 9 on page 73) "As Prince of Wales, Edward VIII (reigned January-December 1936) had successfully carried out a number of regional visits ... These visits and his official tours overseas, together with his good war record and genuine care for the underprivileged, had made him popular ...In 1930, the Prince, who had already had a number of affairs, had met and fallen in love with a married American woman, Mrs. Wallis Simpson. ....On 10 December 1936, Edward VIII executed an Instrument of Abdication which was given legal effect the following day, when Edward gave Royal Assent to His Majesty's Declaration of Abdication Act, by which Edward VIII and any children he might have were excluded from succession to the throne. In 1937, Edward was created Duke of Windsor and married Wallis Simpson ... During the Second World War, the Duke of Windsor escaped from Paris, where he was living at the time of the fall of France, to Lisbon in 1940. The Duke of Windsor was then appointed Governor of the Bahamas, a position he

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of their elders." *Esquire*, June, 1934. Quoted from Schoeffler and Gale, *Esquire's Encyclopedia of 20th Century Men's Fashions*, 17-18.

held until 1945."[139] He was the most prominent person who proposed new fashion and was the fashion icon.[140] Chenoune called it "The Prince of Wales cult" and explained that it was possible because the men in the U.S.A. enthusiastically followed his style.[141] He described the Prince of Wales' influence as "For rich kids on the campuses of Princeton and Yale, as well as for ambitious sons of the middle classes and for young go-getters during that period of prohibition and speculation, the charming prince's audacity was all the more attractive for having come straight from the holy of holies of British tradition, itself the repository of Anglo-Saxon America's own past."[142] He also mentioned that the Prince of Wales had opened "American stylishness."

English gentlemen were frequently mentioned in the text; however, because of the vagueness of the information they were not counted as specific persons. Tailors were not specific person either, but they were counted because at least they represented an authority who could suggest appropriate or fashionable clothing.[143] The "drape cut" or "London cut" was created by a famous British tailor on Savile Row, Frederick Scolte. He was the Prince of Wales's tailor and the prince's reputation in the United States made the style popular in the U.S.A. The "London cut," which was introduced in the United

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[139] EDWARD VIII (cited March 10 2004); available from http://www.royal.gov.uk/output/Page143.asp#

[140] *Esquire*, 1941, June, 104.

[141] Chenoune, *A History of Men's Fashion*, 165-69.

[142] Ibid., 169.

[143] In the text, they were mentioned as best tailor, better tailor, best custom tailor, etc.

States by the Prince of Wales and Duke of Kent[144] was accepted by the American elite, and they made it the basis of American stylishness. [145] Interestingly, no American men were mentioned by name as fashion idols.

The numbers presented in the tables not only indicated the frequency in each category but also indicated how enormous the influence of WWII was. After the beginning of WWII, specifically after the U.S.A. declared war on Japan, almost all the influences except for "War and Military Influence" showed zero frequency.

As the editors mentioned in the first issue they tried to guide men's fashion,[146] which was achieved by offering appropriate fashion and a logical basis to support their idea. *Esquire*'s role as the communication agent in the fashion process was accomplished by introducing innovative fashion style. Influential factors and the models presented in *Esquire* fashion content were the evidence that *Esquire* offered innovative fashion style. The editors described

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[144] The Duke of Kent, former Prince George, was the fourth son of King George V. Prince George received the title in 1934 when he married Princess Marina of Greece. In 1942 the title passed to the present Duke. *Hrh the Duke of Kent* (cited April 12 2004); available from http://www.royal.gov.uk/output/page532.asp.

[145] Chenoune, *A History of Men's Fashion*, 181-82.

[146] " Esquire aims to be, among other things, a fashion guide for men. But it never intends to become, by any possible stretch of the imagination, a primer for fops. We have been studying men, and men's clothes, for many years, and we have come to the conclusion that the average American male has too much inherent horse sense to be bothered very much by a lot of dress rules that nobody but a gigolo could possibly find either time or inclination to observe. On the other hand, we feel that men have long since ceased to believe that there is anything effeminate or essentially unbusinesslike about devoting a little care and thought and study to the selection of clothes." *Esquire*, 1933, Autumn.

their models as the fashion leaders, who were very important socially and financially. [147]

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[147] "You might call this page the All-English selection of fashion notes, since all the items depicted here are of London origin, although established in American acceptance, at least within that numerically small but fashionably important group of business and financial leaders who set the seal on this country's fashion..." *Esquire*, 1934, January, 121.

"...These fashion setting sportsmen constitute a small group, numerically, but of large importance socially and financially..." *Esquire*, 1934, June, 115.

"...typical of those front runners of fashion whom you see at the horsey gatherings on Long Island. These fellows stick with a fashion only until the mob catches up, and then they drop in cold..." *Esquire*, 1934, September, 116.

Table 16 Influential universities and people from fashion illustration

Category / Year	Universities						People				
	Yale	Harvard	Princeton	Cambridge	Oxford	Smart Eastern universities	Prince of Wales (Duke of Windsor)	Duke of Kent	George V[148]	George VI[149]	Tailors
1933	1	0	1	0	0	0	0	0	0	0	2
1934	2	0	2	2	1	0	3	0	1	0	3
1935	1	1	0	2	2	0	11	3	0	0	1
1936	2	1	3	0	0	0	3	3	0	0	1
1937	3	0	1	0	0	0	0	0	1	2	2
1938	1	0	2	0	0	1	0	0	0	1	1
1939	3	1	1	0	2	2	1	0	0	1	0
1940	2	1	1	1	0	1	0	0	0	1	0
1941	0	0	0	0	0	0	1	0	0	0	0
1942	0	0	1	0	0	0	1	0	0	0	0
1943	0	0	0	0	0	0	0	0	0	0	0
1944	0	0	0	0	0	0	0	0	0	0	0
1945	0	0	0	0	0	0	0	0	0	0	0
Total	15	4	12	5	5	4	20	6	2	5	10

[148] George V is the father of Prince of Wales (or Duke of Windsor), George VI and Duke of Kent. He died in 1936 and his son Edward succeeded to the throne. *George V* (cited April 18 2004); available from http://www.royal.gov.uk/output/Page139.asp#.

[149] After Edward VIII executed an Instrument of Abdication on 10 December 1936, his brother, George VI succeeded to the throne. *George VI* (cited April 18 2004); available from http://www.royal.gov.uk/output/Page147.asp.

Edward VIII (cited March 10 2004); available from http://www.royal.gov.uk/output/Page143.asp#.
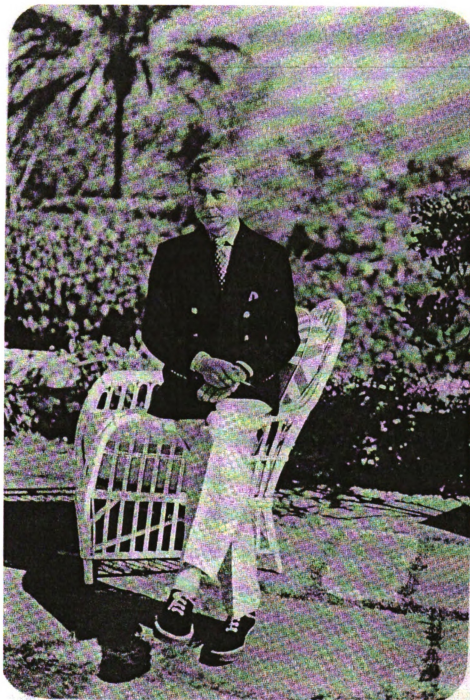
Figure 9 *Esquire*, 1941, June, 104.

Conclusion

The results of this study revealed that *Esquire's* fashion content revealed a masculine ideal by describing upper middle to high class men's life style, fashion style, and physical characteristics. College students to middle aged Caucasians were the main models. The most frequently presented age group in the fashion image was middle aged, and this implied that *Esquire's* masculine ideal was the mature man. Main models had a sure means of living and/or were wealthy, for example, Ivey League students, businessmen, or executives of companies. This reflected the dominant characteristic of masculinity of the time period: the male as the provider or ambitious achiever. The male ideals presented in *Esquire's* fashion illustrations were those who worked in the city mostly engaged in the financial world or in business, and who lived in the suburbs or in the city. They enjoyed luxurious leisure activities, weekend sports or country life, and could afford occasion-specific clothing.

Esquire fashion illustrations presented men as slim to medium-build, healthy and tall. Lean and slim muscular bodies were suggested. Compared to the late 20th century/early 21st century body image, it showed a less bulky muscular body. Tanned and healthy skin was represented without any body hair, suggesting leisure and sophistication.

It was also found that WWII had a huge impact on fashion and masculinity. Before the outbreak of WWII, English gentlemen, for example the Prince of Wales, were frequently mentioned as the masculine or fashionable

ideal. *Esquire*'s fashion styles, which were mostly influenced by English gentlemen, changed to simple and practical styles. However, before or after the beginning of WWII, when Hollywood movie stars were leading the men's fashion, the movie stars were not mentioned in *Esquire's* fashion content. The zoot suit or its influence was not referred to because the fashion editor considered it "superfluous" and no doubt associated with lower class origins.[150] After the United States entered into WWII war, WPB regulations and soldiers were often represented in the fashion images and text. This showed the dominant characteristic of masculinity: defending their country and families was the most important concept of masculinity.

Esquire tried to achieve its concept of ideal masculine physique by introducing fashion advice which would enable men to look tall and slim and present their social status. *Esquire*'s readers were provided with detailed description in a no nonsense way that related to stereotypical male-valued traits. Men were not reluctant to refer to fashion, but they needed some explanation related to their styles, which was different from women's magazines and coincided with masculine ideals. *Esquire*'s role as the communication agent in the fashion process was accomplished by introducing innovative fashion style in a no nonsense way. The context in which it was presented accompanied by fine literature and art emphasized refinement.

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[150] *Esquire*, 1944, February, 102.

"The zoot suit was a refusal: a substructural gesture that refused to concede to the manners of subservience..., what is certain is that during the summer months of 1943 "the killer-diller coat" was the uniform of young rioters and the symbol of a moral panic about juvenile delinquency that was to intensify in the post-war period." Cosgrove, "Chapter Twenty. The Zoot-Suit and Style Warfare," 342-54.

The question as to why *Esquire* emerged at this point in history is not one which can be answered from internal evidence alone. Its existence reflected the rise of mass production and retailing of men's wear in the United States. Though the content showed a reliance on aristocratic British models for fashion inspiration, there was a need to recognize a uniquely American interpretation of the model unique to American lifestyles and social and economic conditions. The emergence of *Esquire* as a manual for dress conduct reflected a transition in class structure the indicators of which must be conveyed by some sort of communication device to rising new professionals. *Esquire* emerged to fulfill this need.

Limitations and Suggestions

As Fraenkel and Wallen explained, the use of content analysis in historical research has the limitation that "The researcher h as records only of what h as survived."[151] This researcher encountered this problem. Some of the magazine pages including fashion illustration pages were missing. Presumably, it might have affected the result of this study to some degree: the number of fashion illustration pages decreased, particularly from 1941 to 1943. The decrease in the frequency of some analysis could have been caused not only because of the impact of WWII but also because of the missing pages.

As masculinity and femininity were "originally conceived of as representing ends of a single continuum,"[152] examining masculinity from the perspective of men's magazines compared to femininity from women's magazines can be suggested for further study. Further study of *Esquire* beyond 1945 would reveal the point at which American fashion ideals began to replace European ones. A comparison of *Esquire* to other forms of prescriptive literature for men would reveal the consistency of themes regarding masculinity in a broader arena.

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[151] Fraenkel and Wallen, *How to Design and Evaluate Research in Education*, 480-81.

[152] Carol Lynn Martin, "Masculinity/Femininity," in *The Blackwell Encyclopedia of Social Psychology*, ed. A. S. R. Manstead and Miles Hewstone (Oxford, UK ; Cambridge, Mass., USA: Blackwell, 1995), 370.

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